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NOVEMBER 3, 1923

Motion Picture News

Reg. U. S. Patent Office

One After Another—

Hits in rapid succession

Enemies Of Women *(Cosmopolitan)*

The Spoilers

Three Wise Fools

Six Days

The Green Goddess *(Distinctive)*

The Eternal Three

More Coming from

*Goldwyn-
Cosmopolitan*

A RIBBON OF ART



UPON a narrow ribbon of celluloid wound on a spool is recorded the achievement of artists, the genius of director, the skill of cinematographer, the vision and the dollars of producer.

But it is not by this sole record that the picture is judged, but by the positive prints that go forth to the public.

That each of these prints may be perfect reproductions of the master film down to the most minute detail—with quality uniform in every particular is one very good reason why so many leading producers entrust the developing and the printing of their film to these laboratories.

Standard Film Laboratories

John M. Nickolaus

S. M. Tompkins

Seward and Romaine Streets

Holly 4366

Hollywood, California



Service

Standard

Standard

Prints

Adolph
Zukor
presents

POLA NEGRI

IN A
HERBERT BRENON
PRODUCTION

"The Spanish Dancer"

WITH
ANTONIO MORENO

News from Demonstration Points:

Chicago: (Telegram) "'The Spanish Dancer' drew record box office line at McVickers opening. Stampede for seats. Chicago acclaims picture Pola Negri's best. Big business sustained all day."

St. Louis: "The Spanish Dancer" broke all Sunday records at Missouri theatre, playing to \$6,220.

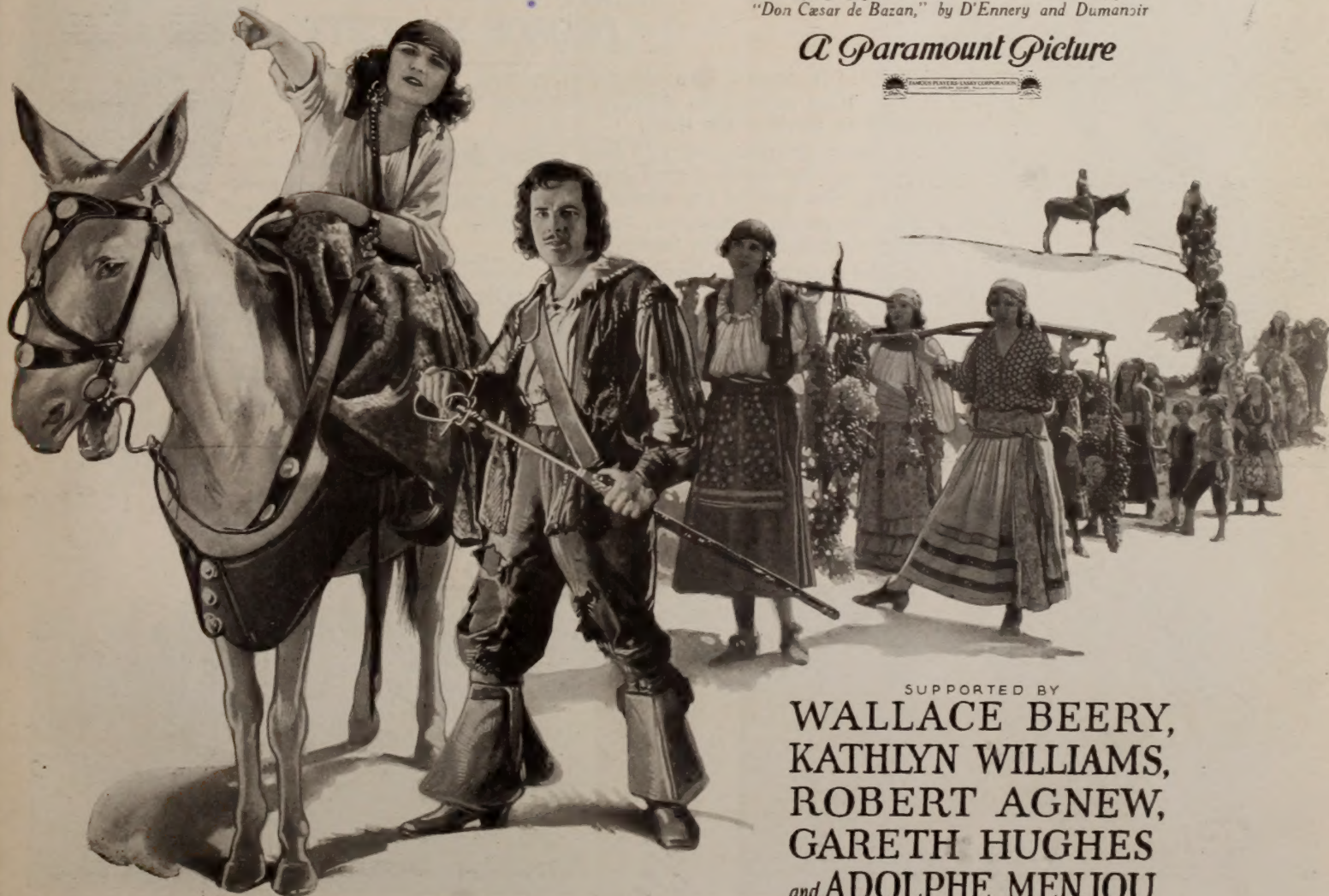
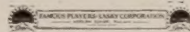
Battle Creek, Mich.: (Telegram) "Whole town talking about 'The Spanish Dancer.'"

New London, Conn.: (Telegram) "Opened Crown theatre to tremendous business. Big crowds turned away. Expect picture to break all records."

And fourteen other telegrams equally enthusiastic!

Screen play by June Mathis and Beulah M. Dix, from "Don Cesar de Bazan," by D'Ennery and Dumanoir

A Paramount Picture



SUPPORTED BY
WALLACE BEERY,
KATHLYN WILLIAMS,
ROBERT AGNEW,
GARETH HUGHES
and ADOLPHE MENJOU

The Picture that Exposes Society

A
SAM WOOD
 PRODUCTION
 PRESENTED BY ADOLPH ZUKOR

"HIS CHILDREN'S CHILDREN"

WITH

BEBE DANIELS
DOROTHY MACKAILL
JAMES RENNIE
GEORGE FAWCETT

PARAMOUNT'S second demonstration picture is this great box office attraction de luxe, produced from the most talked-about novel of the hour.

It is the intensely dramatic story of how a great American fortune is won by the ruthless first generation of a family, starts eating at the core of the snobbish second generation, and shatters the modern, jazz-mad third generation. It is epic, sensational, melodramatic, fearless.

Besides the four stars named above, the cast includes Mahlon Hamilton, Hale Hamilton, Mary Eaton, Warner Oland, John Davidson, and Lawrence D'Orsay.

Screen play by Monte Katterjohn.

From the sensational novel by Arthur Train.

A Paramount Picture





"THE Light that Failed" is recognized everywhere as one of the great love stories of all times. Kipling's masterpiece has been, in turn, a popular novel, a successful stage play starring the celebrated Forbes-Robertson, and now one of the year's outstanding screen entertainments. It contains every possible ingredient of box office success—love, thrilling action, laughs, tears and poignant heart-appeal.

JESSE L. LASKY PRESENTS A

George Melford

PRODUCTION

"THE LIGHT THAT FAILED"

FROM
Rudyard Kipling's
FAMOUS NOVEL

Jacqueline Logan as the gay girl of the London streets; Percy Marmont as the heroic young artist; Sigrid Holmquist as the society beauty who loved him—they and the rest of the unusual cast bring this romance-classic vividly to life.

Watch the verdict from the demonstration centers!

Adapted by F. McGrew Willis and Jack Cunningham

A Paramount Picture



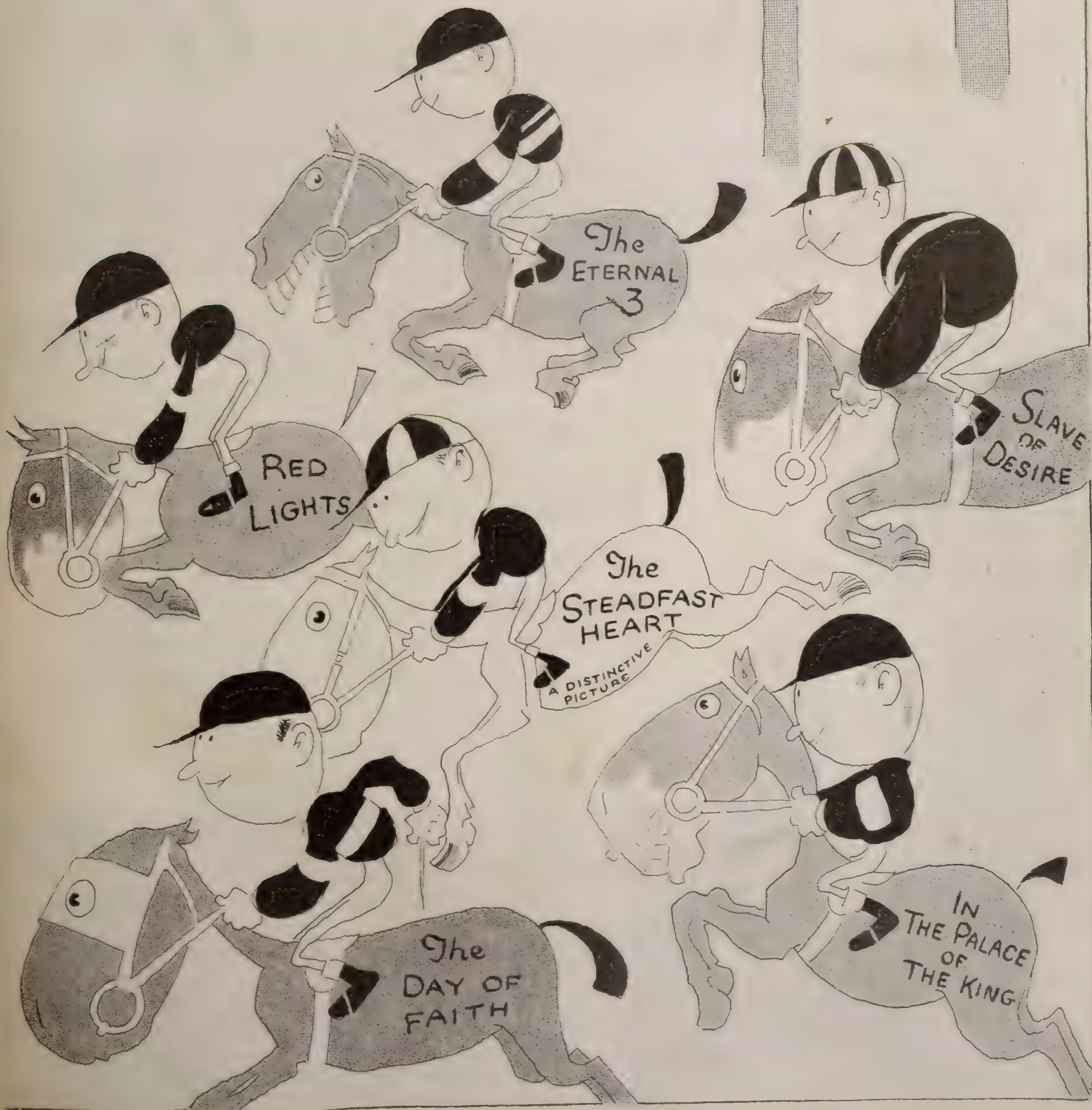
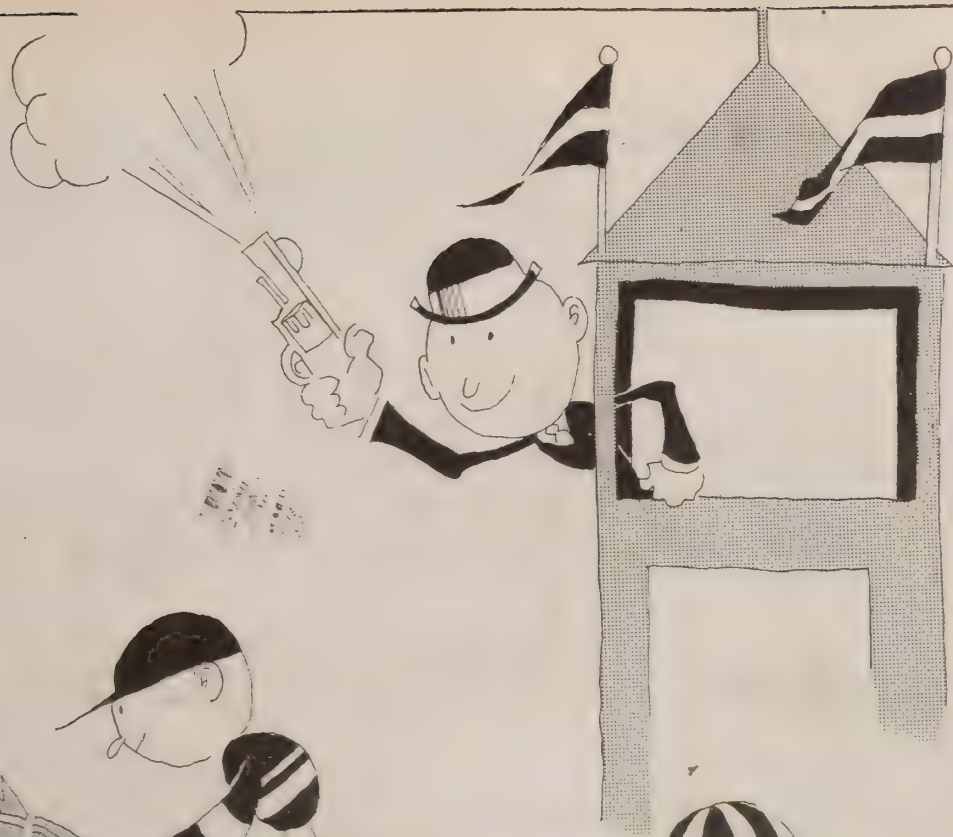
WITH
Jacqueline Logan
Percy Marmont
Sigrid Holmquist
David Torrence



They're Off!

The Goldwyn-Cosmopolitan Sweepstakes!





The Great American Public

The ACQUAINTANCE

CLAIRE
WINDSOR

"SHOULD APPEAL"

An Extraordinary Cast

Claire Windsor
Norman Kerry

Barbara Bedford

Ben Deeley

Richard Travers

Dot Farley

Hayden Stevenson Chas. Wellesley

From Rita Weiman's play as produced
by Cohan and Harris

Directed by Clarence Brown

UNIVERSAL

DOT
FARLEY

RICHARD
TRAVERS



BARBARA
BEDFORD



Votes Unanimously in Favor of

ITAL



NORMAN
KERRY

TO ALL CLASSES"

"Certain to excite attention and be favorably received. Feature it as one of the most compelling mystery melodramas ever screened."

—M. P. News

"EXCELLENT IN EVERY PARTICULAR"

"Should meet with success wherever dramatic stories with human appeal are in demand."

—Ex. Herald

"SHOULD PROVE A BIG BOX-OFFICE SUCCESS"

"Your attention is held tensely from the opening title to the final fadeout. Portrayed by an excellent cast."

—M. P. World

Presented by Carl Laemmle

SUPER JEWEL



CHARLES
WELLESLEY

BEN
DEELEY

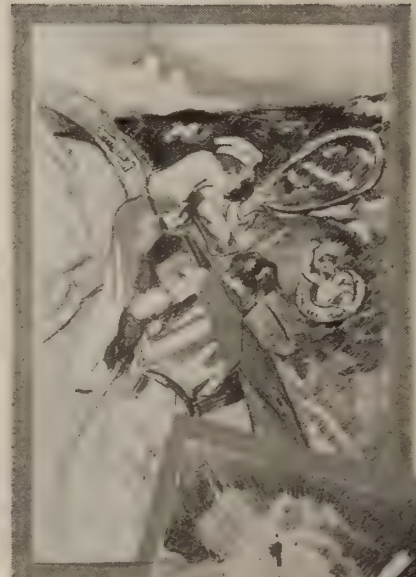


Posters for "BEASTS of PARADISE"

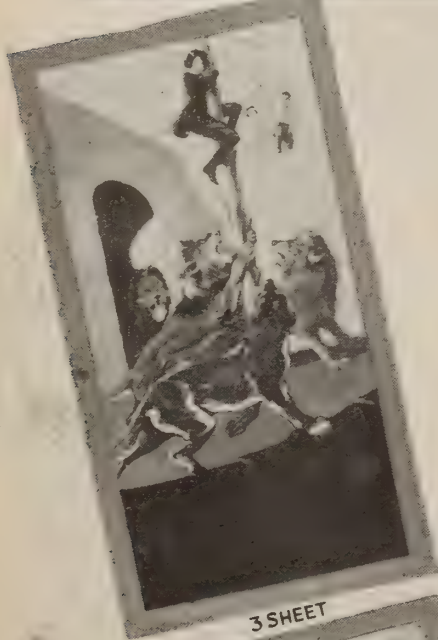
starring **WILLIAM DESMOND** and **EILEEN SEDGWICK**
Directed by **W.A. CRAFT**



24 SHEET



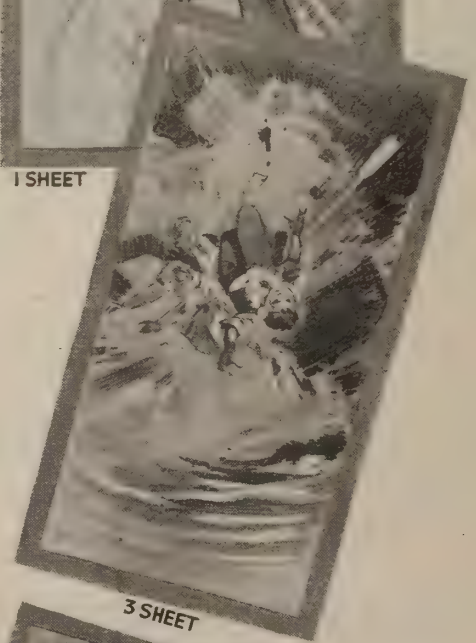
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3 SHEET



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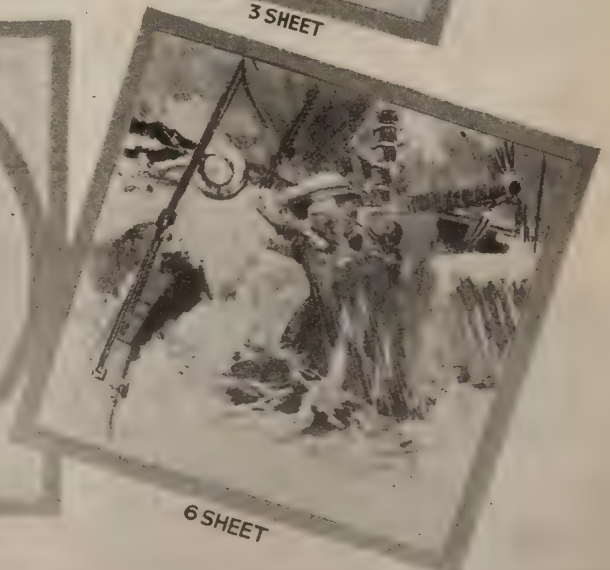
3 SHEET



6 SHEET



6 SHEET



6 SHEET

15 Episodes

Universal's Extraordinary Thriller

first

Both Bryant Washburn and Elliott Dexter have just begun work on their first productions for the Grand-Asher Distributing Corporation. In these two features will be seen all that the combined abilities and brains of an extremely carefully chosen group of expert and experienced men can produce.

Into these productions will go sincere effort, thought and the priceless experience in exhibiting and distributing which has been the record of both Samuel V. Grand and Harry Asher, who will act as a guiding critical power to create pictures in which high box-office value and low cost combine to completely satisfy the just demands of the exhibitor and the public.

With Cullen Tate directing Bryant Washburn and R. William Neill in a similar capacity for Elliott Dexter, excellent direction and production is assured. And the marvellous supporting casts which have been selected for both players will further perfect the filming of two stories of outstanding dramatic worth.

Samuel V. Grand and Harry Asher take great pride and pleasure in announcing the two features of which further details may be found on the next page.





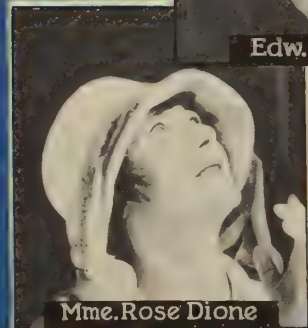
Bryant Washburn



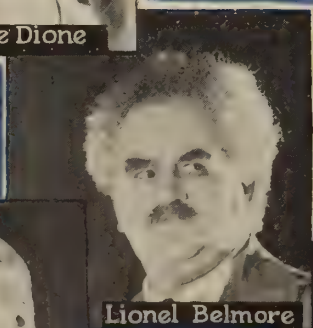
Billie Dove



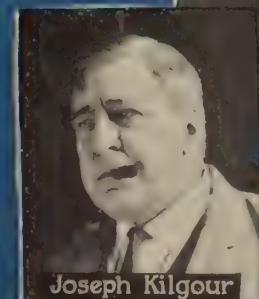
Edw. Horton



Mme. Rose Dione



Lionel Belmore



Joseph Kilgour



Cullen Tate
Director



Carl Stockdale

Samuel V. Grand Presents
**BRYANT
 WASHBURN**
and an All-Star Cast
in
**"TRY AND
 GET IT"**

Directed by
CULLEN TATE

*Adapted by Jules
 Furthman from Eugene
 P. Lyle Jr's. Saturday
 Evening Post Story "The
 Ring Tailed Galliwaspus"*

Produced by
**BRYANT WASHBURN
 PRODUCTIONS Inc.**

Photographed by
KENNETH McLEAN

**NOW IN
 PRODUCTION**
for Release by
GRAND

**1432 Gower Street
 Hollywood Calif.**

Samuel V. Grand Presents
**ELLIOTT
DEXTER**

*and an All-Star Cast
in*

*An R. William Neill
Production*

**"THE WAY"
MEN LOVE**

Directed by
R. WILLIAM NEILL

Produced by
ELLIOTT DEXTER,
PRODUCTIONS Inc.

Story by
ADAM HULL SHIRK

Adapted by
FLORENCE HEIN

Photographed by
RAY JUNE

NOW IN
PRODUCTION

for Release by

ASHER

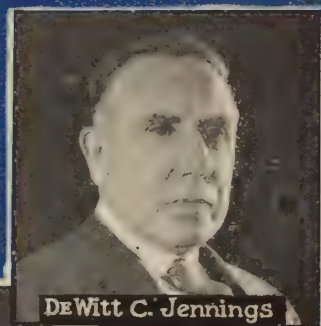
15 West 44th Street
New York City N.Y.



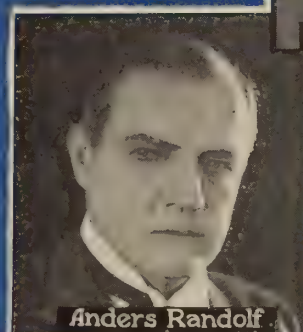
Elliott Dexter



Mildred Harris



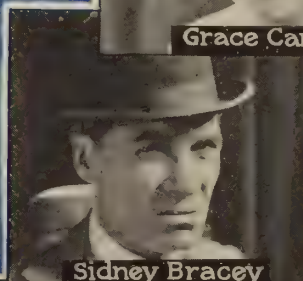
DeWitt C. Jennings



Anders Randolph



Grace Carlisle



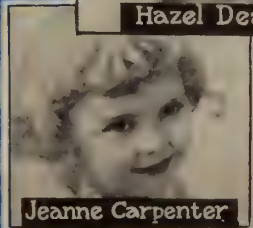
Sidney Bracey



Hazel Deane



R. William Neill
Director



Jeanne Carpenter

from

the very beginning the Grand-Asher Distributing Corporation set a standard of feature production which will always act as complete and final assurance of superlative value.

The elements of this new standard are the following:

That Grand-Asher features shall be produced only by men who have already proven their abilities.

That the actors employed shall be of established box-office worth.

That no absurd amount of money be spent on unimportant details. In other words, while no money or effort will be spared to create fine pictures, yet lavish and gaudy spectacles of little importance to the story will be avoided. This is as much for our protection as it is for the exhibitor's.

That no picture shall leave the Grand-Asher studios of which the producers are not proud.

In the first productions of Elliott Dexter and Bryant Washburn for the Grand-Asher Distributing Corporation this standard will be in evidence. And it will be maintained as long as the Corporation exists. Remember, then, that when you hear of a new Grand-Asher release, you may be certain that the picture will be as good as any you have seen.



"Promise Patrons Thrills and Some Fine Acting"--Greater Amusement

METRO PICTURES
CORPORATION
presents

The EAGLE'S FEATHER

Directed by
EDWARD SLOMAN

Photographed by GEORGES RIZARD
Art Director J.J. HUGHES

With
JAMES KIRKWOOD
ELINOR FAIR
LESTER CUNEO
MARY ALDEN
GEORGE SIEGMAN
and other Notable Players

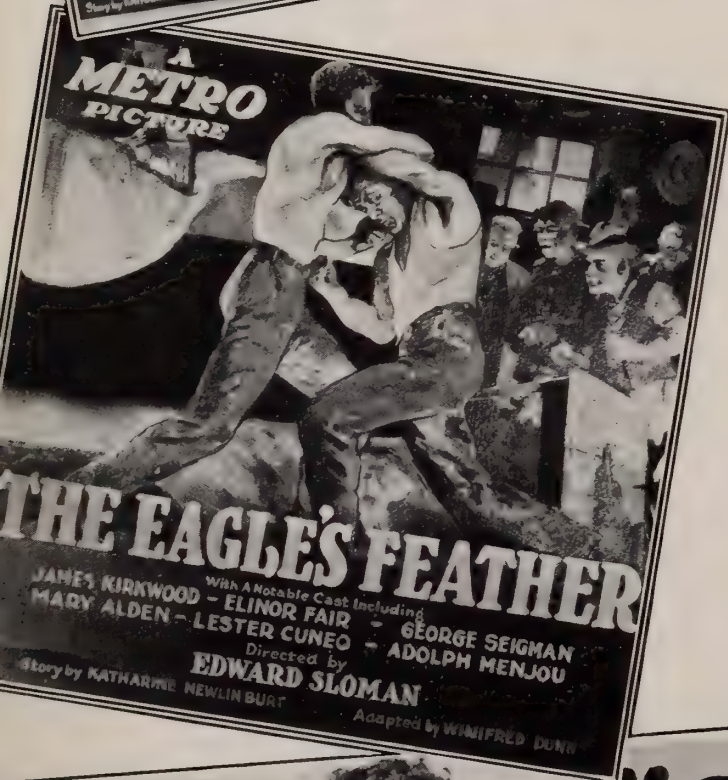


Jury Imperial Pictures Ltd. Exclusive
Distributors thruout Great Britain
Sir William Jury Managing Director



SUPERB POSTERS

IT IS IMPOSSIBLE TO CREATE MORE BEAUTIFUL POSTERS THAN *METRO* HAS PROVIDED FOR THIS PRODUCTION. IF EVER A THEATRE OWNER HAD REASON TO GO THE LIMIT ON POSTER DISPLAY HE HAS IT WITH THIS PAPER. CAN YOU IMAGINE ANYONE WHO EVER GOES TO THE MOVIES NOT BEING IMPRESSED BY THE POSTERS SHOWN HERE? IT IS A WONDERFUL OPPORTUNITY TO ATTRACT NEW PATRONS TO YOUR THEATRE.



A STORY OF LONG ISLAND SOCIETY AND THE CRIMINAL COURTS

Metro
presents

VIOLA DANA

IN

The SOCIAL CODE

Scenario by REX TAYLOR
From RITA WEIMAN'S story
"TO WHOM IT MAY CONCERN"

Directed
by OSCAR APFEL



Jury Imperial Pictures Ltd - Exclusive Distributors thruout
Great Britain... Sir William Jury, Managing Director.

A MIGHTY STORY of PASSION and the SOCIAL LAW



MARGUERITE
DE LA MOTTE



ESTELLE
TAYLOR

LOUIS BURSTON
Presents

DESIRE

An Original Story by
JOHN B. CLYMER
and **HENRY R. SYMONDS**

*With an ALL STAR
CAST including*

Marguerite De La Motte
John Bowers
Estelle Taylor
David Butler
Walter Long
Edward Connelly ..
Ralph Lewis



JOHN
BOWERS



DAVID
BUTLER



WALTER
LONG



RALPH
LEWIS



EDWARD
CONNELLY

Jury Imperial Pictures
Ltd. Exclusive Distributors
thruout Great Britain
Sir William Jury,
Managing Director





D.W. GRIFFITH

presents

The **WHITE ROSE**

The Story

"The White Rose" pictures a love story of tremendous appeal, beautifully told—a story of plain people aimed straight at the heart and never missing its mark,—a story like a page from life—a story that will tug at the heart strings of every spectator from every class—a story that draws on every human emotion, and that first brings tears, then relieving laughter.

The Cast

The incomparable Mae Marsh, again under Griffith direction, does the greatest work of her career. The many millions who knew her in other days are sure to welcome her in this triumphant return to the screen: the delicately beautiful Carol Dempster, known for her splendid work in Griffith pictures; Ivor Novello, the handsome hero and Neil Hamilton, a new Griffith "discovery."

The Picture

All the D. W. Griffith touches in picture-making are found in this film. It is artistic for those who want screen art; pleasing for those who want deep pathos plus subtle comedy; a woman's picture but also a man's picture; a picture that is dramatic and entertaining at all times; a film without a dull moment, with superb photography depicting the most beautiful scenes.

NOW BOOKING

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
IRVING ADAMS, PRESIDENT

What Your Patrons Want What the Picture Has

Every one of your patrons—no matter the age, the sex or the station in life—will enjoy “Paddy-the-Next-Best-Thing,” and will find genuine entertainment from the very first flicker to the final scene of a most thrilling climax.

Mae Marsh as Paddy, the tom-boy daughter who tries to take the place of the son, gives one of those rare performances which have made her loved by millions. Here she is hoydenish, impish, prankish, but always just bordering on the serious.

Romance for those in love with Love. Thrills for those who want breath-taking suspense. Adventure for those who like a real man-to-man fight scene. Action for those who want their pulses stirred and a final climax that will make anybody sit up and take notice.

A Big Comedy Drama With Big Audience Appeal

Graham Wilcox Productions, Ltd.

present

MAE MARSH

in

“Paddy-the-Next-Best-Thing”

By Gertrude Page

Now Booking

**Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President**

A Branch Office Located in every United Artists Exchange

The New York Herald-

"Don't Miss It."

"'Richard, the Lion-Hearted,' a sequel to 'Robin Hood,' accounted for the string of hopeful ticket buyers extending from the Strand Theatre box office all the way down 47th Street. We enjoyed Richard quite as much as we enjoyed Robin. We were happily surprised, because we had not expected great things. Wallace Beery as Richard, the Lion-Hearted, is magnificent. He is a royal King! We should advise every one not to miss it."—Harriette Underhill, N. Y. Tribune.

"A Good Picture."

"'Richard, the Lion-Hearted' is a good picture. In the role of Richard, Wallace Beery is the same splendid, forceful, vital, engaging King that he was in 'Robin Hood.' We are given a glimpse of the unforgotten wonders of 'Robin Hood'."—R. E. Sherwood, N. Y. Herald.

"Dramatic Moments."

"Wallace Beery gives a convincing and vital performance as King Richard. There are dramatic moments, excellently staged scenes, and it takes us back to the stirring times of the Crusaders."—Morning Telegraph.

"Strikes Home."

"Associated Authors in their initial production struck home. The settings are splendid, as are the costumes. Wallace Beery fills the role he had in 'Robin Hood' just as one would want it, and in the humorous scenes he is excellent. The cast is far above the average."—N. Y. Times.

"By All Means See It."

"If you like romantic adventure skilfully done into a movie, by all means see 'Richard, the Lion-Hearted.' It is a colorful tale, and beautiful maidens are saved and villainous foreigners slain while you pant in suspense. The great difference between 'Richard, the Lion-Hearted' and the 'million dollar spectacles' which dot Broadway and its side streets is that tickets don't cost you \$2."—N. Y. Sun.

"Exactly The Thing."

"'Richard, the Lion-Hearted,' is exactly the thing as a photoplay for Associated Authors, Wallace Beery, the leading actor, the Strand Theatre, and, most important of all, also for the movie-going populace."—N. Y. Evening Telegram.

"Most Enjoyable."

"Wallace Beery gives an interpretation of England's crusading King which is human to the Nth degree, and which shows the greatness and the smallness of this medieval hero. These actions are unconventional and most enjoyable."—N. Y. Evening Mail.

"Pictorially Beautiful."

"'Richard, the Lion-Hearted' is a pictorially beautiful picture."—N. Y. World.

"Laughs On All Sides."

"We heard laughs on all sides at the subtle, clever performance of Wallace Beery. Others were affected as we were. You might be, too, if you see the picture. As for settings, frills, and all the rest, they're all just fine. Excellent, in fact!"—N. Y. Daily News.

Associated Authors, Inc.
Frank Woods Elmer Harris
Thompson Buchanan Clark W. Thomas
present

"RICHARD THE LION-HEARTED"

A Frank Woods Production

*Based on Sir Walter Scott's novel, "The Talisman"
with Wallace Beery as "King Richard"
the role he created in "Robin Hood"*

*Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located in every United Artists Exchange*

King TUT has had more front-page publicity
can tie up to and cash in on the millions of
by Booking, Boost

The DANGER

A fiery-passionate love story of the days

JUNE ELVIDGE—BERTRAM GRASSBY

Ask for a Copy of the Big Press Book—See



A William P. S.

Distribu

FILM BOOKING OFFIC

723 Seventh Avenue, New York,

SALES OFFICE, UNITED KINGDOM: R.C. PICTURES CORPORATION, 26-27

than any figure in history, past or present---You
dollars worth of that unpurchasable space
ing and Exhibiting

of the NILE

of King Tut—starring CARMEL MYERS—

—MALCOLM MAC GREGGOR and big cast

the Big Money Possibilities of this Picture

Earle Production

ted by

ES OF AMERICA, Inc.

N. Y., Exchanges Everywhere

D'ARBLAY STREET, WARDOUR ST., LONDON, W. 1, ENGLAND



BROADWAY BACKS

Crowds and critics say HODKINSON

Some of the most
novel exploitation
ever put over

GLENN HUNTER
IN THE FILM GUILD PRODUCTION

URBAN PASSIONS

B.S. MOSS CAMEO

Based on Percy Mackaye's
Stage play

"The Scarecrow"

with a notable cast including

Mary Astor and
Osgood Perkins

Directed by.....Frank Tuttle

Adapted by
Ashmore Creelman and Frank Tuttle

Photographed and Supervised by
Fred Waller

A FILM GUILD
PRODUCTION



Book This One and

"PURITAN PASSIONS"

FILM is winner ~~~~

GLENN HUNTER
is Box Office Magnet

New Yorkers came, saw, and called
this production marvelous—

Now it's one of the most-talked-about
pictures of the year—

With acting that was acclaimed, unique
in theme, bold in execution, throbbing
with heart interest, "Puritan Passions"
promises to be a gold mine for the
exhibitor.

Stake Your Claim at the Nearest
Hodkinson Exchange



*Unusual praise from
those who know a
great picture ~~~*

"A picture which has enlisted careful study and unlimited pains. . . . It is a unique effort, a bold photoplay."—F. W. MORDAUNT HALL in N. Y. TIMES.

"'Puritan Passions' seems to us, one of the most interesting pictures of the year."—HARRIETTE UNDERHILL in N. Y. TRIBUNE.

"To us 'Puritan Passions' was a movie treat; we wish you the same and many of them."—DON ALLEN in the EVENING WORLD.

"'Puritan Passions,' a most interesting, weird and fantastic film."—N. Y. POST.

"By all Spookdom, 'Tis a Good Photoplay. You should want to see it, because you'll like it."—IRENE in DAILY NEWS.

"Unique in its vein and searching out a new line on the screen."—SUN AND GLOBE.

"A vanished phase of life brought back vividly and dramatically."—EVENING TELEGRAM.

You'll Clean Up Big

Kiwanis Endorses "Michael O'Halloran"

Nation-wide tie-up
knocks at your
Box-office door!

From the story by
**Gene
Stratton-
Porter**

Every member
of family will
like it!

OFFICERS
REV. JOHN R. NOLAN
President
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180 Worthington Street
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Editor
T. E. MCALLISTER
District Trustee

KIWANIS CLUB



"We Build"
OF SPRINGFIELD, MASSACHUSETTS

DIRECTORS
OFFICERS AND
HAROLD A. BELLOW
OSCAR D. DILLMAN
B. A. OPPENHEIMER
F. L. H. SJOSTROM
JOHN W. SPALDING
FRANK D. TAIT
DR. WALTER J. WEITZEL

October 18, 1923.

W. W. Hodgkinson Corporation,
469 Fifth Avenue,
New York City.

Gentlemen:

We wish to take this opportunity to thank you for the pleasure afforded us at the presentation of "MICHAEL O'HALLORAN" at a special meeting of the Kiwanis Club on Wednesday evening, October 17th, in the Mayasset Club house.

"MICHAEL O'HALLORAN" is the type of entertainment that can be enjoyed and appreciated by every member of the family. The "Be Square" motto of "Mickey", the newsboy waif, which dominates the action throughout, is a principle dear to the heart of every Kiwanian, and one which should be the very corner stone of upright young America.

Gene Stratton-Porter has accomplished something really worth while in visualizing an object lesson for young and old alike - a visualization so potent and yet so entertaining.

It gives me great pleasure to inform you that the Kiwanis Club of Springfield went on record, after the presentation of the picture, as heartily endorsing "MICHAEL O'HALLORAN" as one that emphasizes the dominant principle for which Kiwanis stands - the slogan of International Kiwanis is "A Square Deal for the Under-privileged Child -- the Future Citizen."

MICHAEL O'HALLORAN should be seen by every young American from the age of 8 to 80.

Most cordially yours,

SECRETARY
C. E. VAN HEUSEN

Young
America
from 8 to 80
should see it

With Irene Rich
Directed by
James Leo Meehan



THE CIVIC CENTRE OF "A GOOD PLACE TO LIVE"

CLVH:G

You know the Kiwanis slogan—"A Square Deal." That's the keynote in "Michael O'Halloran"—be square, be a square shooter, play the game.

**HODKINSON
PICTURES**

Link up with the local Kiwanis Club when you show this picture. Get these live-wire citizens behind you. Remember "Michael O'Halloran" is a Gene Stratton-Porter production, and her record of sales is unrivalled in the world today. Ten million people have bought her books.

Here's your tip. Go to it. You and your patrons will lose if you don't book this production.



I keel ze man ziz morning,
Heem call me dirty crook.
I keel some more ziz noontime
And steal ees pocketbook.
Perhaps I'll keel me one—two more—
Before zat day she through,
For I'm HOLBROOK BLINN as
"THE BAD MAN"

presented by
EDWIN CAREWE



A First National Picture



EDWIN CAREWE

THE

BAD M



Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York



A First National Picture

PRESENTS

AN

by **PORTER EMERSON BROWNE**

WITH

HOLBROOK BLINN

AND AN ALL STAR CAST

DIRECTED BY EDWIN CAREWE

SCREEN ADAPTATION by JOHN LYNCH

SCENARIO by FINIS FOX

PHOTOGRAPHY by SOL POLITO, A.S.C.

*Another Worthy Achievement
for the Screen*

To Edwin Carewe must go the highest praise for his remarkable adaptation to the screen of this great stage success. All the delightful humor and stirring dramatic bits of Porter Emerson Browne's play has been wonderfully preserved.

It is a glorious achievement for motion pictures.

Holbrook Blinn, recognized today as one of the most polished actors the screen has ever seen, carries the role of Pancho Lopez, the character he made so famous on the stage, to heights of glory that will stamp him as a box-office drawing card of the highest type.

This picture will get them. Human, refreshing, unexpected in its twists of plot, thrilling, with a sparkling, chuckling strain of fun popping up all the way through, "The Bad Man" will please them everywhere.

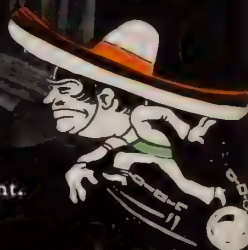
*It will add prestige to your house to say
you have booked "The Bad Man."*



"Sure I break the whole ten commandments
in one day without muss the hair."



"It is not what you want. It is what I want.
I am ze law 'ere!"



"I do not like you. Nobody like you. Alive
you are no good. Dead you make two people.
I love 'appy."



A First National Picture

New York Critics Strong for "The Bad Man"

HARRIET UNDERHILL in the N. Y. TRIBUNE said: "Those who did not see it as a play will be delighted with it and those who did see it will not be disappointed in the picture. Yes 'The Bad Man' might be called a screen triumph."

QUINN MARTIN in the WORLD said: "It attracted bumper crowds and it sent them away almost unanimously happy. 'The Bad Man' in pictures is one of the best examples of sane transference of a stage play to the screen which we have seen, and the picture is distinctly worthy of the large patronage which it apparently is going to enjoy."

JEAN HENRY in the N. Y. EVENING JOURNAL said: "A joyous bit of whimsy is 'The Bad Man.' It is a new note entirely. Holbrook Blinn plays the role with an almost Gallic humor and so much charm that many a young man would like to visualize himself as the death-dealing, knife-eating Pancho Lopez of his interpretation."

NEW YORK TELEGRAM said: "Just as absorbing as the play. Edwin Carewe has made a good job of the film production."

DON ALLEN in the EVENING WORLD said: "We'll wager that when the film critics of the country make their selection of the 'ten best pictures of the year' 'The Bad Man' will be in the money."

SUN and GLOBE said: "We can recommend 'The Bad Man'."

*It will add to your bank balance to play
"THE BAD MAN."*



A First National Picture

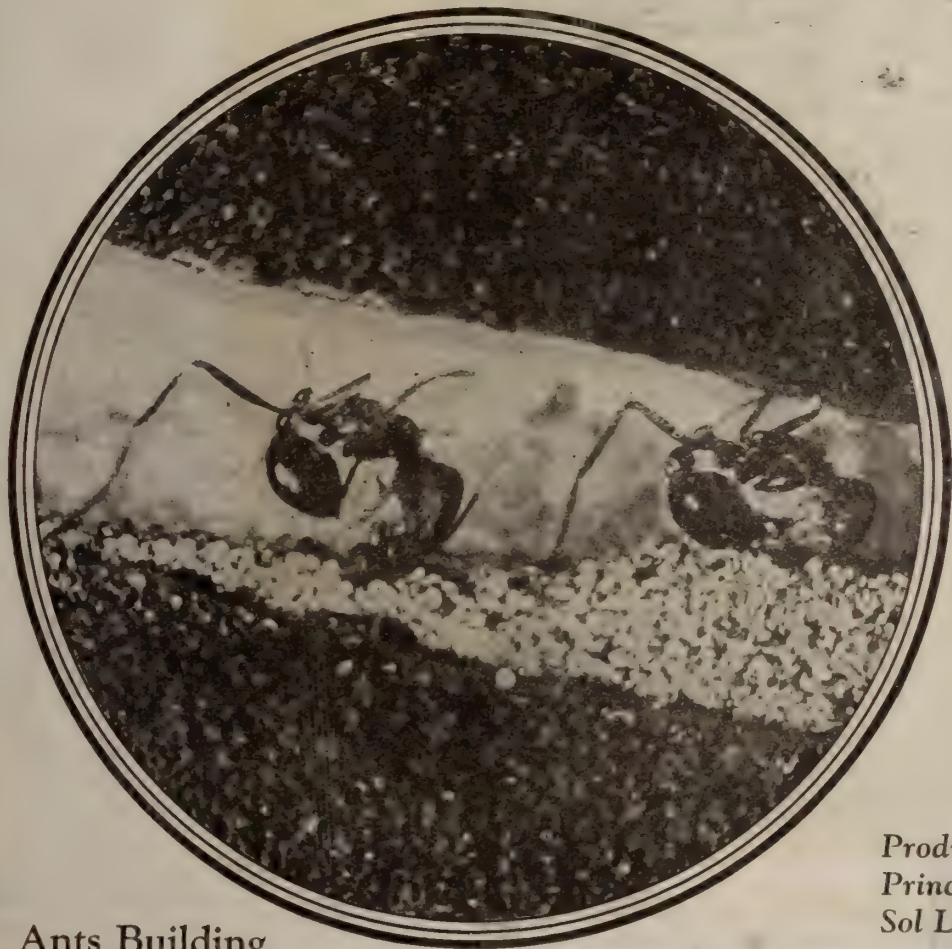
Ed Hammond Presents

"SECRETS OF LIFE"

The Marvels of Another World

As seen through the microscope by a new process just perfected by

LOUIS H. TOLHURST



From Moving Picture World

HIGHLY ENTERTAINING AND GREAT BOX- OFFICE ATTRACTION

The Secrets of Life, one-reel subjects * * * showing the life of the ant, the spider and the bee, are just about the finest short reel subjects that could be placed on any program.

Be sure to book these, for they surely hit on "all six." While the subject matter is highly scientific, it has been filmed by Louis Tolhurst in such a manner that the youngsters in the infant class get fully as much enjoyment out of them as a class of thoroughly dyed-in-the-wool biologists or a group of tired business men.

In reviewing scientific pictures it may seem rather strange to say that the comedy touches are good, but in witnessing the microscopic views of the bee, the spider and the ant there is laugh after laugh * * *

The Secrets of Life mark a grand new epoch in showing what the screen can do for science.

Produced by
Principal Pictures Corporation
Sol Lesser, President

Ants Building

Their Home
As Seen in

"THE ANT"

First of this Remarkable Series of One-Reel Dramas of Insect Life

EDUCATIONAL
FILM EXCHANGES, Inc.

Ed Hammond President



1000
AMERICAN
BEAUTIES
and Star
Cast

Bigger and better than
A DAUGHTER
William Fox
presents

The Temple of Venus

Youth and Romance
with **MARY**

PHILBIN

A
HENRY OTTO
production

Facts and Figures on

THE TEMPLE OF VENUS

22 weeks camera work on Santa Cruz Island, Paradise of the Pacific.

50,000 feet of cable laid to light Santa Cruz Island for moonlight beach scenes.

Special pier, 400 feet long, built out in the stormy ocean to land supplies.

Town of 1,500 inhabitants created to stage spectacular romance.

Costumes costing \$100,000.00 worn by the women of the play
200 classic dancers in exotic interpretations.

Most perfectly formed woman in America selected from more than 1,000 candidates to portray the modern Venus.

Tropical lands combed for birds of gorgeous plumage to enhance exotic beauty of the production.

Dances and allegorical scenes in subterranean grottos staged by use of special-artificial lights for first time in motion picture history.

15 world champion divers from all classes in startling exhibitions.

Deep sea photography, by new process, perfected to record these features.

Milady's coat in living form—the seal in schools of thousands—shown in its natural habitat on lonely sea-lashed rocks where man never before intruded.

Sensational defiance of the resistless tides of the mighty Pacific to stage a sea duel.

Entire contents copyright 1923 by Fox Film Corporation

Story by CATHERINE CARR



WILLIAM FOX presents
"IF WINTER COMES"
MIGHTIER THAN THE BOOK

the William Fox success
OF THE GODS

EMPLE ENUS

"UNHOOK MY GOWN
FOR THE DEVIL'S DANCE"



WILLIAM FOX presents

"IF WINTER COMES"

MIGHTIER THAN THE BOOK

SMASHING ALL

WILLIAM FOX
presents
ELMER CLIFTON
production

6 CYLINDERS

With ERNEST TRUEX

20 YEARS OF PROGRESS



WILLIAM FOX *presents*
"IF WINTER COMES"
MIGHTIER THAN THE BOOK

LAUGH RECORDS!

THE PLAY THAT
KEPT NEW YORK
ROARING FOR TWO
YEARS

DER LOVE



The greatest stage success in
twenty years

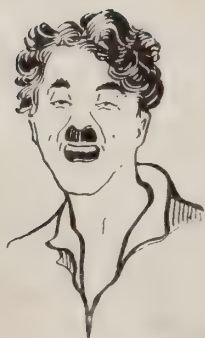
By William Anthony McGuire

WILLIAM FOX presents

"IF WINTER COMES"

MIGHTIER THAN THE BOOK

*If unusual importance
to foreign buyers!*



We have acquired the world rights (excepting United States and Canada) to the famous

CHAPLIN CLASSICS

including: "The Count," "The Floorwalker," "The Rink," "The Fireman," "The Cure," "Easy Street," "The Pawnshop," "Behind the Screen," "The Immigrant," "The Adventurer," "One A. M." and "The Vagabond," acknowledged to be the *greatest* pictures Charles Chaplin has ever made.

We will immediately re-issue these immortal comedy masterpieces and will furnish brand new prints for all territories.

Buyers interested in this unusual opportunity are urged to communicate with us at once.

EXPORT & IMPORT FILM CO., Inc.

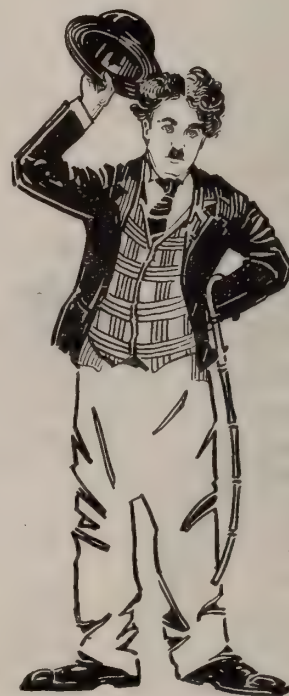
Ben Blumenthal

Pres.

729 Seventh Avenue

New York

Cable Address: EXIMFILM, N. Y.



PRODUCERS: We are always open for world rights to motion pictures of distinctive merit. We have our own branch offices in the principal capitals of the world and can guarantee equitable distribution in the foreign field.

Associated First National Pictures Inc.
presents

FLAMING YOUTH

from the Novel by Warner Fabian
featuring

COLLEEN MOORE

Supported by an all star cast
comprising Milton Sills, Elliott Dexter,
Sylvia Breamer, Myrtle Stedman,
and Ben Lyon

Directed by
John Francis Dillon

A FLAMING
STORY OF
SENSATION
SEEKING
SOCIETY
WOMEN



A First National Picture

Every reel a SENSATION!



COLLEEN
MOORE
as
PATRICIA
FENTRISS
in



CHAPTER III

The party was a Bingo. Before midnight that had been settled to the satisfaction of everyone. The music, good at the outset, soon become irresistible. (A drink all around every seven numbers; expensive but worth it.) The punch was very special. Several of its masculine devotees had already faded, and one girl had been quietly spirited to an upper room, there to be disrobed and de-flushed, youthful, regnant in her own special quendom. It was the top of the time. French windows to the darkness of the lawn, and plaintive inquiries for missing partners were prevalent. Lovely, Mona Fentriss sat in the midst of a circle of the older men, bandying stories with them in voices which were discreetly lowered when any of the youngsters drew near. Upstairs in her remote bed Patricia sat with her pillows banked behind her, her knees propping her chin, her eyes staring into the dark. The strong rhythms of music, barbaric, exciting, harshly sensuous, forward, stirring her to dim and uninterpretable

FRANKING YOUTH

The startling
exposé to which
the author didn't
dare sign his
right name



A First National Picture

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

**The talk
of the
entire
industry**

**F.B.O.'s-great series of
H.C.Witwer-Collier's Weekly
Stories**

FIGHTING BLOOD

Ask any exhibitor who has played any of this series what he thinks of them—and you'll get the same answer from every one of them—that they're the biggest entertainment and the greatest box-office attraction on the market today!

They're built to order for man, woman and child of every class of society—and they'll get you more boosts than anything you could put in your theatre!

As surefire patronage builders you couldn't find a stronger proposition! From the day you show the first round, and every day thereafter on which you show a "Fighting Blood," you can gamble on a steady flow of repeaters and a raft of others that their word-of-mouth publicity will bring into your theatre.

If you happen to be one of the few who hasn't yet booked this series—**DON'T WASTE ANOTHER DAY!** Every minute you hesitate you're losing money!

Distributed by F. B. O., 723 7th Ave., N. Y. City—EXCHANGES EVERYWHERE

Sales Offices, United Kingdom, R. C. Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W. I., Eng.

Now playing to record
breaking business all
over the country---

SIR ANTHONY HOPE'S

RUPERT of HENTZAU

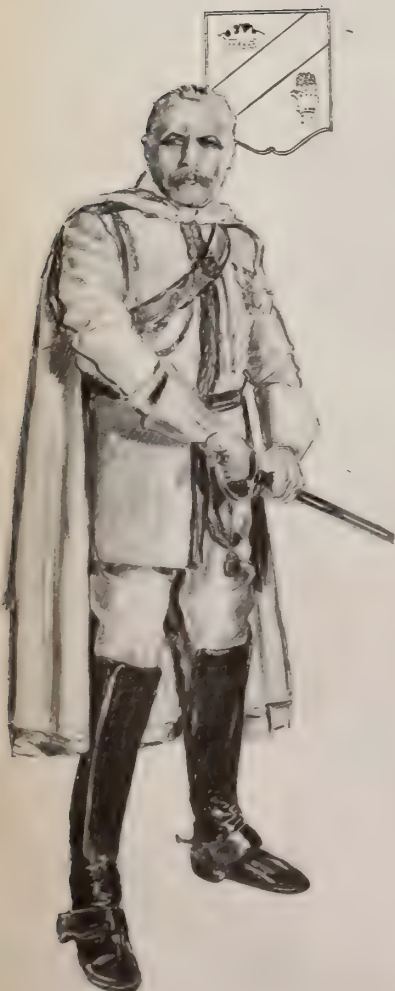
A VICTOR HEERMAN PRODUCTION

*The entire production under the personal
supervision of MYRON SELZNICK*

SELZNICK
DISTRIBUTING
CORPORATION



ELAINE HAMMERSTEIN as QUEEN FLAVIA





BERT LYTELL as RASSENDYL and KING RUDOLF



LEW CODY as RUPERT of HENTZAU



ADOLPHE MENJOU as COUNT RISCHENHEIM



CLAIRE WINDSOR as HELGA VON TARLENHEIM



IRVING CUMMINGS as VON BERNENSTEIN



JOSEPHINE CROWELL as MOTHER H

Pictures that show the way to BIGGER BOX OFFICE RETURNS

Here are 5 pictures with the breath of the great outdoors, the greatest variety of scenic grandeur ever shot—and a powerful, picturesque appeal to back up splendid drama. There is the realism of the Canadian West added to the heart-touching stories of Ralph Connor.



"The Man from Glengary"

with Pauline Garon

Stands out from ordinary pictures like a forest giant above the timber line. A Ralph Connor story, set where logs and laws are playthings.



"The Critical Age"

with Pauline Garon

From another immortal Connor story. Winning title, a big name, love, the great outdoors, the age factor.



"The Rapids"

with Mary Astor and Harry T. Morey

This picture will sweep them in. Swift in action, with a strong current of love.



"Cameron of the Royal Mounted"

The Royal Mounted always get their man. And this picture will get an audience anywhere.



"God's Crucible"

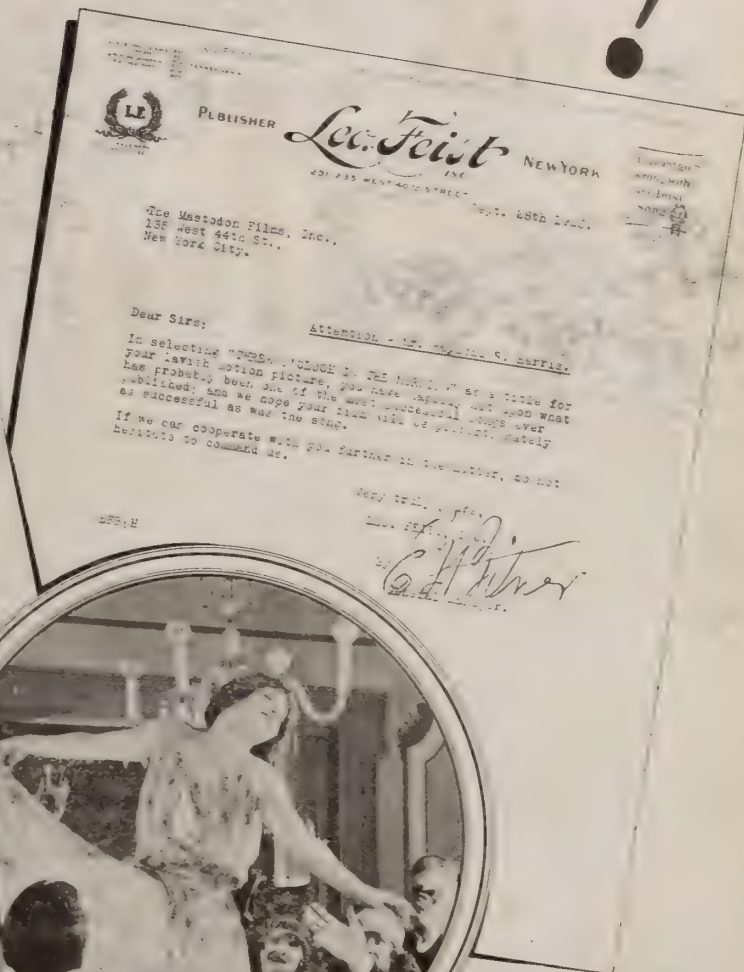
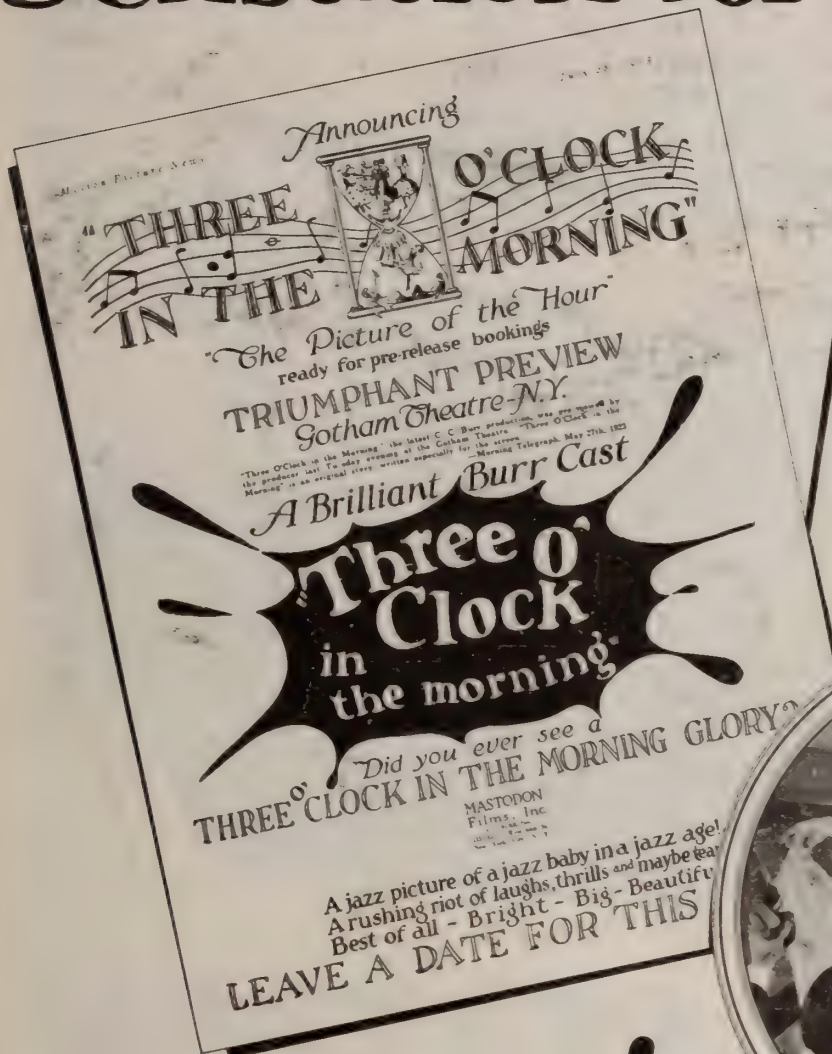
Another picture set in the last West. Adapted from "The Foreigner," Ralph Connor's supreme literary achievement. An all star cast.



Distributed by

**HODKINSON
PICTURES**

Here's the Burr State Right Sensation for this Season!



Exhibitors!

Booked in Boston at the Modern and Beacon

Jake Lowry's houses in the hub center have long been considered the criterion of what is the best in pictures and it is harder to break in there with an independent picture than anywhere else in the United States.

We produced and distributed "I Am the Law," "Burn 'Em Up Barnes," "Sure Fire Flint," "The Last Hour," "You Are Guilty" and others that made picture history in other key points, but we never had one they considered big enough for these houses until "THREE O'CLOCK IN THE MORNING."

"THREE O'CLOCK IN THE MORNING" with CONSTANCE BINNEY—a title that is on the lips of 50,000,000 people, coupled with a nationally known and proven star—is the SMASH OF THE YEAR released on a basis that WILL ABSOLUTELY MAKE MONEY FOR YOU NOW!

Exchanges!

"RESTLESS WIVES"
"YOUTH TO SELL"
"THE AVERAGE WOMAN"
"END ME YOUR HUSBAND"

MASTODON FILMS, INC.

C. C. BURR, Pres. C. R. ROGERS, Vice-Pres. WM. LACKEY, Treas.
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NEW YORK CITY, N. Y.

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220 WEST 42ND STREET NEW YORK CITY, N. Y.

**A picture must deliver
the goods to
play in this theatre
and —**

THOS. H. INCE'S "HER REPUTATION" WITH
MAY McAVOY LLOYD HUGHES & STAR CAST

THE HOUSE OF PARADISE
METROPOLITAN
**GRAUMAN'S
METROPOLITAN**

**Thos. H. Ince's
"HER REPUTATION"**

with

MAY McAVOY

—regarding which the Exhibitors Trade Review said:
"—possesses all the earmarks
of a sure-fire box-office attraction"—

delivered!



Distributed by

ASSOCIATED FIRST NATIONAL PICTURES, Inc.

Published Weekly

Motion Picture News, Inc.

William A. Johnston, President
E. Kendall Gillett, Treasurer

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No. 18

Advertising

TO make plainer the present era of this business, as the writer sees it, we might divide the developments of the industry to date into the following periods:

Number one—the novelty era of moving pictures, which patents sought to control. The production and distribution to exhibitors of a variety program of short length films at a flat service fee. No advertising except to theatre passers-by, through posters.

Number two—The introduction and rule of the dramatic feature; the reordering of distribution to take care of it; the selling by quality rather than mere footage; the rise of trade and national advertising to the public. The origin of the week's run. But the continued adherence to program pictures and program selling; hence the importance of volume as well as quality of product. The rise in importance of the key city first run house; and its attempted control by producer-distributors.

And to-day—The decline of volume production and the departure from volume selling. Specialization in production to meet the public demand. The opening up of the selling market. Advertising a greater factor. Fewer pictures, better pictures and longer runs.

* * *

We often speak of what seems now the disastrous principle of the General Film Company, namely the recognition of footage rather than quality. It fitted the times—for a while.

But there isn't much difference between that principle and the one of selling features by the series and by the number of the year's output. That principle, too, fitted the times—for a while.

Today the public wants its pictures made for itself alone, the picture sold on its own value alone, advertised for all it is worth and given as long a run as the public will support.

And now—as in each of these past eras, distribution and exhibition will have to be reordered entirely to

meet these new situations—*arising out of the public demand.*

The control of first run key city theatres isn't going to count in this new era as it has in the past.

Two great factors are going to take its place. One is the better picture and the other is more efficient advertising. You cannot keep either appeal from the public by anything so artificial as a theatre control—not for long, you can't. That's certain. It is the experience of every single industry that has ever started and flourished.

For several years a few hundred first run houses have influenced over fourteen thousand other picture theatres; a very small tail has wagged a very large dog. And this influence will continue—to one degree or another. Why? Because the selection of pictures by these theatres *advertises* these pictures throughout each zone.

But producer control isn't going to continue to influence these theatres to book pictures. Only one thing will influence them and that is public demand. And the public demand is a joint matter of the best pictures best advertised.

So advertising is the new factor.

And, of course, longer runs will follow. There must and will be motion picture theatres to take care of them.

* * *

A splendid and costly production effort is being made today. But any concern making this effort and not minded and equipped to follow it with advertising potent enough to let the public know all about this effort, will not follow through.

The big city key houses have, it is true, unlocked the way to trade selling campaigns. Advertising is going to unlock the way to public selling campaigns. And that is the greater factor.

William A. Johnston

LET us pay Charles Ray credit for his earnest effort to create a lasting impression with his picturization of Longfellow's adventurous and romantic poem, "The Courtship of Miles Standish," which, according to our reviewer, is one of the finest films ever produced.

Mr. Ray in a letter to the editor of the NEWS says: "We should never lose sight of the fact that there is a great public yet to be marshalled for motion pictures."

"I had this thought definitely in mind when I chose the Longfellow poem. I made this choice in spite of expressed opposition from leading exhibitors who apparently did not know what a widespread sentimental interest there is in John Alden and Priscilla Mullins."

Mr. Ray felt confident that with such a picture he could add an immense throng to the regulars of the theatre—inasmuch as there are said to be 300,000 people in this country claiming kinship with the Pilgrim forefathers and 50,000 claiming descent from John and Priscilla.

"Every Congregational church," to quote Mr. Ray, "sprang from Pilgrim stock and has ardently preserved the traditions. Moreover, the poem has been taught in the public schools of America for two generations."

It is the star's contention that many of the people in these groups are patrons of the picture theatre, but the vast public that they represent is composed to a large extent of non-theatre-going people. If they can be induced to patronize a picture in which they have a direct sentimental interest, it is not unfair to estimate that each will take someone else.

Thus, the Ray Company are entertaining hopes of adding a million more patrons of the photoplay. Surely "The Courtship of Miles Standish" is a worthy picture to enlist patronage. We cannot name a single production which carried better exploitation possibilities.

CHARLES RAY, incidentally, made his second debut on the legitimate stage a few nights ago at the Spreckels Theatre, San Diego, California. The critics of the San Diego papers honored him with lavish encomiums—not only for his choice of a vehicle—which happens to be a spoken version of his film production, "The Girl I Loved," but also for his clearly defined human portrayal of the bashful farmer boy.

The star was the recipient of scores of well-wishing telegrams from George M. Cohan, Harold Lloyd, Fred Niblo, Enid Bennett, Sam H. Harris, Cornelius Vanderbilt, Jr., Hiram Abrams, H. Reeves Smith, United Artists and Associated Exhibitors. Mr. Ray and his company played in Denver last week and next week they will appear in Omaha.

ANNOUNCEMENT is made of the marriage of Colvin W. Brown, Eastern representative of Thos. H. Ince and Pearl Marion Clark, daughter of Mr. and Mrs. D. E. Saylor of Elgin, Ill. The ceremony was performed by Dr. Christian F. Reisner, pastor of Chelsea Methodist Church.

ERNEST FREDMAN, editor of Film Renter, London, takes exception to several of Betty Compson's remarks in last week's issue of the NEWS. He argues from the standpoint that the star did not attend any of the big cinemas in the suburbs of London, nor did she visit the provincial towns such as Manchester, Leeds, Glasgow, Birmingham and Edinburgh—where there are many handsome theatres seating three thousand people. Mr. Fredman contends that the attendance is not so great because the English are more domesticated—whereas in America there is not such a degree of home life.

PICTURES AND PEOPLE

His best argument pertaining to film conditions which handicap the British exhibitor rests with the unemployment situation. England has a million unemployed and there is a heavy entertainment tax which makes it difficult for exhibitors to carry on their business. Mr. Fredman agrees with Miss Compson that the press are not giving the encouragement that they should—but insofar as interesting big capital is concerned, the capitalists are somewhat chary, naturally, of

investing their money until the entertainment tax is modified. Which, of course, puts it up to the moneyed interests who will be encouraged to promote the film enterprises on a bigger scale just as soon as industrial conditions improve.

The editor of Film Renter states emphatically that the British Theatre man, in difficult times, is carrying on with the real idea of getting the people in and that is with a program of real entertainment value coupled with really good music.

The welcome lunch planned for Mr. Fredman who arrived in New York—and whose headquarters are at the Plaza Hotel—is scheduled to be held this Friday at the Ritz. Harry Reichenbach has been selected as master of ceremonies.

"PONJOLA," the Sam Rork production for First National, is creating no end of interest at McVicker's Theatre, Chicago. Any big seller in the fiction field which carries a stirring plot filled with adventure, romance, heart interest, pathos and vivid characterization is certain to enlist a wide following. Consequently, when such a story is transferred to the screen in a manner which brings forth all its highlights—colored as they are with life and movement—it is bound to command attention.

It isn't the theme which is important—it is the way it has been treated. In reality the idea is in no wise original, but the director has so shaped its incidents, situations and climaxes that the action and suspense are very progressive—with the result of making the spectator ever on the alert—eager to follow every twist and turn of the story. The vitality and vividness of Cynthia Stockley's dashing tale of regeneration are retained. It is rich in atmosphere—and eloquent in its interpretation.

"SCARAMOUCHE," the picture, has a rival in "Scaramouche," the play, which opened at the Morosco Theatre, New York, Wednesday night. Simultaneous appearances of a film and a stage play based upon the same subject are rare in Broadway amusement circles. It often happens that the stage play is produced first—with the screen production arriving after a lapse of a year or two. Once in a while the order is reversed.

We recall "Scandal" which presented Constance Talmadge in a celluloid role several months before it was made into a play for Francine Larrimore. Another example of a film considered good enough to furnish material for the stage was the original production of "The Cheat," which made stars of Fannie Ward and Sessue Hayakawa.

AN original stroke in production activities has been executed by George Seitz of Pathe. The adaptation of Emerson Hough's virile story of the pioneers of the early West, "The Way of a Man," has been prepared not only as a feature, but also as a serial—both versions being produced at the same time by the director. This gives the exhibitors who cater to a transient clientele and those who cater to neighborhood audiences an equal chance to grasp the box-office value.

EVERYONE knows that the big houses in the key cities—houses on the main thoroughfares—do not book serials. Therefore they have their chance to take the picture in feature length. On the other hand the small houses off the main avenue which cater to serials have their chance to give their public what it wants—the continued story type of entertainment. Thus there should be satisfaction all around.

Stories of early pioneer days have always proved winners. They glorify the West of a period rich in American history. But while history is being served in the background, there is adventure stalking in the foreground. And the result is excitement and thrill. It is said that Mr. Seitz has reproduced accurately the spirit of the early West—which the author breathed into his vigorous and vital tale.

Here they are—the feature and the serial—take your choice.

* * *

SOMETHING new in landscapes—something new in photographic appeal is exposed in the rugged melodrama of the Canadian Rockies, "Unseeing Eyes," sponsored by Cosmopolitan. According to the announcement by the producers the picture marks the first time the eloquent snow country of the Canadian Northwest has ever been caught through the medium of the aeroplane. And as we watch these gorgeous exteriors—great mountains and valleys—we are truly transported.

Heretofore we have mushed over the snow in following the exploits of the characters. We mush again here, but we are also taken aloft—where the perspective staggers the eye with its marvelous backgrounds. If the picture carried no quality other than its photographic appeal it would be worth anyone's time to look it over. That it does carry an elemental story of life beyond the reaches of the law—stamps it also as a picture with a vivid melodramatic punch. The vital elements of the tale blend perfectly with the vistas of Nature so richly expressed here.

* * *

BEN GRIMM, who sits opposite Bob Welsh in the editorial sanctum of our contemporary, the *Moving Picture World*, strode down the aisle to the altar last Saturday to the strains of Mendelssohn's Wedding March. Mrs. Grimm, nee Blanche Whitenack, has discovered in Ben those same qualities which established him as one of the most popular boys of the industry. Our heartiest felicitations to the Grimms.

* * *

THE Capitol Theatre, New York, is celebrating its fourth anniversary this week. Since it threw open its doors on the night of October 24, 1919, it has entertained on an average of one hundred thousand people a week—which means about 5,000,000 people a year, almost the population of New York itself.

The type of entertainment on view at the Capitol was first promoted by S. L. Rothafel—who, since he became associated with the big picture theatre, has given it new color and life with the co-ordination of lighting effects, interpretative music and the ballet and supplementary units.

Several weeks ago the Capital impresario established radio concerts. Every Sunday night the regular musical program of the theatre is sent over the air through W. E. A. F., supplemented by a concert of the Capitol artists in a studio

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especially equipped for this purpose. As a result the patronage Sunday night is indirectly augmented by five million radio fans.

The picture which opened the Capitol four years ago was "His Majesty, the American," starring Douglas Fairbanks. The George Arliss masterpiece, "The Green Goddess," has the honor for the fourth anniversary. It's worthy of mention that the other half of the Fairbanks menage, Mary Pickford, follows next week in "Rosita," which marks the first appearance of her finest creation at popular prices.

* * *

FRANK J. CARROLL, of Denver, Colorado, is in New York on a flying visit. No, this isn't a stranger in our

midst, it is the veteran producer, our old friend, Frank Carroll, whose handiwork was seen in "The Cavell Case," "For the Freedom of the World," "Polly of the Circus" and numerous other well remembered successes.

Carroll has returned to New York an enthusiast over the possibilities for picture-making in the Colorado and Wyoming country and the prospects for his new organization, Colorado Pictures Corp., in which many of the most representative business men of Colorado are interested. "The Birth of the West" has been announced as the first production. Sounds like a real title.

* * *

RECENT arrivals in New York from the Coast include Douglas Fairbanks, Jr., the new Paramount star, and the directors, James Young, and Laurence Trimble.

* * *

SAMUEL GOLDWYN'S book, "Behind the Screen," came off the presses yesterday and is published by George H. Doran Company. This much-talked of story first appeared serially in the *Pictorial Review* and was whipped into shape by Corinne Lowe. The result is a fascinating collection of reminiscences, stories, anecdotes, and facts about the most prominent players of the screen world.

As everyone knows, Samuel Goldwyn is well qualified to sponsor such a book as "Behind the Screen," since he has been associated with the industry as an executive since 1913. He was a pioneer in inducing authors of America to work actively in promotion of motion pictures—and introduced Mary Garden, Geraldine Farrar and Pauline Frederick to the screen.

* * *

BURIED away in the archives of the Historical Section of the office of the Chief of Staff of the War Department, at Washington, is one of the most complete collections of human interest photographs of Great War activities extant. Professional newspaper-and-magazine men were delegated by Major Banning in charge of this service, to photograph what they believed might prove of interest to succeeding generations and then file these pictures for selection at his post.

As a consequence, exhibitors wishing to take advantage of this information, will appreciate that photographs bearing on the part the silent drama played in fostering public sentiment to the support of the war loans—in entertainment of men at cantonments and debarkation points—in instruction of men-at-arms, and the like, are not few. In the archives are several interesting groups of posters which did their share in promoting the war loans.

* * *

RAYMOND HATTON, having completed work in Allan Dwan's production of Rex Beach's story, "Big Brother," for Paramount, has returned to his home in Hollywood. He was accompanied by Mrs. Hatton.

Jersey Supports Motion Picture Day

Constructive Campaign Is Launched by Exhibitors to Assure Success of Event

THE board of directors of the Motion Picture Theatre Owners of New Jersey met in regular meeting at the Hotel Stacy Trent, Trenton, N. J., on Wednesday, October 17. In attendance were R. F. Woodhull, Joseph Seider, Henry P. Nelson, William Keegan, Charles Hildinger, Peter Adams, Sidney Samuelson, Arthur B. Smith, Ben Shindler and A. J. Moeller.

Activities as they relate to National Motion Picture Day were reviewed and a definite policy as it relates to the celebration of that day was determined upon.

Mass meetings will be held throughout the state during the ensuing two weeks—one of these to be held in Trenton of all of the exhibitors in Mercer County on Thursday, October 24, at the Hotel Stacy Trent, Trenton, N. J. Theatres owners attending will be the guests of Charles Hildinger of Trenton at a luncheon at the Hotel Stacy Trent on that day. Mr. Hildinger is a member of the board of directors and one of the leaders in the National Motion Picture Day movement in New Jersey.

The purpose of the meeting is to discuss fully all legislative activities, National Motion Picture Day and numerous other matters of importance to New Jersey theatre owners.

The plan of procedure with regard to National Motion Picture Day is a powerful one. New Jersey is taking the campaign direct to the public in a tremendously big and constructive way.

New Jersey realizes the tremendous strength of the greatest medium for publicity in the world—their screen, which is the link between the theatre and the public—and as a result are building an important campaign around it, having adopted the slogan: "Talk Directly From Your Screen."

They are going to use National Motion Picture Day as an opportunity for building up a close and cordial relationship between the theatre owner and the public. They are going to show the people their sincere purpose of gratifying the public's wishes as regards entertainment.

Concretely, New Jersey is preparing a series of slides. They're going to explain what National Motion Picture Day is and what it means. Then they're going to follow along, making National Motion Picture Day mean something, by asking the public what they like and what they want. That's the constructive effort, stripped of all superfluous words.

The slides will explain the purpose of the campaign. The next step will actually secure the public's opinion. This will be done by passing out blanks at every performance upon which patrons are asked to indicate in writing what kind of pictures they like and want, if they prefer comedies, comedy dramas or dramas, etc., what kind of picture the children like and similar questions which will give the theatre owners a general idea of the attitude of their patrons, in order that they may be in a position to give consideration to the wishes of the majority.

To carry out the campaign, the Motion Picture Theatre Owners of New Jersey have appointed fifty additional theatre owners as members of the National Motion Picture Day Committee for New Jersey. These are in addition to the congressional district chairmen, who are already appointed and hard at work. Resolutions were adopted tendering the use of the screens of the States of New Jersey for the purpose of furthering National Education Week—week of November 18.

A resolution was adopted offering co-operation of the roll call campaign of the American Red Cross on November 12 by displaying slides, the Red Cross flag and otherwise assisting this worthy institution.

Louis Rosenthal of East Orange was elected a member of the board of directors to fill the unexpired term of Samuel Sobelson.

Michigan Exhibitors Name Board of Directors

In addition to the officers selected last week by the Michigan M. P. T. O. the following were named as the board of directors: Claude E. Cady, Lansing; W. S. Butterfield, Battle Creek; A. J. Kleist, Pontiac; Vernon Loxey, Howell; James C. Ritter, Detroit; Charles G. Carlisle, Saginaw; W. S. McLaren, Jackson; Sam Ackerman, Detroit; G. A. Cross, Battle Creek; Bert Williams, Detroit; Paul Schlossman, Muskegon.

Haines Is Convalescing After Operation

William Haines, Goldwyn leading man, is convalescing after an operation performed last week at the Carnegie Hospital in Los Angeles. Haines was taken ill in Santa Barbara, where he had gone on location with a Fox company in which he was playing the male lead.

Music Society Charges Bad Faith by Exhibitors

THE Conference which was to have been held between representatives of the American Society of Composers, Authors and Publishers and the Motion Picture Theatre Owners of America, on the 24th, has been postponed by the M. P. T. O. A. to some future date.

The reason for the postponement, it is stated, is because of the meeting to be held in Rochester on the 30th, of the National Board of Directors of the M. P. T. O. A., and the demands being made upon the time of the executives of that organization in connection with the promotion of Motion Picture Day.

It is charged by the Composers' Society that many exhibitors are manifesting bad faith in their alleged misunderstanding of the conditions prevailing during the pendency of the negotiations.

Brooklyn Exhibitors Hold Regular Session

The Motion Picture Theatre Owners of Brooklyn held a regular meeting on Friday, October 19th, at the Hotel St. George. Following a luncheon a business session was held, at which R. Sanders presided.

Several matters of importance came before the meeting and considerable progress was reported.

The Operators' situation was thoroughly discussed and notwithstanding certain reports that the Motion Picture Theatre Owners of Brooklyn are having difficulties with Local 306 of the Operators' Union, denial was made that any fight between the two organizations is on, it having been stated that any slight misunderstanding between the members of the Brooklyn Theatre Owners and Local 306 would be adjusted without difficulty.

Order Prohibits Picketing in Kansas City

A temporary restraining order prohibiting picketing by members of the Kansas City union of motion picture machine operators of the Highland theatre, a large suburban house of Kansas City, was issued this week by Judge E. E. Porterfield of the Circuit Court, ending a feud of long standing, temporarily, at least.

Owen Kearns, manager and owner of the theatre, brought suit against George Deighton, president of the union, and William Weston, business agent. Kearns asserted he operated the projection machine himself and that the union demanded he employ a union operator. Since August, he alleged, his theatre had been picketed constantly.



Michigan exhibitors, their wives and guests, photographed at the Michigan State Prison Farm, near Jackson. A ham and egg breakfast and inspection of the prison farm and state penitentiary were interesting social features of the successful convention held at Jackson by the Motion Picture Theatre Owners of Michigan on October

NEARLY ten years ago MOTION PICTURE NEWS found itself in need of a Los Angeles correspondent and requested Sid Grauman to recommend a competent and energetic young man for the place.

Mr. Grauman did more than offer his advice. He convinced us of Los Angeles' future as a production center; that what we should have was a salaried West Coast representative, properly installed in a permanent office, and virtually selected for the post, J. C. Jessen, a rising young newspaper man of the city.

Thus, back in the days when both the NEWS and Los Angeles were struggling for a place in the film-world sun, began a business association that has worked out wonderfully well. Jessen was the man for the job and the job offered opportunities for Jessen.

But as all things must have a beginning so do all things come to an end. "J. C.," modestly ambitious as all men should be, believes he can achieve greater success if he leaves the NEWS, and on Nov. 1st will resign his position.

So we come to the parting of the ways. We are deeply appreciative of the part he has played in the NEWS success and pay tribute to his ability, loyalty and energy, and wish him the best of luck in his new work.

Mr. Jessen's successor is speeding westward to take over the Los Angeles office as this is written.

The man selected is William McCormack, identified with the NEWS advertising department, in New York, nearly as long and quite as efficiently, as has Mr. Jessen on the West Coast.

"Mac" has grown up on the NEWS staff. He knows more about the West Coast job than any one we are acquainted with, except Jessen.

His new position is a promotion—one earned by hard work and faithful endeavor. He will get 100% cooperation from the home office and will give 100% service.

He is a likable, courteous, well informed, young film man, fully versed in every angle of the film business. We predict for him a full measure of success and recommend to the West Coast colony an early acquaintance.

J. S. D.

Little Theatre Films Fix Distribution Plans

Little Theatre Films, a newly organized group of active workers and artistic sympathizers with the so-called "non-commercial" motion picture, have just completed a contract for the nation-wide distribution of their first picture.

Through arrangement made with the American Kreuger and Toll Corporation, agents of the Swedish Biographic Company, this organization will release "Mortal Clay," written and directed by Victor Seastrom.

The Little Theatre Movement of the Screen originated in Hollywood last Spring and has now been permanently organized for the purpose of providing through existing Little Theatre Groups, University Dramatic Societies and Women's Clubs a national and practical release for those artistic films which cannot always find a place in the commercial theatre.

Business Manager Charged with Embezzlement

Leon Lee, business manager of Jimmy Aubrey Comedies, was arrested at Green River, Wyoming, on a charge of alleged embezzlement of \$2,200 of company funds. The warrant was sworn to by Aubrey.

P. A. Powers Resigns from F. B. O.

P. A. POWERS has resigned as president of F. B. O. and has been succeeded by H. C. S. Thomson, of Graham & Co., London, who takes the title of Managing Director.

A brief statement to this effect was made on Wednesday by Joseph Schnitzer, vice-president of F. B. O., who added that there would be no changes in policy and no further changes in personnel other than Mr. Powers' retirement.

Mr. Powers has been at the head of the company since the retirement of Rufus S. Cole, and it was during the former's administration that the corporate name was changed from Robertson-Cole to that of F. B. O.

Editor Criticises Press Agents

Tells Reason Why Much Stock Copy Finds Way Into Waste Paper Baskets

R EAMS and reams of publicity copy are turned out on every picture produced, and producers and press agents wonder why more of it does not find its way into the newspapers. A. W. E. Beckett, News Editor of the Sudbury Ontario Star, in a communication to MOTION PICTURE NEWS advances some comment on the situation that may be enlightening and therefore his letter is printed in full. Here it is:

"There's a blue haze hovering over the editorial sanctum to-night and it isn't all caused from tobacco. I've been checking up the publicity dope for next week for the moving picture houses and I've never, in almost 20 years of experience in newspaper and publicity work, run across such bunk. True, it's not much worse than the average run of publicity copy that is now being sent out by the picture companies.

"I understand that the movie men are paying real money for the publicity sheets. What are they getting in return? The men who handle the big features with special stories written daily apparently turn out good copy but the men who grind out the stock stories that go into the press books for 'the sticks' apparently work on a basis of so many thousand words a day and to the hot place with quality.

"I have talked with other editors and they are like myself in one respect—we'll give space to well written publicity items that carry some news value for the movie fans.

"Picking up a press book at random from a stack left with me by local picture managers, I find eight pages devoted to advance notices. They tell how great a great director is; the thoughts of the handsome dumbbell in the leading role; a story of the good luck piece of the star; what a great company produced the picture; the lavish expenditure of time and money (to say nothing of press agent's words) in the production; stories

about a beauty chorus from which the star graduated, etc. Every item has to list the fact that it was a So and So production directed by Such and Such and distributed by Some One Else in which—and it goes on to name the stars and lesser lights.

"I believe it was Shakespeare who said 'The play's the thing.' Evidently times have changed and changed a lot. To get a decent synopsis of the story of this play I had to clip from no less than three of the items in the press sheet and write a new lead. There wasn't a good press story in the whole eight pages. And this Press Book is an elaborate affair in colors that must have cost considerable money to prepare.

"Why cannot moving picture publicity men learn that they will get more space by giving a real newsy story of their pictures, with a sparing use of adjectives, that will give the fans some idea of what they can expect when they see the picture?

"It has been some years since I qualified as a publicity man but I might state that I had some years of experience in that work and know a little bit about it and I always managed to get considerable space for my attraction without claiming it to be the 'World's greatest' or some other such bunk.

"Barnum has said that you can fool the people but the movie fans of to-day are becoming educated. On the other hand, the press agents seem to be sliding back. The news editors no longer want to be the means of boosting some producing company, some director or some star but they do want to be able to give their readers the real news of moving pictures. And the sooner the publicity departments learn that, the more space they will get.

"I have carefully checked 19 press books to-day and out of the 19 I found one which contained advance stories that could be used without a liberal sprinkling of profanity on the part of the editor."

AFTER a recess of several weeks, hearings were resumed October 22 in New York on the Federal Trade Commission charges against the Famous Players-Lasky group. The sessions were conducted before Examiner E. C. Alvord at the offices of the Commission, No. 105 West Fortieth street.

A complete array of counsel was on hand, the following appearing for Famous Players: Robert T. Swain, chief counsel; E. J. Ludvigh, C. Frank Reavis, Bruce Bromley and Ralph A. Kohn.

W. H. Fuller and Gaylord Hawkins represented the Government.

Witnesses who testified up to Thursday morning were: Marcus Loew, W. W. Hodgkinson; H. O. Schwalbe, of First National; Al Lichtman; Leopold Friedman, counsel for Loew, Inc.; S. E. Appelgate, United Artists Philadelphia manager; Harold B. Franklin, John E. Eames, of Littleton, N. H., and Mr. Ludvigh.

It was expected the hearings would be concluded this week, so far as the Government side is concerned. A recess of about a month will be taken, after which Famous Players will probably occupy two weeks in presenting defense testimony. Both sides will then prepare their briefs, which, together with the voluminous record in the case, will go to the Federal Trade Commission at Washington for final decision.

Loew Gives Testimony

Marcus Loew, chief witness Monday, declared that neither Adolph Zukor personally, nor Famous Players-Lasky, had any control over or made any attempt to dictate the policy of Metro or Loew, Inc.

The examination of Mr. Loew followed the testimony of Leopold Friedman, secretary and counsel for Loew, Inc., by whom the Government brought out that several members of the Zukor family owned stock in Loew, Inc.

When Mr. Friedman had produced the stock record of Loew, Inc., Mr. Fuller brought out by questions that the following owned Loew stock as of April 4, 1923, according to the list:

Jay Mastbaum, Joseph A. Mastbaum, Jules E. Mastbaum (1,500 shares), Mrs. Sadie Sablosky (1,900), George H. Earle (2,400), Abram D. Saenger (150), Julian H. Saenger (150), E. H. Hulsey (46), Eugene J. Zukor (6,000), Mrs. Adolph Zukor (6,392), E. J. Ludvigh (500), Mrs. Ludvigh (800), C. J. Ludvigh (144), J. E. Brulatour (672), W. H. English (1,931), W. H. English, Executor (5,480), Richard A. Rowland (58), Arthur M. Loew (47,911), Mildred Zukor Loew (6,000), Mrs. Marcus Loew (35,481), Marcus Loew himself (5,929) and David Loew (47,964).

Mr. Swain prepared to cross-examine, declaring that the implication of what had just been put into the record was "subversive of the truth." There was a tilt between Mr. Swain and Mr. Fuller, at the end of which the latter said he had no objection to finding out how many shares total were outstanding and how many stockholders there were.

He then asked the witness these questions, to which Friedman answered there were 1,060,780 shares outstanding divided among 8,000 stockholders.

When Mr. Loew took the stand, Government counsel went through the entire list of Loew theatres, as furnished by the witness, and inquired as to their policy and whether they were first, second or third run.

In the instance of the Aldine, Pittsburgh,

HEARINGS RESUMED

a new house, Mr. Fuller asked: "Is that a picture theatre?"

"It is," the witness answered, "and it will be as long as we can get the pictures. We are having a great deal of difficulty in doing so." He declared the same thing was true in the case of other Loew houses.

Mr. Loew then traced the history of his acquaintance with Mr. Zukor. They met, he said, some twenty-five years ago, when they were both in the fur business, and later were partners in the penny arcade proposition on Fourteenth street. Then Zukor became interested financially in some of the Loew theatres, but "neither thought much of the other's ability," according to the witness. At one time, he said, Zukor voted against Loew getting \$2,500 salary.

Mr. Fuller then brought out, by reference to exhibits introduced some time ago, that Jane Constance Loew, Mr. Loew's granddaughter, owned 100 shares of F. P.-L. stock and Mildred Zukor Loew, 900 shares.

On cross-examination, Mr. Swain pointed out that the Zukor family owned about one per cent of the stock of Loew, Inc., and then it was the witness stated there was no attempt to dictate the policy of either Metro or Loew, Inc., by the Zukors.

"Since Zukor and I parted company as business associates thirteen years ago, neither has had anything to say about running the other's business," summed up the attitude of the witness.

No Favoritism Shown

No favoritism had been shown him in booking F. P.-L. pictures, or any preference given Metro pictures in the Famous Players houses, he went on. "In fact," he declared, "Famous Players does things to us they wouldn't dare do to others."

Regarding the distribution of Metro pictures in Brazil and Australia by F. P.-L., to which he testified on direct examination, Mr. Loew told Mr. Swain the arrangement came about merely as a business transaction, because F. P.-L. was able to deliver the goods.

On the subject of protection, Mr. Loew told the F. P.-L. counsel that the distributor always favored short protection, because it means a quick turnover, but the exhibitor wants long protection against the other fellow. The condition existed throughout the country, he declared.

When Mr. Friedman resumed the stand, Mr. Swain took up the Loew stock record again and read the names of a large number of people in the industry, who were recorded as owning Loew stock. He brought out that those whom Mr. Fuller had enumerated owned altogether about 26,000 shares out of 1,060,780, and that neither individually or collectively had they ever attempted to control the policy of Loew, Inc., or Metro.

He read down through the list, and asked the witness if the fact that these people owned stock in Loew, Inc., enabled them to dictate policy or gave Metro or Loew, Inc., the right to dictate to them in a business way.

The witness replied "No, there is no community of interest" in each case.

"I see by your record that Hiram Abrams owns 100 shares of stock in Loew, Inc. Does that give him any voice in the affairs of your company or you in his?" Swain asked. The answer was "None whatever."

"I also see that Sydney S. Cohen is put down as owning 100 shares. Does that give him a voice in running your company?"

Additional Testimony Is

"No," Mr. Friedman answered.

"Does it give you control of the M. P. T. O. A.?"

The answer was "No."

Among the others whose names were read from the list as owning stock in Loew, Inc., were these: George Arliss, Ascher Bros., Hans Bertsch, playbroker; Irving Berlin, A. C. Berman, Abraham Carlos, J. B. Clark, William Collier, Hugh Ford, John L. Golden, Heine Groh and Arthur Fletcher, Sam H. Harris, David P. Howells, John H. Kunskey, Carl Laemmle, June Mathis, the President and Fellows of Harvard University, Jake Ruppert, William Russell, Sig Samuels, Norma and Constance Talmadge, Victor M. Shapiro, Alfred Weiss, and others.

No Attempt at Dictation

"Did the Mastbaums ever have anything to do with dictating the policy of Metro or Loew, Inc.?" Mr. Swain queried. The witness said they never did, and added, a minute later, that the Zukors never did, either.

"In other words, all these people bought the stock merely as an investment, didn't they?" Mr. Swain pursued. He got an affirmative reply.

On redirect examination, Mr. Fuller brought out that "it doesn't alienate a man's affections if he buys stock in your company," and Mr. Swain came back with a few more questions, chief among which resulted in the witness saying that the people on what Mr. Swain called "Mr. Fuller's two and a half per cent list" had never even attended a Loew stockholders' meeting.

At the Monday morning session S. E. Appelgate, United Artists manager in Philadelphia, told in detail of the booking situation there. Questioned by Mr. Fuller, he went over a list of twenty-one theatres zones, describing the first-run situation in each, and specified the houses booked through the Stanley interests or controlled by them. It was shown that most of the key centers in the Quaker City were under Stanley control in some form or other.

At the conclusion of his testimony the defense reserved the right to have Morris Wolf, counsel for Stanley, cross-examine at a later date if he so desired.

H. O. Schwalbe, the next witness, sketched the organization of First National Exhibitors Circuit, Inc., in 1917, and its reorganization into Associated First National Pictures, Inc., in 1920.

Examined by Mr. Hawkins, Mr. Schwalbe said he was the President of the Electric Theatre Supply Co., of Philadelphia and that he owned nearly all the capital stock. Mr. Schwalbe also stated that he owned theatres in Conshohocken, Pa., and Cambridge, Md.

Schwalbe Is Witness

Participating in the organization of First National in 1917, the witness said the Peerless Feature Film Co., in which he had an interest, got the Philadelphia franchise, paying four and a half per cent of the negative cost of each picture.

Practically all of the original twenty-six franchise holders had theatres, he went on, and all of them together were connected with "500 or 600 theatres." Many of them, however, could not be classed at that time as first-class first-run houses, he explained, including those controlled by Turner & Dahnken, Frank Ferlandini and Ralph Craver, Tom Saxe, Harry Noland and Aaron Jones.

IN PARAMOUNT CASE

Introduced by Government

"What was the reason for the reorganization in 1920?" queried Mr. Hawkins.

"The real reason," responded the witness, "was that the theatres had worked together harmoniously and we saw no reason why the company could not be extended to take in other theatre owners."

At the end of the first year of operation, said Mr. Schwalbe, thirty-two hundred theatres were represented in First National.

"How many are there now?" he was asked.

"About 2,500," was the reply.

The greatest number at any time, he stated, was 3,200 or 3,300. There was no cross-examination.

John E. Eames, of Littleton, N. H., former employee of Alfred S. Black, was recalled to correct certain dates he had given in his testimony in Boston, and then Elek J. Ludvigh took the stand.

Mr. Fuller then went into an extensive examination of the witness relative to the Famous Players Canadian activities. The Famous Players Canadian Corporation, the witness explained, was organized for theatre acquisition only, and was capitalized at \$4,000,000, the stock to be sold to the Canadian public. The company handling the stock sale failed to dispose of the last million, and F. P.-L. was compelled to take \$750,000 of the amount, J. E. Bickell and his associates taking the other \$250,000.

Responding to questions by Mr. Fuller, the witness said that the F. P.-L. parent corporation has very little to say about the Canadian company.

"Well, Mr. Zukor is president of the Canadian corporation, isn't he?" Mr. Fuller asked.

Mr. Ludvigh said he was, but only "by courtesy," and that Mr. Zukor had less than nothing to do with the corporation.

Little Theatre Activity

Turning to F. P.-L. theatre activities in the United States, Mr. Ludvigh said the corporation itself was not building any theatres at the present time. Only two developments were in contemplation: the theatre and office building on the property at 1493 Broadway, and the theatre on the English Hotel site in Indianapolis.

On the Putnam site in New York Mr. Ludvigh said Famous would build a theatre that would compare with the Capitol in every respect except size. "The general feeling is that the Capitol is too large for a picture theatre," he added.

Following are the theatre acquisitions by F. P.-L. through subsidiaries or directly since April 4, 1923, according to the evidence: Fifty per cent interest in the Fairfax theatre, Fairfax, Va.; lease on the Community theatre, Miami; the Sugg and Kozy theatres, Chickasha, Okla.; the Graphic, Bangor, Me.; the Capitol, Pittsfield, Mass., and fifty per cent interest in the Criterion theatre, Oklahoma City.

Mr. Ludvigh also testified that F. P.-L. had taken a lease on McVicker's theatre, Chicago. Seven theatres, owned or controlled by Southern Enterprises, Inc., have been sold since April, Mr. Ludvigh's statement showed. And Famous Players, according to the statement, now wholly owns the Metropolitan, Grauman and Rialto theatres in Los Angeles.

Examination into the stock holdings of Adolph Zukor and the other officers and directors of Famous Players-Lasky was taken up Tuesday. According to the stock record,

produced by E. J. Ludvigh under subpoena and prepared and certified by the Empire Trust Company, Mr. Zukor on September 15, 1923, had no common and no preferred stock in his name "as of record."

It was brought out, both in the direct and cross-examination of Mr. Ludvigh, that while the record of that date showed no stock held by the President of the corporation, the stock might be in brokers' hands. "That happens in the case of every corporation," Mr. Swain took occasion to declare.

Mr. Fuller, Government chief counsel, brought out that the whole Board of Directors of the corporation had on September 15 only 9,378 shares of common of record out of 225,000 common issued. According to his figuring, the books also showed over 62,000 shares of common in brokers' hands on the date mentioned.

Early in the examination of Mr. Ludvigh, it was brought out, through a letter written by him, that Mr. Zukor in September, 1920, was one of the largest holders of common in the corporation, having 15,163 shares.

"And on September 15 this year, Mr. Zukor didn't own any of record?" Mr. Fuller asked the witness.

Stock Holdings

"He does not appear as a common stockholder of record," the witness responded. "But it is impossible to state the complete ownership of stock at any given time. There may be thousands in brokers' hands. They sometimes make transfers in the names of clerks, and the person in whose name the stock stands would, of course, receive the dividend."

Explaining that the corporation paid dividends quarterly, Mr. Ludvigh, answering a question by Mr. Fuller, said that "no dividend was paid Mr. Zukor in October."

The only other witness of the day was Harold B. Franklin, head of the Famous Players theatre department, who was subjected to lengthy examination, cross-examination, redirect and recross, on the methods used by his department in booking pictures from Famous and other distributors for houses in the South.

According to the stock record, the holdings of the other members of the Zukor family on the date mentioned were shown as follows: Eugene Adolph Zukor, grandchild of Mr. Zukor, 31 shares common and 100 preferred; Eugene Zukor, 1,500 preferred and no common; Mrs. Adolph Zukor, 1,000 common and 1,500 preferred; Mrs. Eugene J. Zukor, 2,000 common.

Holdings of directors of the corporation were shown as follows: Jesse L. Lasky, 300 shares of common of record as against 3,530 in September, 1920; William H. English, 1,043 common; Maurice Wertheim, no common and no preferred; Felix E. Kahn, no common and no preferred; Frederic G. Lee, 100 common and no preferred; Frank A. Garbutt, 141 common and no preferred; Theodore F. Whitmarsh, 600 common and 500 preferred; Dominick & Dominick, 3,933 common and 2,515 preferred; Sir William Wiseman, no common, no preferred.

At this point Mr. Fuller queried: "The list doesn't necessarily indicate, does it, that there are no shares owned by some of these directors?"

"The list can't possibly show the beneficial holders of all the stock," Mr. Ludvigh explained. "For instance, I saw in The Film Daily today where my name was read out here

yesterday as owning stock in Loew, Inc. As a matter of fact, I sold the stock years ago, but no dividend has been paid, so there was no transfer made on the books. I myself have more F. P.-L. stock in my broker's office than appears on this stock record."

Continuing the list of directors and holdings, the following were shown as of record: Jules E. Brulatour, 100 common, no preferred; Cecil B. DeMille, 10 common, no preferred; Albert A. Kaufman, 521 common, no preferred; Daniel Frohman, 701 common, no preferred; Sidney R. Kent, no common, 100 preferred; Mr. Ludvigh, 860 common, 2 preferred; Emil E. Shauer, 100 common, 150 preferred; Ralph A. Kohn, nine common, no preferred; Harold B. Franklin, no common, no preferred.

"Then," said the Government chief counsel, "outside of the Stanley Company, which is shown as owning 7,500 common of record, the largest stockholders shown by the books are brokers." He then read a list of brokers with amounts of common as follows:

Halle & Stieglitz, 4,590; Harriman & Co., 40,017; Hutton & Co., 13,105; Keech & Co., 5,622; McClure, Jones and Reid, 17,680; Payne, Weber & Co., 2,053; Post & Flagg, 3,379; Rothschild & Co., 2,200; and Seligsberg & Co., 5,390; totaling, according to Mr. Fuller's addition, over 62,000 shares.

The witness explained that 450,000 common were authorized, about 225,000 issued, and the rest not issued. Of the preferred, about 100,000 shares had been originally sold to the public, of which 12,000 or 13,000 had been redeemed.

Harold B. Franklin took the stand, and produced a copy of the "Buying Record" used by the F. P.-L. theatre department in booking the Southern Enterprises houses.

Franklin Takes Stand

Cross-examined by Mr. Swain, the witness said that the "Buying Record" was in no sense a contract, but merely a memorandum. In booking pictures for the Southern theatres, he went on, the opinions of local house managers were taken into consideration, relayed through the district managers, and taken up at periodical meetings held in the home office at booking times of the year.

The buying of the pictures was actually done, he said, on the usual forms of film contracts used by various distributors.

"Yes," Mr. Fuller insisted, "but you fix the price, don't you?"

"I finally have to approve it," Mr. Franklin rejoined. "But I don't fix it. The prices we set down on the memorandum are frequently raised by the distributor before negotiations are finally concluded."

Again cross-examined, the witness told Mr. Swain that the prices paid by F. P.-L. theatres to distributors other than Famous were practically the same as those paid by other theatres of like quality. He also said the F. P.-L. houses had to buy in competition with other theatres and were frequently outbid.

Mr. Swain also wanted to know whether the prices paid by Mr. Franklin's department to Famous Players as a distributor were higher or lower than those paid to other distributors. "Practically the same," said the witness.

"The distributor is never satisfied," he added. "He always wants more."

W. W. Hodkinson and Al Lichtman were the only witnesses Wednesday. The former told of demands made by Mary Pickford on Adolph Zukor for increases in salary at

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Paramount Hearing Is Resumed

(Continued from page 2107)

various times, and advances made to the Famous Players Film Co., of which Zukor was the head, to meet the demands.

Discussion of the merger of Famous Players Film Co., the Jesse Lasky Feature Play Co. and Bosworth into the Famous Players-Lasky Corporation followed.

On cross-examination, it was brought out that prior to the merging of the producer group with Paramount, the distribution end, into the Famous Players-Lasky Corporation, the same thing had occurred in the case of the Mutual group.

"Then there was a combination of production and distribution in a single ownership before the Paramount distribution and production was combined," Mr. Swain summed up.

At one point, Mr. Swain asked the witness whether he considered that Miss Pickford was superior to the other Paramount stars at the time Mr. Hodgkinson was president of Paramount. The witness said he did, with one exception, namely, Marguerite Clark.

Mr. Lichtman's testimony was featured by his statement that since F. P.-L. completely took over Southern Enterprises, he, as a distributor, had been able to sell pictures on an entirely satisfactory basis in the South.

The witness told Mr. Hawkins that he had sold the entire Preferred output for the present season, where it was available, to the Southern Enterprise houses.

"Whom did you deal with?" asked Hawkins.

"With Harold B. Franklin," was the re-

sponse. "It was a percentage arrangement, twenty per cent of the gross on some pictures and twenty-five on others."

Mr. Lichtman also said he had recently booked one picture, "The Broken Wing," into the Rialto theatre, New York, a Famous Players house, on percentage which gave him seventeen and one-half per cent of the gross and made money on the deal.

Last spring he had testified that the situation was quite different. On one occasion, he rented the Criterion from Famous, showed "Poor Men's Wives," and lost money.

Cross-examined by Mr. Swain, the witness said he found Mr. Franklin entirely fair in his dealings in every respect.

"Did Mr. Franklin try to coerce you in any way?" Mr. Swain queried.

"No," Mr. Lichtman responded.

"Last spring," Mr. Hawkins went on, "you said the booking situation in the South was 'awful.' You mean that it's not awful now?"

"That's right," the witness declared.

Brown to Handle Lighting Effects for Ball

Harry D. Brown, supervising engineer of the Hollywood studios, has been selected from all the electricians in the industry to have charge of the lighting effects for the annual ball of the screen cameramen (American Society of Cinematographers) at the Biltmore Hotel on October 27th.

Central Zone, Motion Picture Equipment Dealers Map Policies at Omaha Meeting

THE central zone meeting of the Association of Motion Picture Equipment Dealers of America, held at the Fontenelle Hotel, Omaha, last week, was an enthusiastic and harmonious gathering.

The central zone consists of the following cities: Chicago, Omaha, Kansas City, Missouri, Minneapolis, Milwaukee, Detroit, Des Moines, Denver, St. Louis and Indianapolis, and a strong representation of supply dealers from these film centers were present.

The business transacted at the meeting included the formation of an information exchange bureau throughout the central zone territory and each local group of dealers was authorized to form its own unit, patterned after the system worked out by the national secretary.

A schedule of allowances was submitted by a committee for adoption, which consisted of maximum allowances that will prevail in central zone territory on second hand machines and equipment of all kinds. This allowance schedule will become effective on November 1st.

Time payment plans for selling equipment also were adopted with the end in view of securing some uniformity of practice throughout the territory.

Several resolutions were adopted, to be submitted for final action of the association at the semi-annual meeting to be held in Chicago on January 10th, 11th and 12th, 1924. On of the matters covered in the resolution was the charges for loaned mechanisms and rental of same after time period of repair had elapsed.

All distributors and dealers in the central zone territory adopted a rule to list all second hand dead stocks with the national secretary, who in turn would compile same and distribute to all members in order to move such dead stock.

Central zone territory also went on record as opposing the practice of manufacturers making direct sales to theatres and non-recognized dealers. This resolution will be brought to attention at the national meeting.

Those present at the Omaha meeting included: Vice-President C. D. Struble, presiding; E. H. Mohrbacher, Denver Theatre Supply Co., Denver, Colo.; F. A. Van Husan, Western Theatre Supply Co., Omaha, Neb.; S. A. Louis, The Rialto Company, Minneapolis, Minn.; Carl Fulton, Fulco Sales Co., Chicago, Ill.; Fred Cosman, Yale Theatre Supply Co., Oklahoma City, Okla.; B. Pearlman, Capital Merchandise Co., Chicago, Ill.; S. A. Lears, Arlington Seating Co., Arlington Heights, Ill.; B. A. Benson, Amusement Supply Co., Chicago, Ill.; O. H. Dutton, Argus Enterprises, Inc., Omaha, Neb.; S. S. Behrend, Movie Supply Company, Chicago, Ill.; Karl Krumrei, Western Theatre Supply Co., Omaha, Neb.; G. A. Lincoln, Exhibitors' Supply Co., Chicago, Ill.; Wm. C. Raapke, U. S. Theatre Supply Co., Omaha, Neb.; Frank F. Barth, secretary of the National Association, Chicago, Illinois.

Arbuckle Cancels Speaking Tour of Country

ROSCOE (FATTY) ARBUCKLE, who last week made personal appearances on the stage of the Bowdoin Square theatre, in Boston, announced during an appearance early in the week that on the advice of a Boston clergyman, the Rev. Dr. Watson of the First Presbyterian Church, he has decided to cancel his country-wide speaking tour and return to Los Angeles. He gave no further explanation, but said that he had not decided whether or not to go on with directing.

His coming to Boston for personal appearances brought forth a flood of protest from many quarters, the objections being so numerous and spirited that the municipal censor board, consisting of Mayor James M. Curley, Chief Justice Bolster of the municipal court and Police Commissioner Wilson, sat in on the initial appearance. They voted, however, that no action should be taken.

Exhibitors of Cleveland Name New Officers

The Cleveland Motion Picture Exhibitors' Association held its annual election of officers last Tuesday at a luncheon meeting at the Winton Hotel. O. E. Bellas was re-elected president. Other officers are Paul Gusdanovic, vice-president; Martin Brown, secretary; Martin Printz, treasurer. M. B. Horwitz and Jack Harwood were elected to fill two vacancies on the Board of Directors.

W. J. Banks, executive secretary of the Cleveland Motion Picture Exhibitors' Association, and O. E. Bellas, president of the association, spent the last half of the week in Detroit visiting H. M. Richey. They went up to consult with Mr. Richey on organization problems and their remedies, with the idea of incorporating some of Michigan's successful policies in the Cleveland organization.

New Picture House Soon Under Way in Chicago

R. Levine & Company, of Chicago, announce that a 2,500-seat motion picture theatre will be erected by them on Archer avenue, just east of Leavitt street.

Plans have been completed by E. R. Ruppert, architect, and Engineer Samuel Klein, and it is hoped that construction will begin within two weeks.

A lease of the theatre is said to have been taken by the Gregory Amusement Company, which operates a number of theatres in Indiana and which is interested in the erection of Chicago houses, including the theatre at Sixty-fourth avenue and Twenty-fourth street, Berwyn.

Bureau Reports Export of Film During August

The Bureau of Foreign and Domestic Commerce announces the export during August of 12,161,066 feet of positive film valued at \$461,837, 1,164,002 feet of unexposed film valued at \$31,408 and 826,457 feet of negative valued at \$68,442.

Bernheim Soon to Leave for Germany

Julius Bernheim, general manager at Universal City, is shortly to leave for Germany because of the illness of his mother, according to word from the Coast.

Minister Has Good Word for Exhibitors

THE old order of things was reversed with unexpected fervor by Rev. Dr. F. H. Nelson, Cincinnati, Ohio, at a meeting the week of October 14 at Columbus, Ohio, of business men, civic, fraternal and religious organizations, when Rev. Nelson declared that the popular tendency to unload responsibility for any moral laxity connected with the motion picture theatre or other forms of amusement upon the proprietor was a false and unfair attitude to be taken by anyone, whether reformer or the public.

Rev. Nelson stressed in his speech the fact that there are good and bad elements in all businesses and that the majority are of the better class and should not suffer with the guilty.

"There are just as good men operating picture theatres as you and I," he stated to his listeners. "It is for you and me to see that the immoral and demoralizing influences, if any, are counterbalanced by other influences, which will enable our boys and girls to attend these theatres unharmed."

Quake Pictures Missing, Also Refugee

Alexander Fontaine stopped off in Chicago this week on the last lap of his journey from Asia to New York, where he will make his headquarters for some weeks. He interested Chicago exchange managers in helping him to recover films of the Japanese earthquake and disaster which were stolen from him, he believes, by a train companion, while the train upon which they were traveling was passing through Iowa. At least the companion and Fontaine's suitcase with the films and wearing apparel, which he bought to replace that lost in the wreck of the Grand Hotel, Yokohama, at the time of the quake, disappeared together. Mr. Fontaine alleges he had paid the passage of his companion, who was a quake refugee, from Japan to the United States, and the latter was still traveling at Fontaine's expense when he and the films disappeared.

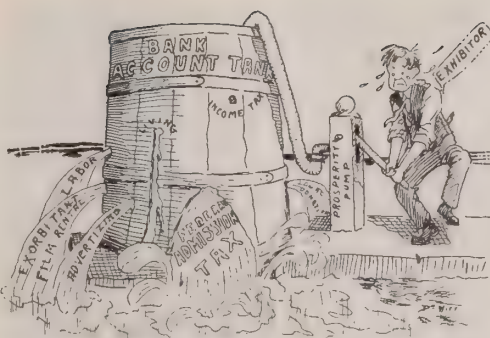
Mr. Fontaine is anxious to have any film man, who is offered untitled pictures of the Japanese disaster, notify him as the films will probably be the ones which are missing and are his property.

While in this country, Mr. Fontaine will arrange for taking over the distribution of additional American pictures in Manchuria and parts of China.

Many Attend Funeral of George Robinson

Theatre owners and managers from many New England points, and many men from the Boston film district, attended the funeral services of George K. Robinson last Monday afternoon in Brookline. Mr. Robinson died at his home, the Hotel Puritan, Boston, a few hours after being stricken with a heart attack while on his way to Boston from Maine.

His life as an exhibitor began in Newark, N. J., and after that he took over the Fox exploitation work at the Chicago office. He was sent by that corporation about the middle of last year to Denver, Colo., as general manager of their theatre circuit out there. Other affiliations were with Paramount and with Associated First National.



The plight of the exhibitor, with everything going out and blankety-blank little coming in, as seen by Talmadge De Witt of Mineral Wells, Texas, a clever cartoonist as well as exhibitor.

New Amusement Tax Chief Named in Toronto

Col. W. H. Price, Ontario Provincial Treasurer, Toronto, accepted the resignation of Otter Elliott, director of the Amusement Tax Branch of the Provincial Government under the administration of the late Farmers' Government, on October 19 and announced the appointment of Capt. W. A. Orr, M. C., as director, with Thomas Scott of Toronto as deputy director.

Simultaneously, Col. Price announced that orders had been issued for an official audit of the film transactions of the branch, as it was ascertained, he said, that many thousands of feet of films that were supposed to have been received by the Government for its library could not be located.

In addition to collecting the amusement tax throughout Ontario and supervising the distribution of a large number of Ontario Government educational, industrial and scenic reels, the branch also attends to the inspection and regulation of all theatres in the Province.

Col. Price announced the appointment of G. W. Brownridge as special investigator for the actual measurement of films in the Ontario library, investigation having showed, it is alleged, that there was no effective check on films purchased from Filmcraft Industries, Limited, Toronto. The premises of the Filmcraft company were recently destroyed by fire and an official investigation of that incident is now being made by the Ontario Fire Marshal as well.

Sen. Smoot Opposes Tax Changes, Is Report

Senator Smoot, chairman-to-be of the Senate Committee on Finance, is not kindly disposed toward revisions in taxes, according to word from Washington. He is quoted as saying:

"The existing revenue act works very well. It would be quite unwise to make any revision now."

Others influential in the matter have also been reported from Washington as being opposed to revisions.

Judgments Filed Against Film Company

Two judgments have been filed in the New York City Court against the Twin Americas Film Company in the amounts of \$1,064 and \$2,110 for alleged unpaid notes. The plaintiff in both cases is Charles H. Martindale. In the judgments the defending company is referred to as a "common-law trust." George J. Lewis as trustee is a co-defendant.

Ince Denies He Will Take Up Stage Production

THOMAS H. INCE has no intention of entering the field of theatrical production, despite a report which was recently published that he intended to stage a big musical comedy.

He said:

"My interests are centered in motion pictures and I am entirely too busy producing big dramatic pictures, to devote any of my time to theatrical production.

"The report may have been inspired by the fact that I have recently negotiated for the purchase of some big plays. These plays are for pictures."

"White Rose" Now Under Ban in Ohio

There's a censor law in Ohio that says no picture may be shown on the screen that has not been passed by the state censor board. The same law states that the censor board has the right to recall any picture that it has previously passed.

On July 17, 1923, the Ohio Censor Board passed "The White Rose," the D. W. Griffith picture, without a single elimination. Since then it has played in Cincinnati, Columbus, Cleveland and Toledo. On October 16 the censor board reversed its decision and notified Maurice Safer, central division manager for United Artists, that "The White Rose" is condemned and may not be shown in whole, or part, anywhere in the state of Ohio. The notification stated that the picture is "immoral."

Every effort is being made to get the picture passed again.

Sunday Movies Are Up to Endicott Board

In response to criticisms of the exhibition of moving pictures on Sunday in Endicott, N. Y., two exhibitors, Benjamin H. Dittrich of the Lyrie, and S. Howard Ammerman of the Elvin, said that they would be pleased to have the village board pass upon the matter and that they desired to observe the law. The board has not put itself on record with regard to Sunday movies since about the beginning of 1920, when it legalized them to the following May. The question was discussed by the board just before the close of President Bennett's term in the spring of 1921, and at that time there seemed to be a majority of trustees opposed to Sunday movies, but no definite vote on the question was taken. It is believed that since that time the board has not had a majority of members opposed to Sunday moving pictures.

Rio Janeiro Is Building Four New Houses

Four motion picture theatres in Rio de Janeiro are about to be built, according to advices to the Department of Commerce. They will be constructed along the most modern lines and will use the latest types of furnishing and theatre equipment. The capacity will be in the neighborhood of 2,000 each.

Moving pictures are a very popular form of entertainment in Brazil, with American films predominating on the screen. Sao Paulo, the second largest city of Brazil, has 20 picture houses open seven days a week, with fifteen to twenty thousand paid admissions daily.

Prevent Censorship, Says Mrs. Futrelle

"PREVENT censorship, give motion picture producers rein, and an art ranking with literature and plays will develop," declared Mrs. Jacques Futrelle, wife of the celebrated author who lost his life on the *Lusitania*, and herself an author of note and member of the Authors' Club of America, in an address before the Women's Club of Atlanta, attended by several hundred members.

Mrs. Futrelle spoke generally on censorship of motion pictures, literature and plays. She has had an opportunity to study censorship in its national aspect and declared that while pictures had developed tremendously during the past several years little else had advanced except good photography and a certain form of movie technique.

First National Franchise Holders Meet

The first semi-annual meeting of the original franchise holders of Associated First National Pictures, Inc., was officially adjourned on Thursday, October 18th, after a four-day session held at West Baden, Indiana. During the meetings, which were closed, a highly satisfactory report of the company's financial position was presented, and future production plans were outlined.

Those present at the meeting were: H. O. Schwalbe, Robert Lieber, R. A. Rowland, Sam Katz, A. H. Blank, E. V. Richards, Moe Mark, Adolph Ramish, Sol Lesser, W. P. Dewees, R. D. Craver, Sam Spring, E. Mandelbaum, J. B. Clark, George W. Trendle, E. A. Eschman, E. B. Johnson, J. Fabian, A. Fabian, John J. McQuirk, Harry Nolan, Harry Crandall, Col. Fred Levy, Spyros Skouras, M. L. Finkelstein, I. H. Rubin, J. H. Kunsky, C. S. Pinkerton, Tox Saxe, and Mr. Hamm.

Exhibitors Oppose Theatre Bond Issue

A protest has been filed with the State Securities Commission by the M. P. T. O. of Indiana against the Market-Circle Realty Company issuing \$600,000 in preferred stock in connection with the construction of the Famous Players theatre on the English Hotel site. The hearing is set for October 26.

The Star Amusement Company has a lease with the realty company and in turn has leased the property to Famous for a term of 99 years. It is said that under the lease the corporation agrees to pay sufficient to pay dividends on the preferred stock, as well as to create a sinking fund and pay other guarantees. It is alleged that the guarantee of Famous Players is not sufficient to protect the preferred stock.

Paramount Opens Another Branch in Brazil

The thirty-seventh branch office for the distribution of Paramount pictures outside the United States and Canada has just been opened at Juiz de Fora, Brazil. This announcement is made by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation.

The Famous Players-Lasky Corporation now maintains three offices in Brazil—Rio de Janeiro, Sao Paulo and Juiz de Fora—under the management of John L. Day, South American representative of the foreign department.



J. R. Denniston, new president of the Michigan M. P. T. O.

Lad Shot by Usher Sues For \$15,000

George L. Trantina, 17 years old, through his mother, Mrs. Marie Trantina, has filed suit in the St. Louis Circuit Court for \$15,000 damages against the Rex Amusement Company, owners of the Little Broadway theatre, 1713 South Broadway, St. Louis. The boy asks the money for injuries alleged to have been suffered on April 30, last, when he was shot in the left side of the neck by an usher employed by the theatre.

The suit contains three counts, \$5,000 damages being asked on each. The first is for the damages suffered by the injuries; the second for false arrest, and the third for loss of his job and humiliation suffered.

The boy alleges that he was watching the picture quietly when an usher falsely accused him of creating a disturbance. He denied doing so and an argument started whereupon he alleges the usher drew a revolver and shot him in the neck. He was taken to the City Hospital and later arrested on complaint of the theatre management, he says. He was tried May 8th, and acquitted. He claims that his hearing on the left side has been permanently impaired and that he suffered from nervous shock.

Albany Exhibitors Adjust Wage Problems

Motion picture machine operators and owners of theatres in Albany, N. Y., have adjusted differences which have been under discussion for many weeks. The operators will receive a ten dollar a week increase in wages, and will sign a two years' contract, all other conditions remaining the same as at present. This arrangement will give the operators wages of \$45 a week, eight hours to the day, and six days to the week.

The operators in their first request for more money, and certain changes in their contract, demanded a six-hour day, a one-year contract, two men to the booth, and \$50 a week. The employers came back with an offer of \$42 a week and since then the matter has been under discussion with frequent conferences.

Pictures Are Now Part of Penn. School Course

ON October 19 motion pictures were introduced in the course of instruction in the Mechanicsburg, Pa., high school to help in the education of the 204 pupils. Pictures will be shown in the auditorium every Friday morning, and Mr. Fehl, the supervisor of instruction of the Mechanicsburg public schools, has invited the parents of the pupils to attend this period of study.

The pictures are entirely educational and for the first session five films were used, including "Washington, the Father of His Country," and Historical Events During His Life," "The Historical Story of the French Revolution," "Plant Life from the Seedling to the Blossom," and two others.

New Companies Incorporate in N. Y. State

Motion picture companies incorporating in New York State during the past week showed the following directors and capitalization: Fox Jamaica Rialto Theatre Corporation, \$10,000, Percy Heiliger, Ridgewood, N. J.; E. H. Kunen, George Blake, Brooklyn; Motion Picture Products Co., 600 shares of no par value, H. W. Paprocki, F. C. Taylor, H. B. Holland, New York City; Anderson-Heyl Corporation, 200 shares of no par value stock; Carl Anderson, M. J. Heyl, H. G. Kosch, New York; The Rebus Films Co., \$10,000, Palmerino Zettele, Vito Gerardi, William Gianninoto, New York City; Piccadilly Holding Corporation, \$100,000, M. L. Elkin, Anne Eichel, Etta London, New York; Piccadilly Playhouse, Inc., 100 shares of no par value, with same directors as Piccadilly Holding Corporation; White Film Corporation, \$150,000, Alfreda and Fulvia La-Porta, Edward R. Lacava, New York.

Michalove Leaves Atlanta For New York

Dan Michalove, director of Southern theatres for Famous Players-Lasky, has made the move from Atlanta to New York in line with the announcement of a general exodus of main office executives to the metropolis. He was accompanied by F. L. Metzler, secretary and treasurer.

Atlanta's large film and theatre colony is mourning the contemplated removal of F. P.'s theatrical staff from their midst and there was none who did not regret the going of Dan Michalove, who has for so many years been identified with the theatrical interests of the city. Two carloads of furniture and office records have already gone forward to be installed in the new offices.

Arthur S. Kane, Jr., Weds New Haven Girl

Arthur S. Kane, Jr., son of the president of Associated Exhibitors and himself a member of the publicity staff, was married in New Haven last Friday to Miss Flavia A. Cavanaugh, of that city.

The romance started when Mr. Kane was an undergraduate at Yale University and Miss Cavanaugh was a credit accountant and departmental head in the offices of the New York, New Haven & Hartford Railroad, in New Haven. The young couple will make their home in New York City.

Pola Negri Will Portray "Madame Sans Gene"

ACCORDING to an announcement issued by Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation, Pola Negri's next starring picture will be made from the famous play by Victorien Sardou, "Madame Sans Gene."

Madame Sans Gene, the "Lady Without Care," was at one time a laundress. A child of the people, she grew up with the revolutionary sentiment which eventually overthrew the throne of the Bourbons.

Sidney Olcott, who has just signed a long term contract with Famous Players-Lasky Corporation, will direct the production.

"Roulette" to be Early Selznick Release

Announcement is made by the Selznick Distributing Corporation of the early release of "Roulette," the screen adaptation of William MacHarg's story in Hearst's International Magazine.

The cast includes Edith Roberts, Norman Trevor, Maurice Costello, Mary Carr, Walter Booth, Montagu Love, Henry Hull, Dagmar Godowsky, Diana Allen, Effie Shannon, and Flora Finch.

S. E. V. Taylor directed the picture.

"White Sister" Goes Into New York Lyric

"The White Sister," Lillian Gish's greatest triumph, will be transferred to the New York Lyric theatre, beginning with Monday afternoon's performance, October 29.



"Jealous Husbands" is a Maurice Tourneur production, from which these stills were taken. It is presented by M. C. Levee through First National

J. Gordon Edwards Back from Europe

Dean of Fox Directors Tells of Pictures Being Made in Italy and Austria

J. GORDON EDWARDS, the dean of the William Fox directors, has returned from a three months' pleasure trip through France, Austria and Italy. He was accompanied by Mrs. Edwards and his son, Gordon, who has appeared in a number of the Fox pictures directed by his father. Mr. Edwards keeps a car in Italy, where he spent a year and a half making part of "The Shepherd King," and before that "The Queen of Sheba." The Edwards party motored through Rome, Verona, Florence and other towns in the Romeo and Juliet country, and sailed for home from Naples.

"I was much surprised," remarked Mr. Edwards during a recent interview, "by the great change I noticed all through Italy and the wonders accomplished by Mussolini. Not that I favor Bolshevism, but the country has improved 500 per cent. since the last time I was there."

In Austria the Fox director saw the making of a big spectacle, "Messallina." The company producing the picture had obtained permission to use the Imperial grounds in Vienna for some of the scenes. In Italy "Quo Vadis" is being made by the U. C. I. company. The organization rented the buildings and equipment at one of the annual fairs in Rome, following its close, and took many of their scenes there while Mr. Edwards was present. Emil Jannings, who is well known to American audiences, is playing the role of Nero. Several important pictures are being made in Austria and Italy, but, according to the American director, the two mentioned above are the biggest. The banks in these countries are very friendly toward the producers and are helping them in making big pictures.

"American pictures are greatly in demand throughout Italy," continued Mr. Edwards. "I met Louis Levine, the Fox European manager, who was in Rome selecting a site for a new exchange. Mr. Levine tells me that

many of the Fox pictures will be shown at the Castanza theatre, the great national theatre in Rome."

Mr. Edwards, who will soon start a big special at the New York Fox studios, was asked if he believed in making American productions abroad.

"Not unless I can take an American cast from this country," he replied. "The certainty of obtaining the right atmosphere and also of keeping down production costs are important considerations, but I prefer our own brand of actors. Pola Negri and Emil Jannings are the only two stars the motion pictures have recruited from Europe. Valentino cannot be considered because he is a product of America and American motion picture development."

Spearing Prepares "Signal Tower" Scenario

The latest scenario work of James O. Spearing, former New York newspaper critic now associated with the Universal Pictures Corporation, has been the preparation of "The Signal Tower" for screening. This is Wadsworth Camp's short story included in O'Brien's "Best Short Stories of 1921" and is to be a Universal-Jewel special.

King Vidor Will Direct Laurette Taylor

King Vidor has been selected by Metro Pictures Corporation to direct Laurette Taylor, noted stage star, in the film version of "Happiness," J. Hartley Manners' American play which with Miss Taylor in the stellar role was a Broadway success several seasons back.

After Miss Taylor has finished "Happiness" she will appear in Mr. Manners' other stage success, "One Night in Rome."



Scenes from the Carlos Production, presented by Truett, "Let's Go."

Hoffman Resigns as Metro Production Manager

MILTON E. HOFFMAN, Metro production manager for the last two years, has officially announced his resignation to take effect next month when he will leave for an extended ocean voyage.

Mr. Hoffman has been in ill health for several months due to the constant strain he has been under as production manager and as a result found it necessary to choose between his work and his health. He decided to step entirely out of the motion picture business for at least three months.

According to his present plans Mr. Hoffman and his wife will leave San Francisco the latter part of next month going direct to Honolulu. From there they plan to visit Japan, China and other Asiatic countries and then return to New York through the Panama Canal visiting several South American countries, Cuba and Jamaica en route.



Harry Scott who has been appointed new feature sales manager for Pathe

Vitagraph Producing Unit Starts in France

President Albert E. Smith of Vitagraph who sailed for Europe last week revealed in a statement that a French unit had been organized and is now producing for Vitagraph in France. Mr. Smith will inspect the recently acquired studios in Paris and progress on the picture.

The title is "The Beggar of St. Sulpice" and Charles Burguet is the director. A cast of noted French players has been engaged, headed by Desjardins and Gaby Morley. Others in the cast are Charles Varrel, Gaston Modot, Camille Bardou, Suzanne Revonne and Andree Lionel.

This is the first French Vitagraph picture since 1914. When war was declared the Vitagraph studios and laboratories on the outskirts of Paris were turned over to the French government for war work.

Cast Named for "Let No Man Put Asunder"

J. Stuart Blackton announced the complete cast of "Let No Man Put Asunder," adapted from the novel by Basil King at the Vitagraph studios last week. Mr. Blackton began shooting last Monday.

Pauline Frederick plays Petrina Fanenil, with Lou Tellegen in the leading male role. Others selected for the cast are, Effie Shannon, Leslie Austen, Maurice Costello, Helen D'Algy, Violet De Barros, Pauline Coffyn, Gladys Frazin, Clifton Webb and Homer Lynn.

Frank Lloyd to Produce "The Sea Hawk"

"With Black Oxen" in the cutting room, Frank Lloyd will start work within a week on the production of Rafael Sabatini's "The Sea Hawk," which will be produced for Associated First National Pictures, Inc.

Warren Newcombe Engaged by D. W. Griffith

Warren A. Newcombe has been engaged by D. W. Griffith to work on his picture, "America," which is now in course of production.

Constance Talmadge Will Make "The Mirage"

It is announced by Joseph M. Schenck that Constance Talmadge will appear in "The Mirage," a screen production of the play by Edgar Selwyn. When Schenck announced the purchase of the screen rights of the play, it was generally expected that Norma Talmadge would star, but Constance, who broke away from the typical light comedienne roles in "The Dangerous Maid," a forthcoming First National picture, will undertake the even more dramatic characterization called for in "The Mirage."

Constance is now in New York, and upon her return will start work on this new production, which is being adapted to the screen by C. Gardner Sullivan. Victor Heerman, who directed "The Dangerous Maid," will also direct "The Mirage."

Metro Changes Titles on Two Features

Metro announces that the new title of "The Living Past," which Harold Shaw is now directing at the Metro Hollywood studios, will be "The Fool's Awakening." This change was necessitated by the fact that while the picture was in course of production a novel was published bearing the earlier title.

The title of the picture heretofore announced as "The Man Whom Life Passed By" has been shortened to "The Man Life Passed By," according to a Metro announcement. This is a Metro Premier Feature production written by Victor Schertzinger and Winifred Dunn and now in production at the Metro Hollywood studios under the direction of Mr. Schertzinger.

"Cupid's Fireman" Next for Charles Jones

Richard Harding Davis' story, "Andy McGee's Chorus Girl," which is being produced at the William Fox West Coast studios with Charles Jones as the star, will be released under the title, "Cupid's Fireman." William Wellman is directing from a scenario prepared by Eugene V. Lewis.

Marion Nixon has the leading feminine role. The others in the cast are: Brooks Benedict, Eileen O'Malley, Lucy Beaumont, Al Freemont, Charles McHugh, Mary Warren and L. H. King.

Shirley Mason Starts on "South Sea Love"

Shirley Mason has resumed work at the William Fox West Coast studios in her latest picture, "South Sea Love," an original story by Frederick and Fanny Hatton. David Solomon is directing. The scenario is by Harrison Joseph.

The cast selected to date includes the following players: J. Frank Glendon, Fred Lancaster, Francis MacDonald, Charles A. Sellon, Robert Conville and Lillian Nicholson.

Pathe Names Cleveland Branch Manager

O. J. Ruby has been appointed branch manager of the Pathe office at Cleveland. Mr. Ruby's service under the Pathe banner started nearly seven years ago as assistant cashier of the Cleveland office.

Scott New Pathe Feature Sales Manager

Harry Scott has been appointed Feature Sales Manager of Pathe Exchange, Inc., succeeding W. B. Frank, who becomes Eastern Representative for Hal Roach. Mr. Scott will enter actively upon his new duties, Monday, October 29th.

Mr. Scott's first affiliation with the industry was with George Kleine, for whom he managed branches in Columbus, Dallas, and Philadelphia, eventually becoming Eastern Division Sales Manager. He has also been associated in the past with Goldwyn, First National, Educational Film Exchanges, and latterly with the Ritz Carlton Pictures.

Fox Representative Sails to Open Rome Office

With the departure this week of Charles Simone to act as the Fox American representative in Italy, Fox Film Corporation has extended its foreign trade connections to cover nearly all of Southeastern Europe. Branch offices for the direct distribution of the Fox product are now in operation in England, France, Germany, Austria, the Scandinavian countries, Mexico, all South American countries, Cuba, Australia, Japan and the Far East.

Mr. Simone, who sailed from New York October 20, will go directly to Rome where he will take charge of the exchange selected by Louis Levin, the European Fox manager. Exchanges will be opened or agents appointed later throughout Italy, Greece, Persia, Turkey, Armenia and the smaller Balkan States.

"Drivin' Fool" to Open at New York Cameo

"The Drivin' Fool," a Regents Pictures Corporation production released through Hodkinson, will open at the Cameo theatre, New York City, for a week's run beginning next Sunday.

It brings Wally Van back to the screen after several years' absence, in a picture of speed, thrills and romance.

Chaplin Gets Big Welcome in Detroit

CHARLES CHAPLIN, en route from New York to the Coast, made a series of personal appearances in Detroit, October 16, as a guest of the Detroit Board of Commerce.

Accompanied by Hiram Abrams, president of United Artists; Arthur W. Kelly and others, he was met at the train by a big reception committee, headed by Harvey Campbell, secretary of the Board. Others on the committee were John H. Kunsky, Phil Gleichmann, Judge Albert Murphy, Howard Pierce and H. W. Traver.

An outstanding event of the day was Chaplin's meeting with Henry Ford at the latter's big main plant. The cameras went into action and "shot" Charlie, with Henry and Edsel Ford on either side of him.

The star-producer also visited the Cadillac and General Motors plants, and spoke at half a dozen public schools. In all he made about twenty-five talks during the day, including one at the city hall, where he was welcomed by Acting Mayor Lodge and the City Council; a session of 500 children who gave a pageant at the Child Health Association, and the audience of a boxing match in the evening.

The chief formal event was a banquet at the Board of Commerce with Harold H. Emmons, the president, as toastmaster.

Federated Women Support Worthwhile Pictures

Col. Jason Joy, chairman of the committee on public relations of the Will Hays organization, and Charles C. Pettijohn bring word from Minneapolis where they attended a meeting of the General Federation of Women's Clubs that the organization pledged its support and endorsed worthwhile motion pictures. Children's matinees were also endorsed. The meeting was addressed by Joy and Pettijohn.

Triangle Affairs in Hands of Receiver

Triangle Film Corporation has been declared bankrupt on a judgment claim of \$93,930 obtained by Charles and Adam Kessel. Percy L. Waters has been appointed receiver. The liabilities are said to be about \$350,000 with nominal assets of about that amount.



Charles Chaplin with Henry Ford and Edsel Ford at the Ford Factory in Detroit



"The Temple of Venus," from which these scenes were taken is a William Fox presentation with Mary Philbin, David Butler and Phyllis Haver among featured players

Motion Picture Day Wins U.S. Support Bureau of Education Joins With M. P. T. O. A. to Assure Success of Event

ONE of the most important announcements concerning National Motion Picture Day on November 19 is given out from the offices of the Motion Picture Theatre Owners of America to the effect that the Bureau of Education of the Department of the Interior, Washington, through Dr. John J. Tigert, Commissioner of Education, is co-operating with the theatre owners in making the event an outstanding success. As American Education Week, in which the Bureau of Education is interested, will be observed November 18 to 24 inclusive and National Motion Picture Day is to be held on November 19, the educational forces of the country and the Motion Picture Theatre Owners of America are uniting their mutual interests for that date.

To achieve the highly desirable contact between local school authorities and the theatre owners in each community, the Commissioner of Education is writing to each and every superintendent of schools and high school principal throughout the entire country urging them to immediately get in touch with the motion picture theatre owners in their respective localities toward the end of meeting the theatre owners and effecting a line of mutual service in carrying out the purposes of the week. A portion of one of these letters, from the Commissioner, is quoted in the statement from the Motion Picture Theatre Owners of America as follows:

"We respectfully suggest that you have all the teachers in your district call the attention of the pupils of the schools to the fact that National Motion Picture Day is being observed on Monday, November 19 in all the theatres of the United States and that on that day special attention will be given to our National Constitution as part of the program of American Educational Week. We will be pleased to have you make such suggestions to the theatre owners as will best serve our mutual purposes. Slides and other material to present this matter on the screen will be furnished by the theatre owner and you can co-operate with him in determining just what shall be placed on the same."

In addition to writing the above communication to all superintendents and high school principals, the Commissioner of Education is sending a letter to every theatre owner in the country expressing his gratification that

the theatre owners, through the Motion Picture Theatre Owners of America, are so deeply interested in the patriotic and constructive work of the Bureau of Education and complimenting the theatre owners on their policies of public service and co-operation in all such matters of national importance.

In order to emphasize the importance and value of this contact with the United States Bureau of Education, a letter is being sent to every exhibitor in the country from the Motion Picture Theatre Owners of America as follows, in part:

"This is to advise you that the United States Bureau of Education of which Dr. John J. Tigert is Commissioner, is now engaged in promoting the observance of American Education Week, November 18th to 24th inclusive.

"It is our desire, and no doubt you share with us that patriotic feeling, to have every Theatre Owner in the United States co-operate with the United States Bureau of Education and the state and city superintendents and school authorities generally in making this movement a pronounced success."

Samuel Goldwyn Allowed Use of Name

Samuel Goldwyn is to be permitted to use his name in connection with pictures, according to a decision handed down by Judge Learned Hand of the U. S. District court. It is stipulated in the ruling, however, that he use the words, "not connected with the Goldwyn Pictures Corporation."

The decision follows a bill in equity filed by the Goldwyn company urging that Samuel Goldwyn be denied the use of the name in connection with pictures.

Philly Zoning System to Lower Rentals

Philadelphia contemplates a new zoning plan in an effort to eliminate competitive bidding for pictures and a consequent reduction in prices of rentals.

The F. I. L. M. Board of Trade has appointed a committee to divide the city into zones and the exhibitors agree not to go outside of their zones in competition for pictures.

"Temple of Venus" Opens at N. Y. Central

THE fourth Broadway presentation of the William Fox specials for the season of 1923-24 is scheduled for Monday night, October 29th, when "The Temple of Venus" will be given its world's premiere at the Central theatre. "Monna Vanna," which is now at this house, will continue its run until Sunday, October 28th.

"The Temple of Venus" combines drama, allegory and a beauty extravaganza.

It is a Henry Ott production and was filmed on Santa Cruz Island, off the coast of California. Mary Philbin has the leading feminine role. She is supported by David Butler and Phyllis Haver and by one thousand bathing beauties.



One of the huge sets used in filming "Long Live the King," a Metro picture.

Barker Soon Will Start "Women Who Wait"

With the hurried preparations going on for the new Reginald Barker production for the Metro-Louis B. Mayer forces, "Women Who Wait," it is apparent that Mr. Barker is rapidly completing his second Metro-Louis B. Mayer attraction of the new season, "Pleasure Mad," upon which the noted director has been engaged for many months.

Mr. Barker's first production for the 1923-1924 season under Metro-Louis B. Mayer auspices was "The Eternal Struggle," which played at the Rivoli theatre on Broadway, New York, last week. It was released on October 8.

"Pleasure Mad" is scheduled for release early in November. It is a film version of Blanche Upright's novel, "The Valley of Content." A. P. Younger made the screen adaptation and it was photographed by Norbert Brodin.

"Women Who Wait," Mr. Barker's third production of the new season, will be a film version of the old New England classic, "Cape Cod Folks."

Robert W. Frazer has been selected to play one of the leading roles.

Wilcox Here to Close Deal for Picture

Charles Wilcox, brother of Graham Wilcox, the English producer, has opened offices in the film district in New York City, from where he is negotiating for the sale of the American distribution rights to two special productions starring Betty Blythe, the American star. The pictures are "Chu Chin Chow," based on the famous international spectacle of that title, and "Spanish Passion," which was made in Spain. Most of the exteriors of "Chu Chin Chow" were made in England, Germany and Algiers.

Mr. Wilcox informed a representative of MOTION PICTURE NEWS that his concern is concentrating on productions intended principally for American distribution. In addition to the two Betty Blythe pictures, Wilcox has produced two other features starring Mae Marsh. Mr. Wilcox expects to close a deal some time within the next fortnight.

Burr McIntosh Engaged for Burr Feature

Burr McIntosh has been engaged to play a prominent role in C. C. Burr's new society melodrama, "Restless Wives," now in the making at the Burr Glendale studio.

"Flaming Youth" Due for November Release

"FLAMING YOUTH" is announced by Associated First National Pictures, Inc., as one of four pictures which will be issued by them during the month of November. That company's schedule for the month is completed by "Jealous Husbands," a Maurice Tourneur drama presented by M. C. Levee; "The Dangerous Maid," Constance Talmadge's first contribution to the field of romantic comedy-drama; and "The Wanters," a society drama which John M. Stahl has made.

Warner Fabian is the pen name of an anonymous author who wrote "Flaming Youth" and thereby created one of the most-talked-of pieces of fiction of recent years. In the screen version Colleen Moore was assigned the featured role of Patricia. John Francis Dillon was director. With Miss Moore will be seen Milton Sills, Sylvia Breamer, Myrtle Stedman and Ben Lyon.

Production Work Booms at Hollywood Studios

With the Harold Lloyd and J. K. McDonald companies actually shooting, three companies—Beverly, Creative and Renaud Hoffman Productions—editing and four other companies preparing to start work within the next two weeks, the Hollywood studios present a busy sight.

Those pictures which are now editing include "The Whipping Boss" (Beverly), "Superstition" (Creative, and "Maud Muller") (Renaud Hoffman). All are being rushed for early release.

The Laurel Productions, starring Priscilla Dean, begins its first picture within two weeks, according to present plans.

Victor Hugo Halperin of the Halperin Productions has leased space at the Hollywood studios and has his continuity completed.

The continuity is nearing completion for the Irving production, "The Dawn of Love." This will also be made at the Hollywood studios and will be directed by Dallas Fitzgerald. Casting for this story is practically complete.

The most recent producer to join the ranks of the independents at the Hollywood studios is Hunt Stromberg, who has leased office rooms and will have three units at work in a short time.

Arliss Continues Picture Work in London

George Arliss will work in films during his playing of "The Green Goddess" on the London stage. The final shots of his next picture, "The Adopted Father," will be made in England by Distinctive Pictures Corporation, owing to the fact that the success of the William Archer melodrama will keep Mr. Arliss abroad longer than had been expected. He had almost finished work in this American screen comedy before sailing to keep his engagement at the St. James theatre in London.

Denison Clift Put Under Long Fox Contract

Denison Clift, the American director who made the screen version of A. S. M. Hutchinson's "This Freedom" and has directed a number of pictures in England, has been selected by William Fox to make the John Galsworthy play, "Loyalties," "A Bill of Divorcement" and "Mary, Queen of Scots."

Double Header Premiere on "The Mailman"

The Film Booking Offices made a new departure in the way of picture previews last week when a double header premiere was run in Washington and Philadelphia at the same time on Emory Johnson's picture, "The Mailman."

The Washington preview was held at the Ambassador theatre on Thursday morning and was attended by prominent Washington society people and members of foreign legations. In addition to this a private showing was made at the general postoffice before Postmaster General Harry New and his staff of assistant postmasters.

At Philadelphia the trade premiere was held at Ed Fay's Knickerbocker theatre and was attended by 2,900 people.

Two Join Cast for Ben Wilson Production

Two names have been added to the cast of Mildred Davis' first Ben Wilson production for Grand-Asher, as yet untitled. They are Miles McCarthy, who plays a detective, and Margaret Cullington, doing an old maid role.

Tully Plans Screening of "Bird of Paradise"

WHEN the picturization of Rex Beach's "Flowing Gold" is completed Richard Walton Tully, producing for Associated First National Pictures, Inc., will bring to the screen the "Bird of Paradise," his Hawaiian love drama, which, as a stage play, has enjoyed a coast-to-coast success seldom equalled in the history of American dramatics.

Tully plans to start the filming of "The Bird," as the play is known in dramatic circles, about the first of the new year. The picture will be made in Hawaiian Islands, with which the producer is thoroughly familiar.

"The Bird of Paradise" was first produced by a stock company in Los Angeles in 1911, and its run of nine weeks at that time was a phenomenal record.

Although he has given the matter much thought, Tully has not yet selected any of his principal players.

Bessie Love, Owen Moore for "Torment"

Bessie Love is to appear under the direction of Maurice Tourneur in "Torment," his next production for M. C. Levee at the United studios.

Contracts were signed last week for Miss Love's appearance in the leading feminine role of this picturization opposite Owen Moore, who was also just signed.

This will mark Miss Love's first appearance under Tourneur's direction. Others in the cast are Maude George, Joseph Kilgour and George Cooper. "Shooting" will start next Monday at the United studios. It will be a First National release.

La Rocque Augments Cast for "Everyday Love"

William de Mille announced that Rod La Rocque has been added to the cast of his current Paramount production, "Everyday Love."

Besides La Rocque, the featured members of the cast include Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff and Robert Edeson.



Mae Marsh in scenes from the Allied Producers and Distributors production, "Paddy, the Next Best Thing"

Papers to Run "Black Oxen" Serial

Story Will Run Simultaneously With Release of Picture in Many Cities

THAT newspaper serialization of a photoplay story has been attained to an extent hitherto not accomplished is the claim of Associated First National Pictures, Inc., in announcing the full details of its "Black Oxen" serialization plan.

"Black Oxen," a Gertrude Atherton novel, is to be offered by First National as a Frank Lloyd production.

The serialization rights were released so that upon completion of the novel, which was issued in full, the picture would be ready for release in the local theatre. In addition to this every installment in the newspaper carried an announcement of the forthcoming Frank Lloyd production which features Corinne Griffith and Conway Tearle. Thus the exhibitor finds the picture available just at the time when newspaper readers in his city are consumed with interest and not, as is often the case, several months after the serialization when the story has been forgotten and the impression lost.

At the present time one hundred and thirty daily newspapers are carrying the serialization. Among the papers now carrying "Black Oxen" are: Hearst papers in New York, Boston, Chicago, Los Angeles, San Francisco, Baltimore, Washington, Milwaukee, Syracuse, Fort Worth, Atlanta, Rochester, Detroit, and Seattle. The American, Waterbury, Conn.; The Star, Bridgeport; Courant, Hartford; Journal Courier, New Haven; Miami Record Herald; Tampa Daily Times; Daily Telegraph, Macon, Ga.; The Herald, Augusta, Ga.; The Journal, Peoria, Ill.; New Sentinel, Fort Wayne, Ind.; Evening Press, Muncie, Ind.; Tribune, South Bend, Ind.; The Post, Terra Haute, Ind.; Register and Times, Des Moines; Beacon, Wichita, Kan.; Courier Journal, Louisville, Ky.; New Orleans Item; Shreveport (La.) Times; Minneapolis Star; St. Paul News; The Times, St. Louis; Butte Miner, Butte, Montana; The Bee, Omaha; Nevada

State Journal, Reno; Star Eagle, Newark, N. J.; Times Union, Albany; The Times, Buffalo; Morning Herald, Durham, N. C.; Charlotte (N. C.) Observer; The News, Cleveland; The Citizen, Columbus; Evening Herald, Dayton, O.; News-Bee, Toledo, O.; The Oregonian, Portland, Ore.; The Press, Pittsburgh; The Telegram, Salt Lake City; The Times Dispatch, Richmond, Va.; The Press, Spokane, Wash.; The Journal, Racine, Wis.

There are in addition, seven Canadian newspapers using the serial, and several score of smaller towns in the United States not included in the above list.

Additions Made to "Next Corner" Cast

In addition to Conway Tearle, Lon Chaney and Dorothy Mackaill, who are to be featured, Ricardo Cortez and Louise Dresser have been assigned to the cast of "The Next Corner," the forthcoming Sam Wood production for Paramount. Filming of the production of the novel by Kate Jordan, which has been scenarized by Monte M. Katterjohn, has already started at the Lasky studio.

N. Y. Dramatic Critic Joins Fox Scenario Staff

Charles Darnton, who has been dramatic critic on the New York Evening World for the last twenty-one years, has joined the scenario department of Fox Film Corporation and is now at the West Coast studios of the company. Mr. Darnton, who comes from Adrian, Michigan, graduated from Michigan University and went directly into newspaper work. He has been a close student of the drama, and started his theatrical criticism on the Detroit Evening News.



Scenes from the William Fox production, "Big Dan," with Charles Jones in the title role

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Zaza—

Proved popular attraction. Gloria Swanson favorite here. (Middle West.)

Swanson has lost much of her popularity here. Public liked neither the picture nor Swanson in the picture. Business was poor. (Middle West.)

Went over very well because of name and popularity of star. (West.)

Star's popularity and exploitation helped draw at the box office and the picture sent them away happy and contented. Very good. (West.)

To the Last Man—

A conventional type of Zane Grey story that pleased the audiences who wanted to see it. Well put out. Business pretty good. (West.)

The Spanish Dancer—

An average attendance turned out for this one during a week's run. (Middle West.)

FIRST NATIONAL

Ashes of Vengeance—

Splendid audience picture. Jammed right up to closing of second week. (Middle West.)

Exceptionally good picture. Business good. (Middle West.)

Norma Talmadge, star, liked, and picture excellent. Did great business. (West.)

Circus Days—

This picture broke all the Coogan records and did wonderful business all the time all week. (Middle West.)

The Bad Man—

Unusually fine picture. All critics praised it. The public liked it. Good business.

Fair picture, but business was good because of special features. (West.)

A fair to middling picture. (East.)

The Fighting Blade—

Richard Barthelmess does splendidly in this one. Excellent for audiences that like costume pictures. Plenty of action to. (Middle West.)

Potash and Perlmutter—

Fine entertainment value and the strong box office title put this over big. A good picture. (Middle West.)

GOLDWYN-COSMO.

The Green Goddess—

Good house with many turned away, picture being very well liked. (West.)

Went over very well at representative first run house. (West.)

A real motion picture. Did wonderful business during week's run. (Middle West.)

Six Days—

Fact that Elinor Glyn wrote story meant nothing in life of folks here, for business was only fair. (Middle West.)

A very good picture. Did a nice business on second week of run, although not up to the standard of the first week. (West.)

Went over so well the first week that it was held over for a second week. (Middle West.)

Enemies of Women—

This picture was widely exploited, but business was only fair. (Middle West.)

Red Lights—

Played to good crowds for a week. (Middle West.)

Little Old New York—

A great feature, one in which Marion Davies does, by far, her best work. Broke house records for week. (Middle West.)

METRO

Desire—

The manager had built up a strong program apparently but it was able to draw but fair business. The title wasn't especially good. (Middle West.)

Scaramouche—

Despite the considerable exploitation done on this picture in advance of the opening, business did not hold up and proved disappointingly poor. (Middle West.)

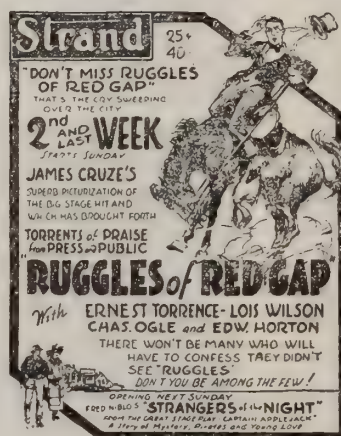
The French Doll—

This is a very good picture and house was well filled during engagement. (West.)

Excellent entertainment. Business good. (Middle West.)

Not as pleasing as some of Miss Murray's other efforts. (East.)

Typical Mae Murray offering which pleased patrons who like jazz pictures and did about average business. (Middle West.)



Hand-lettered ad on "Ruggles of Red Gap" (Paramount), used in Cincinnati newspapers by the Strand theatre

Strangers of the Night—

A good picture that failed to do average business. Stars not so well known given as one reason. (East.)

The Eternal Struggle—

Old story done well. Average business. (Middle West.)

A good picture of its type that pleased most of the audiences. Business good during the week. (West.)

Three Ages—

A very, very funny picture that pleased big crowds. (East.)

UNIVERSAL

Merry-Go-Round—

Wonderful attraction for anywhere. Played to best business in weeks. (Middle West.)

Drifting—

Priscilla Dean has a following here. They liked her in this one. Excellent week's business. (Middle West.)

Good picture. Business poor. (Middle West.)

The Rambling Kid—

Just an ordinary program picture. Business below average. (East.)

Thundering Dawn—

Got over in good fashion and was well liked. (West.)

FOX

If Winter Comes—

Went well in second week. One of season's best. (Middle West.)

This picture very nicely rounded out the second week. Highly favorable criticisms. Some division of public opinion, some of them suf-

fered too much with 'the hero's trials, but the overwhelming majority of opinion that it is one of year's best. (Middle West.)

Exile—

Just fair. The title doesn't mean much. (Middle West.)

The Lone Star Ranger—

A good Mix picture. (East.)

PATHE

Why Worry?—

Harold Lloyd's comedy was well liked and business was exceptionally good. (Middle West.)

Safety Last—

This thrilling, laugh-getter, should be sure fire box office success wherever shown. Pleased our crowds and did big business. (Middle West.)

UNITED ARTISTS

The White Rose—

Typical D. W. Griffith entertainment. Did an average business during the second week here. (West.)

SELZNICK

The Common Law—

Audiences liked this very much and business was good. (Middle West.)

F. B. O.

Human Wreckage—

A good propaganda picture, very well acted and produced. Business was not as good as it should have been for a week run in a legitimate house, in competition with extended engagements of other films. (West.)

WARNER BROS.

The Gold Diggers—

Clever, sparkling comedy which pleased our patrons. Business was above average. (Middle West.)

HODKINSON

Drivin' Fool—

Pleasing light entertainment. Business good. (Middle West.)

The Mark of the Beast—

A little bit heavy and improbable. Business was pretty fair only. (West.)

STATE RIGHTS

Temptation—

A nice production with well-chosen cast. Business held up pretty well for the week. (West.)

Broadway Gold—

An entertaining picture well acted and mounted. Business fine all week. (East.)

WITH LENS AND PENCIL

HUGO RIESENFELD, Managing Director of the Rivoli and Rialto theatres, New York, is in Hollywood, preparing the musical score for De Mille's "The Ten Commandments." He is being assisted by Rudolph Berliner, former musical director for the Ritz-Carlton Hotels, in New York and Montreal. He is now an assistant director to Mr. De Mille.

ROY CRAWFORD, Vice-President and Treasurer of Associated Exhibitors, is back on Broadway from a trip through the Middle West and the Mississippi Valley.

SAILING on the *Aquitania* this week was Marc Lachmann of Universal, who has gone to London to take charge of the presentation and exploitation campaign for "The Hunchback of Notre Dame" at the Empire theatre. It was Lachmann who piloted the exploitation end of "The Hunchback" campaign at the Astor theatre, New York.

SAILING on the *Leviathan*, last Saturday, for a brief trip abroad, was J. D. Williams, President of Ritz-Carlton Pictures. On the same boat went William M. Vogel, the exporter, and Arthur Levy, who has been in America two months to buy big pictures on behalf of Lord Beaverbrook and Pathe Freres of London.

TO California soon will go Arthur S. Kane, President of Associated Exhibitors, to confer with a number of producers and attend to matters affecting productions now being handled by Associated. He will be gone several weeks at least.

NEWS comes from the Warner Brothers Home Office that Abe Warner has practically recovered from the illness that kept him in the hospital for six weeks, and following a short recuperation period at Atlantic City he will journey to the West Coast studio for a combination visit of a much needed rest and a general inspection on matters pertaining to future productions and general distribution.

AFTER a week's conference with H. M. Warner, at the Warner's West Coast studio, Sam Morris, General Sales Manager of Warner Bros., and Myer Lesser, Advertising Director, have returned to New York.

JOHN BOYLE, who has been selected to superintend the photography on "Ben Hur," left the studios on Saturday of last week for New York, and will sail on October 27th to join Director Charles Brabin and Edward Bowes, Goldwyn Vice President, in Europe.

EDWIN C. KING, general manager of the Paramount Long Island studio, is at White Sulphur Springs, Va., for a short vacation. He made the trip in his car and was accompanied by his family.

DAVID H. THOMPSON, First National Production Manager, is in New York for a conference with First National executives, relative to future activities at the West Coast studios. He brought with him the master print and negative of "Flaming Youth." Accompanying "Dave" is Mrs. Thompson who takes advantage of the business trip for a visit to her family in New Rochelle, N. Y. They are expected to return to Los Angeles in about four weeks.

AND we note also that Curtis Dunham, formerly of Pathe and more recently in charge of publicity for "The Chronicles of America," has joined Cosmopolitan to handle trade paper publicity.

KING VIDOR has completed his second Goldwyn picture, "Wild Oranges," by Joseph Hergesheimer, and left the Coast last week for this here town to direct Laurette Taylor in "Happiness" for Metro, to whom he has been loaned.

MRS. E. K. ADAMS, head of the Cecil B. De Mille Reading Department, is in New York where she will spend two months in research work in connection with Cecil B. De Mille's forthcoming photodramatic presentations.

Things must be going well at the United Studios, judging from M. C. Levee's "smile that won't come off." He's in New York to buy \$50,000 worth of period furniture.

This is not, as you might suppose, a garden scene in California, but was taken right on top of Mrs. Astor's hotel in New York, where Bryant Washburn and Mabel Forrest have been stopping.

David H. Thompson, production manager for First National on the coast, stopped telling us of the wonders of "Flaming Youth" long enough to permit us to snap his picture.

Another of those in the recent Grand-Asher delegation to New York is Elliott Dexter, here to confer on stories and such like, and incidentally to see the new shows

Number Exhibitors Reporting "Poor"							Number Exhibitors Reporting "Fair"							Number Exhibitors Reporting "Good"							Number Exhibitors Reporting "Big"							Average Percentage		Value		Length		Number Exhibitors Reporting "Poor"							Number Exhibitors Reporting "Fair"							Number Exhibitors Reporting "Good"							Number Exhibitors Reporting "Big"							Average Percentage		Value		Length	
Title of Picture																												Title of Picture																																							
Bucking the Barrier.....																												2	4	12	1	61	4,566 ft.	SELZNICK																																	
Buster, The.....																												—	1	13	4	75	4,587 ft.	Grub Stake, The.....																																	
California Romance.....																												2	5	18	3	62	3,892 ft.	Marriage Chance, The.....																																	
Catch My Smoke.....																												—	3	49	10	74	4,070 ft.	Modern Marriage.....																																	
Custard Cup, The.....																												5	—	14	2	61	6,166 ft.	Quicksands.....																																	
Face on the Bar Room Floor, The.....																												—	4	13	15	81	5,785 ft.	Timothy's Quest.....																																	
Footlight Ranger, The.....																												10	12	22	—	51	4,729 ft.	STATE RIGHTS																																	
Friendly Husband, A.....																												4	4	10	2	59	4,527 ft.	Brass.....																																	
Good-By Girls.....																												—	4	16	6	72	4,746 ft.	Broadway Gold.....																																	
Great Night, The.....																												—	1	21	3	72	4,346 ft.	Darling of the Rich, The.....																																	
Lovebound.....																												1	2	16	2	68	4,007 ft.	Environment.....																																	
Madness of Youth.....																												2	—	19	3	70	4,719 ft.	Has the World Gone Mad.....																																	
Man's Size.....																												—	4	11	2	66	4,316 ft.	Heroes of the Street.....																																	
Pawn Ticket 210.....																												2	5	27	1	64	4,527 ft.	Jacqueline of the Blazing Barriers.....																																	
Romance Land.....																												—	4	34	11	75	3,975 ft.	Last Hour, The.....																																	
Skid Proof.....																												—	—	5	5	85	5,000 ft.	Little Church Around the Corner, The.....																																	
Snowdrift.....																												4	4	15	5	66	4,617 ft.	Luck.....																																	
Soft Boiled.....																												—	—	6	4	82	7,054 ft.	Main Street.....																																	
Stepping Fast.....																												2	1	23	4	72	4,608 ft.	Only a Shop Girl.....																																	
Three Jumps Ahead.....																												1	3	31	18	77	4,854 ft.	Temptation.....																																	
Three Who Paid.....																												4	7	15	—	54	4,859 ft.	Women Men Marry.....																																	
Town That Forgot God, The.....																												4	2	31	19	76	8,450 ft.	UNITED ARTISTS																																	
Truxton King, The.....																												—	4	24	1	67	5,613 ft.	Douglas Fairbanks in Robin Hood...																																	
Village Blacksmith, The.....																												—	4	15	16	80	7,540 ft.	Girl I Loved, The.....																																	
GOLDWYN																												One Exciting Night.....																																							
Back Bone.....																												3	5	14	1	58	6,821 ft.	White Rose, The.....																																	
Blind Bargain, A.....																												6	4	35	1	61	4,473 ft.	UNIVERSAL																																	
Broken Chains.....																												8	11	44	9	64	6,190 ft.	Abysmal Brute, The.....																																	
Christian, The.....																												3	10	50	44	78	8,333 ft.	All Night.....																																	
Enemies of Women.....																												—	—	9	37	94	10,501 ft.	Altar Stairs, The.....																																	
Gimmie.....																												6	4	33	3	63	5,769 ft.	Bavu.....																																	
Last Moment, The.....																												—	6	11	3	66	5,442 ft.	Bolted Door, The.....																																	
Look Your Best.....																												3	9	5	—	44	5,304 ft.	Burning Woods.....																																	
Lost and Found.....																												5	9	21	6	61	7 reels	Crossed Wires.....																																	
Love Piker, The.....																												—	1	7	2	73	6,237 ft.	Dangerous Game, A.....																																	
Mad Love.....																												3	6	25	13	71	5,518 ft.	Dead Game.....																																	
Six Days.....																												—	—	5	5	85	9 reels	Don Quickshot of the Rio Grande.....																																	
Souls for Sale.....																												2	6	32	33	80	8 reels	Double Dealing.....																																	
Spoilers, The.....																												—	—	6	12	90	8,028 ft.	Driven.....																																	
Stranger's Banquet, The.....																												6	12	31	11	71	6,842 ft.	First Degree, The.....																																	
Three Wise Fools.....																												—	1	8	7	82	6,946 ft.	Flame of Life, The.....																																	
Vanity Fair.....																												7	3	12	7	62	8 reels	Flaming Hour, The.....																																	
HODKINSON																												Flirt, The.....																																							
Bull Dog Drummond.....																												5	9	17	1	54	4,916 ft.	Fools and Riches.....																																	
Critical Age, The.....																												1	1	6	2	68	4,500 ft.	Forsaking all Others.....																																	
Dollar Devils.....																												2	3	5	1	55	6,000 ft.	Gentleman From America, The.....																																	
Down to the Sea in Ships.....																												2	2	16	42	88	11 reels	Ghost Patrol, The.....																																	
Kingdom Within, The.....																												1	8	21	1	62	6,036 ft.	Gossip.....																																	
Man from Glengarry, The.....																												—	3	13	6	76	5,200 ft.	Hunting Big Game in Africa.....																																	
Second Fiddle.....																												—	6	13	2	64	5,810 ft.	Kentucky Derby, The.....																																	
While Paris Sleeps.....																												7	2	6	2	49	6,000 ft.	Kindled Courage.....																																	
METRO																												Legally Dead.....																																							
All the Brothers Were Valiant.....																												—	9	46	19	74	6 reels	Love Letter, The.....																																	
An Old Sweetheart of Mine.....																												—	6	5	—	55	6 reels	Merry Go Round, The.....																																	
Cordelia the Magnificent.....																												1	5	3	2	57	6 reels	Midnight Guest, The.....																																	
Crimoline and Romance.....																												1	5	25	7	69	6 reels	Nobody's Bride.....																																	
Famous Mrs. Fair, The.....																												—	4	31	15	76	6 reels	One Wonderful Night.....																																	
Fox, The.....																												2	2	6	1	58	7 reels	Out of Luck.....																																	
Hearts Aflame.....																												—	4	50	30	79	7 reels	Power of a Lie, The.....																																	
Her Fatal Millions.....																												1	4	11	5	69	6 reels	Prisoner, The.....																																	
Jazzmania.....																												7	9	41	26	72	8 reels	Railroaded.....																																	
Love in the Dark.....																												1	6	27	3	66	6 reels	Sawdust.....																																	
Noise in Newboro, A.....																												1	4	18	2	66	6 reels	Scarlet Car, The.....																																	
Soul of the Beast, The.....																												3	10	22	5	63	5 reels	Self Made Wife, A.....																																	
Success.....																												2	2	17	8	73	6 reels	Shock, The.....																																	
Three Ages.....																												2	—	6	5	74	5,251 ft.	Shootin' For Love.....																																	
Toll of the Sea.....																												3	7	22	17	73	6 reels	Single Handed.....																																	
Trailing African Wild Animals.....																												1	2	17	20	83	7 reels	Town Scandal, The.....																																	
Where the Pavement Ends.....																												3	8	26	14	71	7 reels	Trifling With Honor.....																																	
Woman of Bronze, The.....																												2	4	9	2	63	5,643 ft.	Trimmed in Scarlet.....																																	
Your Friend and Mine.....																												—	5	12	3	67	6 reels	Victor, The.....																																	
PATHE																												What Wives Want.....																																							
Safety Last.....																												—	1	25	107	94	7 reels	VITAGRAPH																																	
Why Worry.....																												—	—	4	7	89	6 reels	Front Page Story.....																																	
Are You a Failure?.....																												4	8	9	2	53	5,700 ft.	Man Next Door, The.....																																	
Daughters of the Rich.....																												2	3	7	—	54	6,073 ft.	Masters of Men.....																																	
Girl Who Came Back, The.....																												1	3	16	2	67	5 reels	Ninety and Nine, The.....																																	
Hero, The.....																												8	12	35	4	60	6,800 ft.	One Stolen Night.....																																	
Poor Men's Wives.....																												1	12	28	12	70	6,963 ft.	Playing it Wild.....																																	
Thorns and Orange Blossoms.....																												2	8	51	15	71	7 reels																																		

PROGRAMS FOR THE WEEK OF OCTOBER 14TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—

Film Numbers—The Green Goddess (Distinctive), continued.

Rivoli Theatre—

Film Numbers—If Winter Comes (Fox).

Musical Program — "Maritana" (Overture), "Idyll" (Vocal Duet).

Rialto Theatre—

Film Numbers—On the Banks of the Wabash (Vitagraph), Sapho (Paramount feature edited to short opera film), Papyrus vs. Zev (Pathe).

Musical Program—Accompaniment to "Sapho" (Orchestra), "On the Banks of the Wabash" (Tenor Solo).

Mark Strand Theatre—

Film Numbers—Richard the Lion Hearted (Allied P. & D.), Mark Strand Topical Review (Selected), Papyrus vs. Zev (Pathe).

Musical Program—"I Pagliacci" (Tabloid Opera).

Cosmopolitan Theatre—

Film Numbers — Unseeing Eyes (Cosmopolitan).

Cameo Theatre—

Film Numbers—Puritan Passions (Hodkinson), continued.

44th Street Theatre—

Film Numbers — Scaramouche (Metro), continued.

Lyric Theatre—

Film Numbers—A Woman of Paris (United Artists), continued.

Ambassador Theatre—

Film Numbers—The White Sister (Inspiration), continued.

Central Theatre—

Film Numbers — Monna Vanna (Fox), continued.

Criterion Theatre—

Film Numbers — The Covered Wagon (Paramount), continued.

GORDON'S
OLYMPIA-Wash. St.

BEGINNING TODAY-SUNDAY
The Greatest Characters of Stage or Fiction ~ ~
ON THE SCREEN AT LAST!

POTASH and PERLMUTTER

ALWAYS
A TOP NOTCH
VAUDEVILLE
PROGRAM

Full House of Melody
A Melange of Music and Song

MARCUS & BURR
In "Laughing Waters"

MASON and GYNNIE
MORTON and MAYO

TAN ARAKIS
Greatest Foot-Balancing Ladder

By MONTAGUE GLASS and CHAS. KLEIN
WITH THE ORIGINAL STARS WHO MADE THE PLAY
BROADWAY'S BIGGEST HIT ~ ~ ~

BARNEY ALEX VERA
BERNARD CARR GORDON
and a Cast of Youth and Beauty

9 YEARS ON BROADWAY 5 YEARS IN LONDON 3 YEARS IN BERLIN
YEARS IN SAT. EVE. POST. 5 LONDON 3 YEARS IN PETROGRAD

IF YOU LIKED IT ON THE STAGE DON'T MISS IT ON THE SCREEN—
IT'S BETTER-BIGGER-GREATER-FUNNIER-THAN EVER BEFORE

Effective small space-ad on "Potash and Perlmutter" (First National), at Gordon's Olympia theatre, Boston

Astor Theatre—

Film Numbers—The Hunchback of Notre Dame (Universal), continued.

BROOKLYN

Brooklyn Mark Strand Theatre—

Film Numbers—The Fighting Blade (First National), Zev-Papyrus Race Reel (Fox), Topical Review (Selected).

Musical Program — Symphonized Jazz included "Marcheta," "Bonny," "Saw Mill River Road," "Foolish Child" and "Sunkist Rose," "Journey's End" (Tenor, Soprano and Eight Girl Dancers), "Meditation" from "Thais" (Ballet), Prison Scene from "Faust" (Tenor, Soprano and Bass), "Toccata" (Organ Recessional).

LOS ANGELES

Grauman's Metropolitan Theatre—

Film Numbers—Going Up (Asso. Exhib.), Pathe News.

Musical Program — "Carnival" (Overture), "Bright Moments in a Music Shop" (Jazz orchestra), "Going Up" (Organ), Special Prologue.

Clune's Theatre—

Film Numbers—The Broken Wing (Preferred), International News, Extra! Extra! (Educational).

Musical Program—Violin Solo and Tenor.

Loew's State Theatre—

Film Numbers — Ponjola (First National), International News, Down To The Sea in Shoes (Pathe).

Musical Program—Trio of Whistlers and Jazz orchestra.

Hillstreet Theatre—

Film Numbers—Heroes and Husbands (First National), continued.

Rialto Theatre—

Film Numbers—Hollywood (Paramount), continued.

Grauman's Third Street Theatre—

Film Numbers—The Courtship of Miles Standish (Asso. Exhib.), continued.

California Theatre—

Film Numbers—Little Old New York (Cosmopolitan), continued.

Pantages Theatre—

Film Numbers—The Drivin' Fool (Hodkinson), continued.

Alhambra Theatre—

Film Numbers—Human Wreckage (F. B. O.), continued.

Miller's Theatre—

Film Numbers—Six Days (Goldwyn), continued.

Mission Theatre—

Film Numbers—The Extra Girl (Asso. Exhib.), continued.

CHICAGO

Chicago Theatre—

Film Numbers—The Bad Man, (First National), News Weekly, Sing 'Em Again (Educational),

High Life (Educational).
Musical Program—"Tannhauser" (Overture), "The Rosary" (Violin-Cello solo), "Sittin' In A Corner" (Organ solo), "Romantic Mexico" (Prologue to feature).

Tivoli Theatre—

Film Numbers—Six Days (Goldwyn), Topics of the Day (Pathe), Runnin' Wild (Educational).

Musical Program — "Orpheus" (Overture), "Rose" (Specialty), "Waltz Romance," "Wonderful One" (Organ solos).

Riviera Theatre—

Film Numbers—Topics of the Day (Pathe), News Weekly, Six Days (Goldwyn), Runnin' Wild (Educational).

Roosevelt Theatre—

Film Numbers—Little Old New York (Cosmopolitan), continued.

McVicker's Theatre—

Film Numbers—The Spanish Dancer (Paramount), Do Women Always Pay (Fable), Fun From The Press (Hodkinson).

Musical Program—"Capriccio Espagnole" (Overture), "Indiana Moon" (Specialty), "Traumererei" (Cello solo), "Oh Gee, Oh Gosh, Oh Golly" (Organ solo), Spanish Dancers, etc. (Prologue).

Woodlawn Theatre—

Film Numbers—Merry Go Round (Universal), News Weekly (Pathe), Topics of the Day (Pathe), Review (Pathe), Dogs of War (Pathe).

Musical Program—A selection of popular airs (Overture), "Ave Maria" (Violin solo).

STILLMAN
A Perfect Contribution to the Screen's Finest Achievements

George Arliss
"THE GREEN GODDESS"

with Alice Joyce and David Powell

CASTING BY THEATRE

COMING—

Unusual lay-out of ad on "The Green Goddess" (Distinctive), at the Stillman theatre, Cleveland

MISSOURI
NOW PLAYING

MERRY GO ROUND
Directed by ALBERT JULIAN

Starring the screen's new sensational beauty
MARY PHILBIN
and the screen's new comedy star
NORMAN KERRY

VISITORS WILL MARVEL
at the wonder of the Missouri—
a location never shown on the
screen. St. Louisans will bring
their guests here and gaze with
amaze at
"The Show Place of St. Louis"

ADDED FEATURES
JOSEPH LITTLA
Internationally known
conductor and great orchestra
\$100,000 Vaudeville Organ
with Tom Terry
Elaborate Stage Presentation

UNIVERSAL SUPER JEWEL

The Missouri theatre, St. Louis, employed this three-column ad on "Merry Go Round" (Universal)

SAN FRANCISCO

Loew's Warfield Theatre—

Film Numbers—Ponjola (First National), Current Events (Selected), It's A Gift (Pathe).

Musical Program—"Spanish Dance" (Overture), Selections from "Pagliacci," "Special Ideas" (Musical Revue).

Granada Theatre—

Film Numbers—The Gold Diggers (Warner Bros.), Winter in Helvetia (State Rights), Current Events (Selected).

Musical Program—Selections from "Irene" (Overture); "Max Doolin in Biltmore" (Dancing, Vocal Solos, and Instrumental Music).

Capitol Theatre—

Film Numbers—The Hunchback of Notre Dame (Universal), continued.

Cameo Theatre—

Film Numbers—Why Worry? (Pathe), continued.

Imperial Theatre—

Film Numbers—Ashes of Vengeance (First National), News Review (Selected), Pathe Review.

Musical Program—"Second Hungarian Fantasy" (Overture), "An Incident" (Divertissement).

California Theatre—

Film Numbers—The Eternal Three (Goldwyn), High Life (Educational), Fun from the Press (Hodkinson).

Musical Program—"Kiddies' Revue" (Songs and Special Dances).

Strand Theatre—

Film Numbers—Paddy-The-Next-Best-Thing (Allied P. & D.), Where Is My Wandering Boy This Evening? (Pathe).

SALT LAKE CITY

American Theatre—

Film Numbers—Yesterday's Wife (State Rights), Robin Hood, Jr. (State Rights), Fun from the Press (Hodkinson).

Kinema Theatre—

Film Numbers—A Chapter in Her Life (Universal), Taking Orders (Universal), International News, Topics of the Day (Pathe).

Paramount-Empress Theatre—

Film Numbers—The Green Goddess (Distinctive), International News.

Musical Program—Orchestral selections.

SEATTLE

Blue Mouse Theatre—

Film Numbers—The Green Goddess (Distinctive), High Flyers (Fox), Fox News.

Musical Program—"Louisiana" (Overture), "Honolulu Blues" (Organ), Oriental dance (Prologue).

Coliseum Theatre—

Film Number—Ashes of Vengeance (First National).

Columbia Theatre—

Film Numbers—Thundering Dawn (Universal), Felix Cartoon (State Rights), International News.

Musical Program—"Poet and Peasant" (Overture), "One Little Hour" (Specialty), "Song of Songs" (Vocal Solo).

Strand Theatre—

Film Numbers—Zaza (Paramount), Three Cheers (Universal), Kinograms.

Musical Program—"Cavalleria Rusticana" (Overture), "Love Tales" (Specialty).

Liberty Theatre—

Film Numbers—Eagle's Feather (Metro), Pathe Review, Asleep at the Switch, International News.

Musical Program—"Midnight Rose" (Overture), "Sawmill River Road" (Organ Recital).

Winter Garden Theatre—

Film Numbers—Critical Age (Vita-graph), So This Is Hamlet (Fox), Fox News.

Musical Program—Orchestral selections.

BALTIMORE

Rivoli Theatre—

Film Numbers—Children of the Dust (First National), Current Events (Pathe), Papyrus vs. Zev (Pathe).

Musical Program—Frank Silver and his orchestra.

New Theatre—

Film Numbers—Why Worry? (Pathe), continued.

Loew's Hippodrome—

Film Numbers—Deserted At the Altar (State Rights).

Century Theatre—

Film Numbers—The Eternal Struggle (Metro), Century Topical Review (Fox and Educational).

Musical Program—"Naughty Marietta" (Comic Opera Company).

Garden Theatre—

Film Number—Soft Boiled (Fox).

WASHINGTON

Metropolitan Theatre—

Film Numbers—Ashes of Vengeance (First National), Current Events (Pathe).

Musical Numbers—"Polonaise Militaire" (Overture).

Rialto Theatre—

Film Numbers—The Acquittal (Universal), Roughest Africa (Pathe), Current Events (Fox), Papyrus vs. Zev (Pathe).

Palace Theatre—

Film Numbers—The Eagle's Feather (Metro), Running Wild (Educational), Current Events (Pathe).

Musical Program—"Tone Pictures of the North and South" (Overture).

Full page ad used by Fred S. Meyer of the Palace theatre, Hamilton, Ohio, on his fall style show held in conjunction with "Lawful Larceny" (Paramount)

Columbia Theatre—

Film Numbers—Zaza (Paramount), Done in Oil (Educational), Current Events (Universal).

Musical Program—"Pique Dame" (Overture).

BUFFALO

Shea's Hippodrome—

Film Numbers—Enemies of Women (Cosmopolitan), Imperial Romeo (Fox), Papyrus vs. Zev (Pathe), Current Events (Selected).

Musical Program—"Martha" (Overture), "Sonia's Song" (Russian Pianist), "Sawmill River Road" (Organ Novelty).

Lafayette Square Theatre—

Film Numbers—Her Reputation (First National), Papyrus-Zev Race Films, "Snub" Pollard Comedy (Pathe), Current Events (Fox).

Musical Program—Selections from "Up She Goes" (Orchestra), Organ Recital.

Loew's State Theatre—

Film Numbers—The Eagle's Feather (Metro), Sold at Auction (Pathe), Current Events (Pathe).

Musical Program—Medley of Popular Airs, by Emmett Luedeke's Harmonists.

Palace Theatre—

Film Numbers—The Birth of a Nation (United Artists), Universal Comedy, International News.

Shea's North Park Theatre—

Film Numbers—The French Doll (Metro), The Gown Shop (Vita-graph), Papyrus vs. Zev (Pathe).

New Olympic Theatre—

Film Numbers—The Girl from Porcupine (Universal), Mack Sennett Comedy (Pathe), International News.

Musical Program—"Aida" (Organ Numbers), "Pal of My Dreams" (Vocal Solo).

ST. PAUL

Capitol Theatre—

Film Numbers—The Gold Diggers (Warner Bros.), Scenic (Selected), Capitol Digest (Selected).

Musical Program—Excerpts from "Blossom Time" (Orchestra), Courtenay Sisters (Song Recital), Organ Recital.

NEWARK

Branford Theatre—

Film Numbers—Branford Review of Events (Selected), Topics of the Day (Pathe), The Optimist (Educational), The Bad Man (First National).

Musical Program—"My Heart at Thy Sweet Voice" (Contralto Solo), "Poet and Peasant" (Overture).

CINCINNATI

Gifts Theatre—

Film Numbers—The Common Law (Selznick), continued.

Capitol Theatre—

Film Numbers—Zaza (Paramount), Capitol News (Selected), Topics of the Day (Pathe).

Walnut Theatre—

Film Numbers—Why Worry (Pathe), continued.

Strand Theatre—

Film Numbers—Where the North Begins (Warner Bros.), Pathe News, Aesop's Fables (Pathe).

Lyric Theatre—

Film Numbers—A Wife's Romance (Metro), Our Gang Comedy (Pathe), International News.

Cox Theatre—

Film Number—Scaramouche (Metro), continued.

CLEVELAND

Stillman Theatre—

Film Numbers—Why Worry (Pathe), Capt. Kleinschmidt's Adventures in the Far North (State Rights), Totting Tots (State Rights).

Musical Program—"Southern Rhapsody" (Overture).

Allen Theatre—

Film Numbers—The Fighting Blade (First National), Topics of the Day (Pathe), Pathe News.

Musical Program—"Fantasia Hungroise" (Overture), "Indiana Moon" (Novelty).

State Theatre—

Film Numbers—The Spanish Dan-

Four-column art ad on the showing of "Ashes of Vengeance" (First National), at the Walnut theatre, Cincinnati

The William Fox Terminal theatre, Newark, N. J., used this striking art ad on "The Silent Command" (Fox)

cer (Paramount), Papyrus vs. Zev (Pathe), International News.

Musical Program—"Carmen" (Overture), "The Rosary" (Vocal solo), Spanish Songs (Vocal solo).

Park Theatre—

Film Numbers—The Social Code (Metro), One Cylinder Love (Pathe), Papyrus vs. Zev (Pathe), Topics of the Day (Pathe), Kinograms.

Musical Program—Syncopated Hits of 1923 (Overture).

Reade's Hippodrome—

Film Numbers—Little Johnny Jones (Warner Bros.).

Musical Program—"Review of Revues" (Overture).

Standard Theatre—

Film Numbers—The Rambling Kid (Universal), Fashion's Follies (Universal), International News.

DES MOINES

Des Moines Theatre—

Film Numbers—Potash and Perlmutter (First National), Is Conan Doyle Right? (Pathe), International News.

Musical Program—The Ossmans (Banjoists), Special number by organist.

Strand Theatre—

Film Numbers—Zaza (Paramount), Done in Oil (Educational), Kinograms.

Musical Program—"Indiana Moon" (Organ Solo), Rose O'Hara (Prima Donna).

Rialto Theatre—

Film Numbers—Down to the Sea in Ships (Hodkinson), Plus and Minus (Educational).

Garden Theatre—

Film Numbers—Drifting (Universal).

Capitol Theatre—

Film Numbers—The Lone Star Ranger (Fox).

Palace Theatre—

Film Numbers—Blinky (Universal), Stage Fright (Pathe).

INDIANAPOLIS

Circle Theatre—

Film Numbers—Ashes of Vengeance (First National), Pathe News, Kinograms.

Musical Program—"Tinkle Tinkle," "Kitten on the Keys" (Orchestra).

Colonial Theatre—

Film Numbers—The French Doll (Metro), Aged in Wood (Aesop Fable), Pathe News.

Musical Program—American Harmonists and Melody Sextette playing popular selections.

Apollo Theatre—

Film Numbers—Drifting (Universal), Dogs of War (Pathé), Fox News Weekly.

Musical Program—"Long Lost Mamma" (Vocal), popular selections by Virgil Moore's Apollo Entertainers.

MILWAUKEE

Merrill Theatre—

Film Numbers—Slave of Desire (Goldwyn - Cosmopolitan), The Spat Family (Pathe).

Musical Program—"Going Up" (Prelude and Violin Solo), "Beside a Babbling Brook" (Music and scenic novelty), and "Old Melodies" (Quartette number).

Strand Theatre—

Film Numbers—The White Rose (United Artists), Current Events (Fox and Kinograms).

Musical Program—"South Sea Eyes" and "Wolverine Blues" (Overture).

Rialto Theatre—

Film Numbers—The Eleventh Hour (Fox), No Pets (Pathe), Current Events (Kinograms).

Alhambra Theatre—

Film Numbers—Human Wreckage (F. B. O.) with Dorothy Davenport Reid in person.

Princess Theatre—

Film Numbers—The Girl of the Golden West (First National), The Busybody (Hodkinson), Current Events (Kinograms).

Garden Theatre—

Film Numbers—Merry-Go-Round (Universal), International News (Universal).

Musical Program—Aria from "The Chocolate Soldier" (Overture and Solo).

OMAHA

Strand Theatre—

Film Numbers—The Bad Man (First National), The Uncovered Wagon (Pathe), Is Conan Doyle Right? (Pathe), Current Events (Fox News).

Musical Program—Selection from "Carmen" (Overture).

Rialto Theatre—

Film Numbers—The Common Law (Selznick), Roughest Africa (Pathe), Current Events (Kinograms and Fun From the Press).

Musical Program—"Egmont" and "Somebody's Wrong" (Overtures), "Waltz Me to Sleep in Your Arms" (Organ Solo), Hayden, Goodwin and Rowe (Jazz Selections).

World Theatre—

Film Numbers—Alias the Night Wind (Fox), One Exciting Day (Universal), Current Events (Movie Chats).

Musical Program—Six acts of vaudeville, "Waiting for the Evening Mail" (Organ Solo).

Sun Theatre—

Film Numbers—Merry-Go-Round (Universal), Current Events (International News).

Empress Theatre—

Film Numbers—The Man Who Won (Fox).

Musical Program—Billy Maine and players in "Somewhere in France."

ST. LOUIS

Grand Central, West End Lyric and Capitol Theatres—

Film Numbers—The Spirit of St. Louis, The Yankee Spirit (Educational), Pathe News and Topics of the Day (Pathe).

Musical Program—Orchestral and Organ Numbers, "St. Louis Yesterday and Today" (Specialty), Michael Gusikoff (Violin).

William Fox Liberty Theatre—

Film Numbers—Does It Pay? (Fox), The Unreal News Reel (Fox), Fox and Educational News.

Musical Program—"Louisiana" (Organ Solo), Orchestral Numbers.

Missouri Theatre—

Film Numbers—The Spanish Dancer (Paramount), Out of the Inkwell (S. R.), Missouri Magazine (Current News Events).

Musical Program—Overture (Little's Jazz Orchestra), "Three Little Maids," "The Spanish Dancer" (Vocal).

Kings and Delmonte Theatres—

Film Numbers—The Eagle's Feather (Metro), One Cylinder Love (Pathe), St. Louis Yesterday and Today (Views taken in St. Louis), International News.

Musical Program—"The Radio Theatre" (at the Kings), "The Easy Melody Four" (at the Delmonte), Orchestral numbers.

Rivoli Theatre—

Film Numbers—The Drivin' Fool (Hodkinson), International News, Fun from the Press (Hodkinson).

Musical Program—Orchestral Numbers, Rivoli Quartette.

KANSAS CITY

Newman Theatre—

Film Numbers—Potash and Perlmutter (First National), Scenic Novelty, Newman News and Views (from Pathe and Kinograms).

Musical Program—Selections from "Madame Sherry" (Overture), Special Musical Numbers (Specialty), Recessional (Organ Solos).

Liberty Theatre—

Film Numbers—Why Worry? (Pathe), Papyrus vs. Zev (Pathe), Liberty Current Pictorial (Pathe).

Royal Theatre—

Film Numbers—Where the North Begins (Warner Bros.), Boys to Board (Pathe), Royal Screen Magazine (from Pathe and Kinograms), personal appearance of Rin Rin Tin.

Musical Program—Popular selections by Royal Syncopators, Recessional (Organ Solos).

Twelfth Street Theatre—

Film Numbers—The Birth of a Nation (United Artists), Twelfth Street Screen Magazine (International).

Musical Program—Popular selections (Overture), Recessional (Organ Solos).

DETROIT

Adams Theatre—

Film Numbers—Why Worry? (Pathe), Current Events, Detroit Free Press and International. **Musical Program**—Lincoln Quartette (Vocal).

Broadway-Strand Theatre—

Film Numbers—The Common Law (Selznick), Current Events (International).

Musical Program—Beth Madison, Miss Detroit, as model in act (Specialty).

Capitol Theatre—

Film Numbers—Ponjola (First National), Current Events (Detroit News and Pathe), Hold Everything (Educational).

Musical Program—"Man Around the Corner" (Community Welfare Playlet), "Somebody's Wrong" (Song with slides), Jerry and Her Piano Girls (Specialty).

Fox-Washington Theatre—


Film Numbers—If Winter Comes (Fox), continued.

Madison Theatre—

Film Numbers—The Spanish Dancer (Paramount), continued.

THE BIGGEST COMEDY THRILLER OF THE YEAR!
THE COAST-TO-COAST SWEEP

'GOING UP'



DOUGLAS MacLean
"THE HOTTEST"

THE BRIGHTEST ADVENTUROUS ROMANCE OF THE YEAR

AN ACTUAL 'PLANE RACE ON THE MADISON STAGE!


THE BIGGEST NOVELTY EVER SEEN ON A DETROIT STAGE!

EXCLUSIVE FIRST DETROIT SHOWING

Japanese Quake Pictures

Advertisement with plenty of action, used by the Madison theatre, Detroit, on "Going Up" (Associated Exhibitors)

AMERICA'S BOY OF JOY
HAROLD LLOYD
In His Latest Feast of Fun
"Why Worry"



Starts **FRIDAY** 9 Days

Naturally it's at the **RIALTO** Destination Entertainment

Making the picture tell the story in the Rialto theatre's ad on "Why Worry" (Pathe), in Omaha



PUTTING A REAL, HONEST-TO-GOODNESS CIRCUS WAGON AND TENT IN "CIRCUS DAYS" LOBBY

Manager James Rice of the Pantages theatre, Kansas City, Mo., believes in creating the atmosphere of the picture in his lobby, as shown by this display on "Circus Days" (First National)

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

FAMOUS PLAYERS	Poor	Fair	Good	Big	%	Length
Cheat, The.....	—	1	6	8	83	7,323 ft.
Lawful Larceny.....	—	—	8	6	83	6 reels
Purple Highway, The.....	—	2	6	2	70	7 reels
Ruggles of Red Gap.....	—	1	2	7	88	6 reels
Salomy Jane.....	1	2	9	—	61	7 reels
Silent Partner, The.....	—	1	10	—	67	5,866 ft.
To the Last Man.....	—	—	9	2	75	6,965 ft.
FIRST NATIONAL						
Circus Days.....	—	—	3	7	91	5,163 ft.
Dulcy.....	—	—	5	6	88	6,859 ft.
GOLDWYN						
Spoilers, The.....	—	—	5	11	91	8,028 ft.
Three Wise Fools.....	—	1	8	7	82	6,946 ft.
HODKINSON						
Critical Age, The.....	1	1	6	2	68	4,500 ft.
METRO						
Three Ages.....	1	—	4	5	80	6 reels
PATHE						
Why Worry.....	—	—	3	7	91	6 reels
PREFERRED PICTURES						
Daughters of the Rich.....	2	2	6	—	54	6,073 ft.
UNITED ARTISTS						
White Rose, The.....	—	1	3	9	89	10 reels

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Can.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprise, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.

A. Speery, Managing Director, Circle theatre, Indianapolis.

Circuit's "Merry Go Round" Aids

**Keith, Moss and Proctor Managers
Give Picture Strong Exploitation**

ONE of the most widely exploited pictures that has been shown in the B. F. Keith, B. S. Moss and F. F. Proctor theatres in Greater New York in recent months is "Merry-Go-Round." Each theatre manager went after the film in his own way and a number of excellent ideas were developed in the matter of selling it.

The campaign was engineered under the joint direction of Mark A. Luescher, Harry Mandel and John Byram of the Keith, Moss and Proctor theatres and Joe Weil, big "U" exploiter. The houses included the Hamilton, Dan Burns, manager; the Eighty-first Street, E. B. Lewis, manager; the Jefferson, John McNevins, manager; the Franklin, James Fotheringham, manager; the Regent, Harry Federman, manager; the Fordham, C. C. Egan, manager; the Coliseum, Emil Groth, manager; Proctor's Twenty-third Street, M. J. Duffy, manager; Fifty-eighth Street, John Buck, manager; 125th Street, Jim Travers, manager; the Lynn, White Plains, Manager Crow; the Mt. Vernon, Mr. Emde, manager; the Yonkers, Mr. Elsler, manager; Keith's Jersey City, Sol Schwartz, manager, and the Brooklyn houses: The Greenpoint, Joseph Mead, manager; the Prospect, Leon Kelmer, manager; the Flatbush, Ed Reilly, manager, and the Riviera, Tom Gorman, manager.

Heavy Billing Campaign

The tremendous billing campaign preceded the showing of "Merry-Go-Round" by two weeks. This campaign was close on the heels of the original billboard campaign conducted by Universal and was therefore unusually effective. Harry Mandel of the Moss houses split his twenty-four sheet stands by using two Universal pictorial six-sheets on each side of the stand, and devoting the bottom center of the twenty-four sheet space to the dating on the picture, the balance of the stand being

used for the vaudeville acts. Several hundred thousand heralds of all kinds were distributed by the U. B. O. houses. The house managers vied with each other in arranging attractive lobby displays.

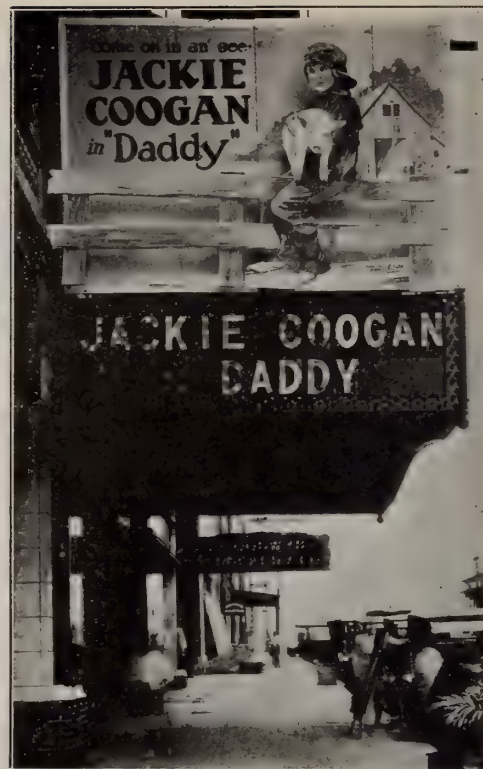
A novel scheme which was particularly effective around New York City was the use of the small horse-drawn merry-go-rounds, which are a delight to the children of the metropolis, as ballyhoos for the picture. The Fordham, Franklin and Coliseum theatres found these devices excellent exploitation in their neighborhoods, as did the Keith theatres in Jersey City. The carts were decorated with posters for the picture, and in some cases the man in charge was dressed in clown costume. Coupons entitling children under fourteen years of age to free rides on the merry-go-rounds were distributed to patrons of the Franklin and Coliseum theatres, serving as a throwaway, which was taken home and kept.

Mechanical Merry-Go-Rounds

Several theatres, notably B. F. Keith's Hamilton and Proctor's 125th Street in Manhattan and Prospect in Brooklyn used mechanical merry-go-rounds on their marquees, which revolved slowly under the driving power of small motors, presenting various characters and scenes from the picture. The one at the 125th Street was unusually elaborate with electrical illumination in colors and attracted a great deal of attention in Harlem.

Keith's Jefferson theatre took advantage of the "follow the green line" advice in the subway and used the same slogan to apply to "Merry-Go-Round." The guide lines were placed under the marquee and led directly to the box office.

The Viennese atmosphere of the picture was excellently brought out in the lobby display feature at B. F. Moss' Franklin theatre in the Bronx.



USING THE MARQUEE TO ADVANTAGE
Manager Harold Horne of Loew's Palace theatre, Memphis, dressed his marquee in this fashion for the showing of "Daddy" (First National)

Streets Are Placarded for Run of "Main Street"

Ten days prior to the opening of "Main Street" at the Victory theatre, Tampa, Fla., Manager J. B. Carroll heavily billed the town.

At the same time a special "Main Street" trailer was started on the screen of the Victory. As the opening date approached practically every street in Tampa and all approaches from surrounding towns were placarded with the "Main Street" arrow cards. The "Main Street" stickers, too, were visible everywhere.

A local book dealer co-operated by giving a window displaying the books, also cards tying up with the theatre and playing dates.

In the lobby a realistic "Main Street" was contrived economically by using material which had been utilized before, displaying a series of shops. A papier mache lamp stood at each side and at night these were illuminated by 100-watt lights.

Indians Used in Campaign on "Pioneer Trails"

Indian braves and squaws from the Oneida reservation were guests of the Park theatre, Utica, N. Y., during the run of "Pioneer Trails."

Twenty men and women in full tribal regalia were given leave of absence at the United States reservation. They were entertained by officials of the city and during the run of the picture visited the important business and manufacturing offices and plants of the city. They were also guests at public schools and their visit produced excellent publicity for the picture.

They also made appearances at the theatre during the performances. As a street ballyhoo, the Park theatre used two covered wagons carrying 24-sheets of "Pioneer Trails." The Indians paraded with wagons daily through the main streets.



PLEASING BACKGROUND IS GIVEN DISPLAY OF BOOKS IN "IF WINTER COMES" WINDOW

This attractive window display of the book, "If Winter Comes," was arranged for by Manager F. H. Dowler, jr., of the Tivoli theatre, Chattanooga, Tenn., in connection with the showing of "If Winter Comes" (Fox)

Effective Twist Is Given "Lorna Doone" Tie-up

The management of the Queen Square theatre, St. John, N. B., gave an effective angle to their "Lorna Doone" bookstore tie-up that helped to show definite results for the retailer.

The bookstores gave generously of their window space and the theatre reciprocated by dropping five cents off the admission at night to all patrons who appeared with a copy of the book under their arm. Some of the books were thirty years old and the manager afterwards expressed regrets for not having offered a prize for the oldest copy of "Lorna Doone" that was brought to the theatre.

The house also offered a reduction at matinee to all patrons bringing a new copy of the book, thereby helping the bookstore's sales and evidencing a desire to co-operate in a practical manner.

The "Lorna Doone" song and the National Biscuit tie-up also featured the run.

Cut-out on "Why Worry" Is Used to Advantage

Manager J. H. Stelling of the Rex theatre, Spartanburg, S. C., made good use of cut-outs in his campaign on "Why Worry."

In advance the lobby was used for a display made up from the 24-sheet of Lloyd and the giant. This was placed in the rear of the lobby in advance, but moved to the front building line during run.

Mr. Stelling took advantage of the close of Merchants' Trade Week and the giving away of an automobile to call the attention of the crowds to "Why Worry." As the people assembled in crowds to witness the announcement of the winner, a truck circulated among them which had mounted on it the big cut-out above mentioned.

Bank Ties Up in Ads to Run of "The Silent Partner"

Manager George E. Brown of the Imperial theatre, Charlotte, N. C., in advance of playing "The Silent Partner" went to his local bank and sold them on the idea of co-operating by emphasizing in their advertising the importance of the wife carrying a bank account. Of course, through this means attention



ATTRACTIVE "BRIGHT SHAWL" FRAME
With the help of a Spanish shawl, a medallion of the star and some accessories, Manager C. L. Laics of the T. & D. theatre, Watsonville, Calif., got this effect on "The Bright Shawl" (First National)

was called to the playing of "The Silent Partner" at the Imperial.

Special newspaper stories were secured with double-column art illustrations; teaser ads ran for three days before the opening of picture. The outdoor poster advertising was supplemented by displaying window cards in prominent downtown spots, completing the general campaign.

"Rouged Lips" Gets Tie-up With Perfume House

In co-operation with the Aetna Products Company, manufacturers of perfume, Leon J. Rubinstein, Metro's Boston exploitation man, put over a most effective tie-up for "Rouged Lips."

Arrangements were made whereby the Aetna people distributed sample vials of perfume to the ladies attending each showing of "Rouged Lips." The plan was worked by the distribution of coupons to the ladies, each coupon entitling the holder to a sample of the perfume when presented at the neighborhood drug store.

Striking Ballyhoo Used on "Strangers of Night"

An attention-winning ballyhoo was used in New York City's theatrical and shopping district in connection with the presentation of "Strangers of the Night" at the Capitol theatre.

A huge box frame was built over which was stretched duplicate scenic paintings representing dramatic moments of the picture. This was placed on a large wagon truck. The driver was dressed as a pirate to carry out the mood of the story and banners around the sides of the wagon tied the ballyhoo up with the production at the Capitol.

Bert B. Perkins, who is in charge of Metro exploitation, repeated this stunt which he had used with great effect at the Boston engagement of the picture. Together with Joe Daly, of the Louis B. Mayer publicity department the ballyhoo was put out and for several days during the week Broadway's attention was captured by this colorful and effective float.

Active Advance Campaign on "If Winter Comes"

A. H. Abrams of the Mozart theatre, Canton, Ohio, is putting an active advance campaign over on "If Winter Comes," which opens at his house shortly.

Well in advance of the showing, he tied up with every women's organization in Canton and obtained a promise of their active support. He sent out 4,000 heralds through the mail, so as to insure their delivery. He made arrangements with book stores and department stores for window displays, and used generous newspaper space.

Newspapermen Judges in "Trilby" Contest

Asking two newspaper men to act with the manager of a Walk-Over shoe store as the judges of a "Trilby" competition helped Manager Earle D. Wilson of the Olympia theatre, New Bedford, Mass., to get an unusual amount of space in the papers on his campaign.

A local newspaper added to the campaign by running the "Trilby" serialization.



ENCLOSING THE FRONT OF THE HOUSE WITH SCREENS AND ARTWORK ON "THE FRENCH DOLL"

Screens completely enclosing the front of the theatre, leaving two entrances, were used by Manager H. B. Clarke of the Garing theatre, Greenville, S. C., on "The French Doll" (Metro), resulting in a unique effect

Numerous "French Doll" Tie-ups

*Fashions Shows, Cosmetic Hook-ups,
Among Exploitation Methods Given*

THE showing of "The French Doll" at the Columbia theatre, Washington, D. C., was given an advance sendoff when Metro's special staff got busy and secured O'Donnell chain drug store window tie-ups, views of the production being combined in mutual exploitation with Richard Hudnut's line of cosmetics.

In the window of the store on H street, near Fourteenth, sufficient space to seat a girl demonstrating the "Art of Theatrical Make-Up" as practiced by Mae Murray in pictures, using Hudnut preparations exclusively. Intended to interest feminine matinee movie patrons only, but three women were counted in the curb mob Saturday noon, while surrounding the window were in excess of thirty mere males, of all ages.

Window tie-ups for "Scaramouche" were run by Ballantyne's Book Shop, opposite the Willard and Washington hotels, and by Womrath's Library Book Store.

Fashion Show Arranged

Ray H. Leason, Metro exploitation representative, effected a strong tie-up in Buffalo, where "The French Doll" was being shown at Shea's Hippodrome. As an added attraction of the week the Hippodrome held the semi-annual style show and fashion review, which has become one of Buffalo's most popular events.

The gowns used in the review were valued at \$75,000 and were furnished by the William Hengerer Company, Buffalo's most exclusive store.

In the past Hengerer has flatly refused to consider anything in the nature of a tie-up. Leason, however, after consultation with the officials, not only received wide publicity for "The French Doll" throughout the store, in the distribution of heralds from counters and in packages and several banners advertising the production at the Hippodrome, but also

received several big windows for the display of lobby frames and still photographs of the production. In addition separate stills were placed in all the windows of the store.

This aroused much comment, as the company was known for its exclusiveness.

Lingerie Display Window

Effecting a tie-up with a ladies' specialty shop, handling exclusively ladies' lingerie, obtaining one week in advance of opening a 22x28 of Mae Murray in daring lingerie creation in their window, along with an exquisite display of their goods, was the stunt put over on "The French Doll" by Manager Charles Morrisson of the Imperial theatre, Jacksonville, Fla. The dealer's angle was that Mae Murray wore lingerie such as was shown there.

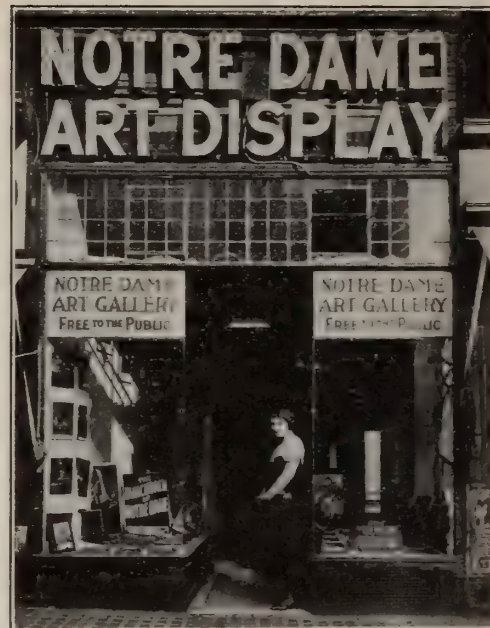
The biggest tie-up of all was that with the Real Silk Hosiery Company, the arrangement being to give to each of the first fifty ladies attending the opening performance a pair of their silk hose, if she wore the exact size worn by Mae Murray. Only the manager of the theatre knew, and he would not tell.

Much publicity was gotten from this stunt, though it would have been possible to secure more had it not been that the concern, being a mail order house, was not given the same consideration by the newspapers as the local merchants.

Horse-drawn Fire Truck Is "Midnight Alarm" Stunt

Manager F. J. Miller of the Rialto theatre, Augusta, Ga., obtained a horse-drawn fire truck and had it driven about the city as a ballyhoo on "The Midnight Alarm."

In the lobby also various fire-fighting paraphernalia was displayed, such as hatchets, helmets, etc. This was also loaned by the city, who cooperated wonderfully in getting this picture to the attention of the public.



"NOTRE DAME" ART GALLERY STUNT

An elaborate display of art photos and a model of the cathedral were placed in a Broadway store in connection with "The Hunchback of Notre Dame" (Universal), at the Central theatre, New York City

Theatre and Daily Arrange "Penrod and Sam" Party

The Saenger Amusement Company and The Junior Item, the boys' and girls' section of the New Orleans Item, gave a "Penrod and Sam" party for parentless children of the various orphanages of the city at the Liberty theatre recently. Nearly 1,500 children attended the special performance of the picture.

The following day readers of The Junior Item were admitted to see the picture for five cents and a coupon printed in The Junior Item. Nearly 3,000 readers of the boys' and girls' section of the Item visited the theatre from 10 a. m. to noon. Street cars furnished by the Public Service, Inc., transported the children to and from the theatre, bearing huge signs with the following inscription: "We're on our way to see 'Penrod and Sam' at the Liberty theatre." This was an excellent advertising stunt for the picture.

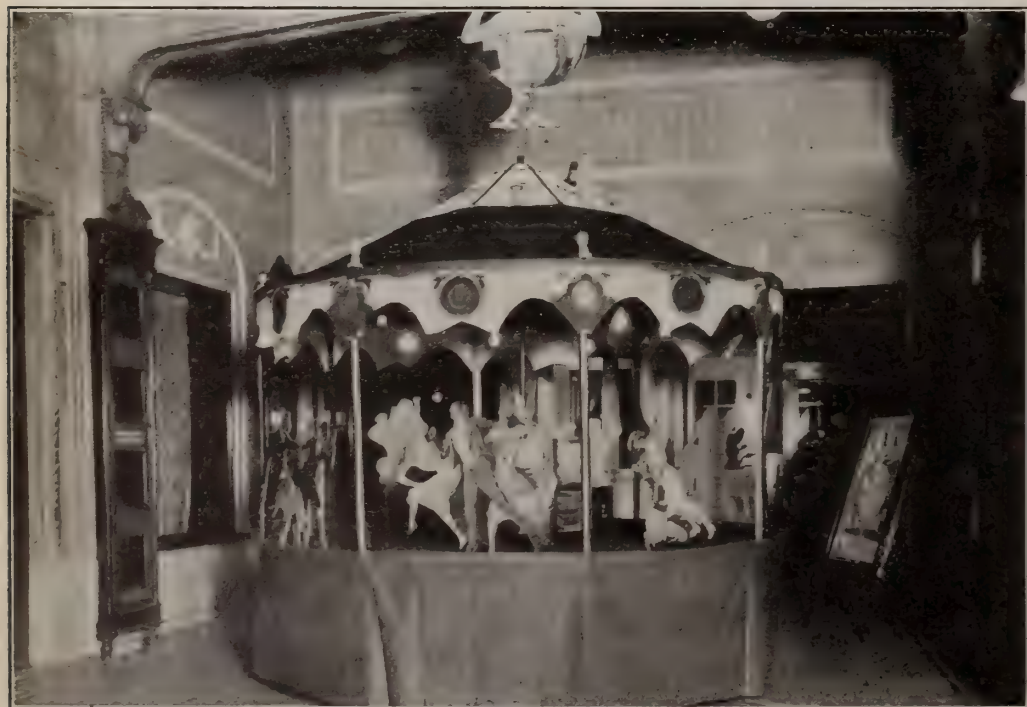
The Item carried a daily story on the party, and each day gave a short story on the play itself. A page-one 24-point story and review of the picture was printed on the day of the orphan party.

"Where the North Begins" Given Live Dog Lobby

The lobby display arranged by Manager H. C. Farley of the Strand theatre, Montgomery, Ala., on "Where the North Begins" was highly atmospheric and appropriate to the picture, embodying a snow effect and featuring on one side a small log cabin with small cut-outs of a man and woman in front of the cabin. The photo frames also were given a rustic appearance by covering them with the bark of pine logs.

The thing which attracted most attention, however, was the cage built in front of the box office in which were several puppies, two large German police dogs being tied on the outside of the cage. These attracted crowds the entire time they were in the lobby.

The atmosphere of the picture was further carried out in the accessories, the window cards with their "snow" borders giving a suggestion of the Frozen North.



MERRY-GO-ROUND THAT WORKS USED IN LOBBY ON "MERRY GO ROUND"
Manager F. J. Miller of the Modjeska theatre, Augusta, Ga., is responsible for this lobby feature, used during the showing of "Merry Go Round" (Universal). It was eight feet in diameter and made of beaver board and cloth

Advertising Contest Helps "Strangers of Night"

Several novel devices were employed by Manager Edward D. Turner of the Imperial theatre, Asheville, N. C., to exploit "Strangers of the Night."

Interest was created in advance by a double-page spread "Strangers of the Night" misspelled word contest, arranged through the auspices of the Asheville Times and of the Asheville Citizen. That it attracted attention is proven by the fact that 2,000 replies were received. This double page was co-operative, the merchants tying up with the advertising.

Ten days in advance a special trailer was run on the screen of the Imperial, incorporating the personal recommendation of the management.

Double tableaux were also presented on stage one week in advance.

Four oil paintings were displayed in as many windows.

The biggest stunt of all was the novelty entertainment held after the closing performance on the opening night of the picture. Assorted sandwiches, cake, nabiscos, hot coffee, ice cream, etc., were served the guests free of charge, all being furnished by local merchants. The orchestra was brought up to the rest room, where they gave a concert during "eats." Eight girls, dressed in pirate costumes, helped serve the refreshments. Several members of the Better Films Committee also participated.

By special arrangement, the trolleys waited in front of the theatre for the party to break up in order to take the patrons home.

Private Screening Proves "Human Wreckage" Aid

The first step in Manager Thomas G. Coleman's campaign for "Human Wreckage" at the Galax theatre, Birmingham, Ala., was a private screening, held for the city health commissioner, the city welfare head, the Better Films Committee and local ministers.

The endorsement of the city health commissioner (who is a woman and the only woman in the United States to occupy such a position) was used to advantage, being sent out in the form of a multigraphed letter over a selected mailing list. Each letter was neatly



AN APPROPRIATE TAXICAB HOOK-UP

F. H. Dowler, Jr., manager of the Tivoli theatre, Chattanooga, made this tie-up with a local taxi line on "Strangers of the Night" (Metro)

filled in with name and address, with ribbon to match.

The picture was also called to the personal attention of the Salvation Army head, teachers of Sunday school classes, the police and fire commissioners, prayer meeting leaders, etc.

Just at the right time to benefit the playing of "Human Wreckage" two stories broke into the papers dealing with the dope evil and laying stress on the fact that Birmingham was a dope center. There was also included a statement from the Veterans' Bureau head that dope peddlers were ensnaring ex-service men, the latter story being presented with a two-column head side by side with the motion picture reviews. Manager Coleman says that he "can only claim credit for having put these stories to the proper use." They certainly did help. They created a local atmosphere and created attention around the front of lobby.

Ministers were appealed to to make special mention of this film to their congregations, and in checking up on this it came to the attention of the management that numbers of them not only made announcement of the film, but took occasion in their sermons to commend the efforts of Mrs. Reid in stamping out this dreadful evil.

Detroit Merchants Tie Up With "Six Days" Sales

For the showing of "Six Days," at the Madison theatre in Detroit, many big merchants were tied up on the idea of six days of special sales in connection with the film.

For instance, Woodward & Montcalm, furniture dealers, went in big for the tie-up, carrying a a three-column, page-deep ad for six days of the week. Clear across the top of the ad was the title of the picture. The first day of special sales was devoted to living room furniture, and the rest of the ad contained descriptions of the pieces of furniture on which special reductions had been made for that day. Succeeding days were devoted to furniture for other rooms in the house.

An exploitation aid devised by the Goldwyn-Cosmopolitan exploitation department was the novelty court summons. This read: "Super Film Court, Madison Theatre, Detroit. In the Matter of Public Opinion vs. 'Six Days' by Elinor Glyn of 'Three Weeks' Fame. Summons." Several thousand of these were distributed in parked automobiles, in offices, shops, etc.

A novel traffic indicator, printed in red on straw colored paper, in the shape of an arrow, proved an excellent attention getter. The copy read: "One way street for 'Six Days' only" and the arrow was planted on posts, fences and trees in the business center of the city.

Four Page Newspaper Puts "If Winter Comes" Over

The Strand theatre, Schenectady, N. Y., published a four-page newspaper which was distributed to 15,000 screen fans the week before the opening of "If Winter Comes." This fan paper, titled "The Movie Mirror," contained newspaper feature stories about the production and the members of the cast. It was the first time that anything of this nature has been attempted in New York's electrical city.

Another feature of the Strand campaign was a gigantic book which was built over the marquee of the theatre. An exploitation man from the New York office of Fox Film Corporation assisted the manager of the theatre in putting the picture over.



FEATURING THE RED, WHITE AND BLUE IN A RECENT LOBBY DISPLAY ON "THE SILENT COMMAND" Flags, bunting and pennants, combined with special artwork and stock accessories were used by the Terminal theatre, Newark, N. J., in preparing the lobby display on "The Silent Command" (Vitagraph)

Strong "Why Worry" Exploitation

Exhibitors Put Active Effects Back of Showings of Comedy-Feature Film

MANAGER ORAL CLOAKEY of the Regent theatre, Ottawa, Ontario, created something of a furore when he arranged with a local undertaking establishment to have its most attractive ambulance drive up to the entrance of the theatre one day during the presentation of "Why Worry." A crowd quickly gathered, of course, and attendants thereupon hung a sign on the Red Cross car which read as follows: "Reserved for patrons of the Regent theatre who become hysterical with laughter while seeing 'Why Worry.'" The ambulance was held outside of the theatre for several hours, during which time many passers-by got an eyeful.

Teaser Cards Employed

J. B. Carroll, manager of the Victory theatre, Tampa, Fla., started ten days before the picture opened to tease the title over, which he did with the aid of his screen and the distribution of "Why Worry" cards. These cards were printed, quarter-sheet size, with simply the words "Why Worry?" in bold type. They were placed in every available spot over town and in the suburbs. They proved a popular novelty and many of the merchants requested them for their windows. They helped out in the sales talk in the instance of an automobile dealer. In the display room of the Star and Durant cars every car was placarded with one of the cards, and on the outside of the building was a large banner—16 by 4 feet—with the title, "Why Worry?" painted in 14-inch letters. Underneath the title the line: "Buy a Star or Durant."

Effective Street Ballyhoo

As a ballyhoo a man in "rube" make-up walked the streets carrying on his back a card reading: "See Harold Lloyd in 'Why

Worry?' at the Victory theatre." In his hand he carried a satchel and this was placarded with one of the quarter-sheet "Why Worry?" cards. While this sort of ballyhoo was not particularly appropriate to the picture, it took its cue from and was very fitting to the overture on this occasion—"The Village Orchestra." Description follows:

The overture, "The Village Orchestra," was accompanied by a synopsis flashed on the screen as follows: "The village orchestra, after rehearsing all winter for their spring concert, finally reaches the looked-forward-to night. Each member of the orchestra tries to do his best, as his best girl is present. Result: A howling success." In the overture each member of the orchestra wore "rube" make-up, wearing large farmer hats and red bandanna handkerchiefs. Each man in the orchestra proved himself a capable comedian. Director Carter and drummer, Goding, received special mention in the newspapers. This proved one of the biggest hits of the season, due to the novelty of it and the departure from usual custom.

Composer of Song Aids in "If Winter Comes" Run

Frederick Vanderpool, the composer of the song, "If Winter Comes," was in Asbury Park when the screen version of "If Winter Comes" was booked by the Savoy theatre. The manager of this house immediately got busy and engaged Mr. Vanderpool to accompany Miss Emily Beglin of the Ocean Grove Auditorium, who sang the song at each performance.

The stunt attracted a great deal of attention and received additional publicity in the Asbury Park papers.



LOBBY CARD ON "THREE WISE FOOLS" This simple and striking display card was used by Ascher's Merrill theatre, Milwaukee, on "Three Wise Fools" (Goldwyn)

K. K. K. Stunt Again Used to Boost "Three Ages"

A campaign that made Nashville, Tenn., sit up and take notice was conducted in that city for "Three Ages" for its showing at Loew's Vendome theatre. The campaign was arranged by C. D. Haug, Metro exploitation representative in that territory, and was based on the K. K. K. stunt which is incorporated in the press book on "Three Ages" and which has already been worked with success for several "Three Ages" engagements—notably the one in San Francisco.

In addition to posters, several effective window displays and newspaper advertising, the most effective element was the mail campaign. This was conducted in the following manner:

Fully a week before the opening of "Three Ages" at the Vendome, Nashvillites were curiously aroused one morning to find in their mail a letter with the following legend written in bold, red letters over the entire page: "Prepare! K. K. K. is Coming!"

The following day they received another inscription of the same sort. This time it read a little more fully: "Nashville Will Soon Know the Power of K. K. K."

By this time curiosity had turned to the keenest anticipation not unmingled with a little anxiety—just enough, however, to make K. K. K. the talk of the entire city. Wherever two people got together the conversation immediately turned to the K. K. K. warnings found in the morning mail. Thousands of these letters were sent out.

A couple of days elapsed to permit the K. K. K. slogan to take root. The newspapers were now appearing with teaser ads—white letters on black background—with the same legend.

Another teaser letter printed as the others in big, red letters over the entire page was sent out. This one announced the place and the date where K. K. K. was coming. There was still no hint anywhere of what the letters represented.

But on the next day the secret was let out. All Nashville was pepped up on the previous letters. The break was timed opportunely. The letter carried this legend: "Keaton's Kolossal Komedy—Buster Keaton's First Six-Reel Laughter Riot, 'Three Ages'—Loew's Vendome, etc."



COPIOUS USE OF ACCESSORY DISPLAY MATERIAL ON "BRIGHT SHAWL" This attractive lobby display on "The Bright Shawl" (First National) was prepared by the Rivoli theatre, Portland, Ore.

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

Stan Laurel in Burlesques on Film Successes

Travesties burlesquing popular screen productions are to form the type of vehicle produced by Hal Roach in his two-reel comedy series for Pathe, starring Stan Laurel. The first of these, titled "Roughest Africa" and released September 30th, burlesques the H. A. Snow and Martin Johnson jungle adventure pictures. The second, titled "Frozen Hearts," and set for October 28th release, is a take-off on Vicente Blasco Ibanez's "Enemies of Women." In the new offering of the series, "The Soilers," which will be released November 25th, Rex Beach's "The Spoilers" is used as the basis of the comedy.

Laurel and Rogers Start on New Comedies

Stan Laurel and Will Rogers are busily engaged at the Hal Roach studios on two new productions for Pathe release. The Stan Laurel vehicle is a story of the "after the war" type with the comedy theme of "I got my captain working for me now!" developed in highly amusing style. Jimmy Finlayson, Ena Gregory, Mae Laurel, Eddie Baker, and William Gillespie are in the support, George Jeske is directing.

The Will Rogers comedy is a typical Rogers cowboy story written for the star by Hal Conklin. Jay Howe is directing. Marie Mosquini appears opposite the star.



Sid Smith and Duane Thompson take quite some daring chances in "The Lucky Rube," clever Grand-Asher release

Christie to Aid Haitian Campaign

By Arrangement With Col. Roosevelt and Hays Comedies Will be Sent to Interior

BY arrangement with Colonel Theodore Roosevelt, acting Secretary of the Navy, and Will H. Hays, Christie Comedies will play a part in the film program of civilization and education of inhabitants in the interior of the Island of Haiti, under the direction of the Haitian Gendarmerie, which is officered and operated by officers of the U. S. Navy and Marine Corps.

According to Colonel Roosevelt, and Captain John H. Craig, the latter of the Marine Corps, most of the population in the interior are in a state of almost complete savagery, and less than one per cent. are able to read or write. "Under these circumstances," declares Colonel Roosevelt, "the officers of the Haitian Gendarmerie have turned to the moving picture as a means of conveying to the Haitians of the interior some idea of the civilized world. Also they find that an occasional moving picture is a matter of tremendous interest and will furnish a whole countryside with topics of conversation for weeks and months and exercises a most beneficial effect on the morale of the people."

Prints of Christie Comedies, as well as other films through the Hays organization, are being forwarded for use in Haiti under supervision of the U. S. Marine Corps. Officers of the corps will carry projecting machines and exhibit the films in the small native villages in accordance with Colonel Roosevelt's plan.

It is announced that the territory covered

by these moving picture shows does not conflict in any way with the commercial showings of pictures in those countries, and thus the moving picture industry will be of great service in aiding this government work of civilization.

Short Subject Play-up Is Money-Maker

Newspaper advertising of the Empress theatre, Oklahoma City, is giving the Short Subjects on the bill one-third of the available space. The remainder is split between the current feature attraction and the program for the last half of the week.

The Short Subjects are both Educational Comedies—the Christie Comedy, "Navy Blues," starring Dorothy Devore, and the Juvenile Comedy, "Yankee Spirit" with Benjie Alexander.

New Pollard Comedy Gets a Good Send-off

The only short subject comedy appearing on the programs of the big Broadway houses last week was a Pathe comedy, "It's A Gift," in which "Snub" Pollard is featured. This subject appeared on the program of the Rivoli theatre. It is the first of the new Hal Roach series of one-reel comedies for Pathe, marking the return of "Snub" Pollard to the single-reel brand of fun film.



Buddy Messenger does quite some cutting-up in his latest Century comedy, "A Regular Boy," which Universal is releasing

CIVIL war within the ranks of the news weeklies virtually was declared when an army of cameramen representing Pathe, International, Fox and Kinograms successfully struggled for hours at Belmont Park, N. Y., on Saturday, Oct. 20, with Pinkerton men, sheriffs, deputies and race track attendants, during the running of the now famous international three-year-old championship horse race between Papyrus of England and Zev, the American conqueror. The war waged by the cameramen was secondary not even to the horse race itself, for so determined were they to film the contest that every available trick known to photography was put into play. Nothing was overlooked. Cameramen disguised themselves into track hands, laborers, newspaper writers and what not—all for the sake of avoiding being "scooped" by the opposition.

The 40,000 racegoers who jammed Belmont Park never were treated to such a spectacle as was staged last Saturday when the cameramen systematically dashed about the track catching the every move of the fast-moving horses, and evading police officers on all sides. Threats of arrest failed to stop the photographers from fulfilling their assignments. Their battle became so bitter and each man played his or her part so cleverly that the spectators could not refrain from cheering them.

The invasion of the army of photographers apparently came as a distinct surprise to the attendants at the race track. Pathe had advertised two weeks prior to the actual running of the race that it had acquired exclusive rights to photograph the race, the consideration for this privilege, according to Maj. Belmont and the Jockey Club, under whose auspices the race was held, being \$50,000. This announcement, however, seemingly served as a notice to rival weeklies that its cameramen had to devise other ways and means of filming the contest.

The accomplishment of the cameramen of all the weeklies, as set forth by statements issued by the various distributors, reads like a serial. It was fight, fight from beginning to end. But in the end all the weeklies obtained pictures of the race. In all it is estimated that there were some 120 cameramen inside the park.

But filming of the race was only one factor. Once the cameramen "shot" the race, they dashed back to New York and Jersey with their precious negatives. No time was lost in hustling the negatives to the laboratories, where experts worked on them all through Saturday night and Sunday. Several of the news weeklies sped the work so rapidly that pictures of the actual race were shown at the Broadway houses late Saturday night. But all had prints out to exhibitors as far west as the Mississippi river by Monday forenoon. Fast limited trains and airplanes were sent out with prints of the pictures, with the result that hundreds of theatres were flashing the pictures on Monday afternoon and Monday night. Pathe rushed several prints to England on the Aquitania, which had left its dock in New York, but which was overtaken by airplanes at sea.

Pathe characterized its feature as one of "generalship and co-ordination never before equalled in the history of screen journalism." Appended is the Pathe statement:

"When America's champion race-horse, Zev, passed under the wire ahead of the English Papyrus at the Belmont Race-Track last Saturday afternoon, October 20th, camera work was being completed on a screen pro-

NEWS WEEKLIES WAR

duction, which in point of box-office value and historic significance surpasses anything of its kind ever attempted before.

"With one herculean task completed—and with rare success, another of equally colossal proportions was just starting—the task of developing the precious negatives and distributing prints as fast as human ingenuity could make possible to waiting screens all over the world. Within a few moments after the close of the race, aeroplanes in a nearby field soared aloft with one set of negatives, bound for pre-arranged destinations. One of these headed for the open sea and set out in pursuit of the S. S. Leviathan, which had left its New York berth fully six hours before bound for Europe. Another set of negatives was loaded aboard waiting autos, which preceded by an escort of motorcycle police, to assure right of way along the entire route, tore at top speed to the Pathe laboratory in New Jersey.

"Before midnight, two aeroplanes supplied with prints left the New Jersey plant for Chicago and Cleveland, distributing centers for the Middle West. Before dawn special messengers started for Boston, Philadelphia, and Washington, with ample quotas of prints. The distributing field accustomed to feats of extraordinary speed had never accomplished such marvels.

"The Pathe special is in two reels and is the most comprehensive picture of its kind ever filmed. When arrangements were effected whereby Pathe secured exclusive rights to film the event, the Pathe representative in England was cabled to secure motion pictures of all the highlights of Papyrus' career—his sire and dam, English methods of breeding and training race horses, and the recent English Derby in which Papyrus was the victor. All these views were incorporated in the two-reel special of the race distributed by Pathe. Exactly the same procedure was followed with relation to Zev. Pictures of his sire and dam, the American method of breeding and training race horses, and the Kentucky Derby showing Zev the winner were also incorporated in the special. Thus the Pathe picture embodies with many spectacular touches a comparative screen study of horse-racing methods here and abroad and resumes of the ca-

Cameramen Vie with Each

reers of America's and England's most outstanding three-year-olds.

"During the entire training period, a staff of eight Pathe cameramen were kept constantly at the Belmont race track, covering every phase of the training of the two contestants.

"The recording of the race itself was a feat of generalship and co-ordination never before equalled in the history of screen journalism. The entire Pathe camera force arrived on the field at nine o'clock in the morning after being conveyed with full equipment from the Pathe home-office in a convoy of fifteen automobiles. A police escort accompanied the convoy, expediting the speedy passage of cars throughout the entire route. Upon arriving at the park the cameramen immediately took up their posts at the pre-arranged locations in the enclosure and along the home-stretch. Ten special stands erected in the infield covered definite portions of the track. One huge stand, twenty-five feet in height, situated in the center of the oval, provided a continuous and un-interrupted view of the entire race course. A force of five hundred and fifty detectives and guards patrolled the park in addition to the large detail of police. This entire force was under strict orders to confiscate all motion-picture cameras found on the grounds except those being operated by the Pathe cameramen. These arrangements designed to enforce Pathe's exclusive rights to film the event were carried out with dispatch throughout the day.

"Every type of up-to-the-minute camera and camera accessory was included in the Pathe equipment for the occasion. Nothing was spared in the way of expense or effort that would make for perfect photography. Two weeks before Pathe's staff of camera experts had gone over the entire ground and after tests with special lenses and other apparatus had selected the best vantage points for the location of the camera stands. Only one thing was left to chance—the weather and that fortunately was perfect for camera purposes. Nothing was missed by the formidable battery of Pathe cameramen."

The Fox Film Corporation, in the following statement, claims their firm expended \$30,000 in "shooting" the race:

"To what lengths William Fox will go to protect the users of his news service and to bring to them the news pictures to which they are entitled without extra charge is strikingly illustrated by the manner in which Fox News presented its patrons with the results of the great Zev-Papyrus race at Belmont Park, New York, last Saturday.

"Fox News secured a magnificent news picture covering this event, including the actual running of the race, and gave this as a part of its regular service to Fox News patrons without extra cost—and was first in the theatres, at that.

"The film covering the Zev-Papyrus race was no mere apologetic flash of a few feet in order to claim that the event was covered; it was a real picture of 1,100 feet, showing the race in every detail and covering it from every angle. The enormous sum of \$30,000 was expended by Fox News in order to insure that this event reached its patrons as a part of the service to which they are entitled.



One of the many platforms built at Belmont Park, N. Y., for shooting of the big race

AS ZEV BEATS PAPYRUS

Other at Big Horse Race

"For two weeks before the great race actually took place, plans were made for recording this event with all the care and attention to detail of a military campaign. Belmont Park, where the race was held, was examined thoroughly and all its vantage points noted. Most elaborate plans were laid for covering every foot of the track with squads of cameramen operating standard equipment. Thus it resulted that when the two horses went to the post for the contest Fox News cameramen were in a position to make an absolutely complete record of this great sporting event, toward which the eyes of two continents were turned.

"Twenty-five experienced cameramen were used in all, and these were assisted by fifty lay helpers. The services of ten big touring cars were enlisted, as well as six motorcycle side-cars and three enormous moving van trucks. In addition to this, two aeroplanes, bearing trained cameramen, covered the event from the air for Fox News. One main squad of cameramen was stationed to the left of the race course, looking from the grandstand. Two other squads were located at the right at various distances. Four other batteries of cameramen were placed at various intervals between these three main locations outside the track, so that every inch of the course was adequately covered by standard cameras every minute during the race. Within the oval inclosure two other cameramen were stationed and slow-motion cameras were not overlooked. These, with the two cameramen shooting from the air and several accessory smaller cameras placed at various points, gave Fox News a magnificent assortment of film from which to select, as is well attested by the splendid picture of the race with which it was able to serve its patrons.

"How successfully the arrangements had been made to expedite the handling of the Fox News film on this great sporting event was soon apparent. Each cameraman had been carefully instructed as to where he was to take the film which he secured; a rendezvous had been made with a waiting high-speed vehicle to convey this film to the Fox studios in New York.

"By 5:15 P. M. Saturday the first film had arrived at the laboratories.

"At 6 P. M. the first batch of film began emerging from the laboratories.

"At 6:30 P. M. all takes had been run on the screen for cutting and editing.

"At 8:15 P. M. the film covering the entire subject was in the laboratory for finishing.

"At 9:15 P. M., just one hour later, the first print was out of the laboratory followed by others immediately thereafter. Special touring cars were waiting to rush these prints to the big Broadway theatres and the various theatres of the Fox Circuit, in order to be able to show these pictures first to their patrons.

"At 9:30 P. M. Saturday the Capitol theatre in New York presented the Fox News pictures of the race—a complete splendid news covering of this event.

"During Saturday only the Fox News picture was used at the Capitol and in many of the other theatres which had received this print first of all. Other prints came in during the evening and for the Sunday shows theatres

which subscribe to several services made up composite prints, after their usual custom.

"Between 9:15 P. M. Saturday and 1:30 the next morning a full quota of prints had been finished and distributed by Fox News and those shipped by the post had been placed in the United States mails for distribution to every part of the country.

"At the first early showings Sunday the Fox picture was displayed to the audiences in the principal theatres in New York, Philadelphia, Newark, Rochester, Buffalo and Syracuse.

"Fox News had determined that the Zev-Papyrus race would be presented as a part of its regular service to its patrons, presented in splendid completeness and presented first. It kept its word."

The appended statement was given out by International News:

"Believing that a news reel is obligated to supply its clients with pictures of any great news event, whether the promoters of the event hope to make it an exclusive affair or not, the International News Reel Corporation laid plans to procure and did obtain exceptional pictures of the celebrated 'race of the century' between Zev and Papyrus at Belmont Park last Saturday. These pictures were taken despite every effort made to prevent the International News Reel Corporation from getting them.

"The results of International's efforts were so excellent that a four hundred foot subject was obtained and shipped to all theatres booking the International News. These pictures went out as a pre-release issue of International News No. 87, at no increase in cost to the exhibitor. They show the race from start to finish, as well as sidelight views of the crowds, the jockeys, and close-ups of the horses. They were shipped to all International first-run patrons during the evening following the race.

"They reached Broadway theatres in time for the second show Saturday, and on Sunday more than 30 big New York theatres were using the International News shots. These theatres included the Capitol, the Rialto, Loew's State, the Olympia, Fox's Audubon and Fox's Academy, the Sheridan, the Farragut, the Stone, the Claremont, the 79th Street, the Plaza, the Bluebird, and the following Loew houses: Metropolitan, Victory, Palace, Orpheum, 83d Street, and State, of Newark.

"International's success in getting such good pictures of the race was due to a bit of

strategy worthy of a high military command. Edgar B. Hatrick the general manager was in command. Permits were obtained quietly to erect camera stands in several of the best locations just outside of Belmont Park. The stands were not constructed there, however. They were built secretly several blocks away from the race track, and mounted on huge trucks, like the ancient assault towers used against Babylon.

"The trucks were rushed to the selected locations just before the race and too late for the race track detectives to devise means of putting them out of commission. This surprise attack bewildered those opposing International's work. As a result, excellent pictures were obtained of the racing thoroughbreds at several of the critical points of the race—the first and second turns.

"Meanwhile, other International cameramen had entered the park in disguise, with cameras concealed in automobiles or under coats. These men successfully filmed the race, made shots of the crowd and other close-ups.

"The various means taken by the race track detectives to interfere with International included canvas screens, smoke screens and mirrors reflecting dazzling sunlight. They were futile, however."

Educational officials' statement follows:

"Duplicating the service furnished regular Kinograms subscribers on the Japanese Earthquake, the Kinogram Publishing Corporation through Educational Film Exchanges, Inc., provided their New York customers with prints of the great International Race between Zev and Papyrus on the evening of the day of the race, beating other advertised "Specials" to the screen, and showing in four of New York's big first run houses, as well as four in Newark, on Saturday evening.

"The Kinograms racing scenes, all taken on the day of the race, were showing at the Rivoli, Rialto, Capitol and Stanley theatres, all in the Times Square district of New York, at the nine o'clock performances of those theatres. The Branford, Rialto, Strand and Goodwin, in Newark, also had the Kinograms racing scenes on their screens at the nine o'clock show.

"As with the scenes of the Japanese disaster, no extra charge was made for these scenes, or for this service, as Captain George McL. Baynes, head of Kinogram Publishing Corporation, believes that subscribers to a news reel are entitled to scenes of any news event without extra charge just as newspaper readers and subscribers are entitled to the big news of the day in their daily papers without extra charge. The scenes of the great race form part of the current issue of Kinograms, and are furnished without extra charge to all Kinograms subscribers."

International News Praised by Southern Critic

Attention was directed this week to the fact that MOTION PICTURE NEWS inadvertently omitted mention of International News in a despatch from Richmond, Va., in which Miss Helen De Motte, special dramatic critic of the News-Leader of that city, complimented the news weeklies on their Harding memorial and funeral sketches. The report from Richmond had it that there were three news weeklies represented—Fox, Pathe, and Kinograms, whereas it should have read International, Fox and Kinograms. MOTION PICTURE NEWS gladly makes this correction and regrets the error in transmission of the despatch from Richmond.



Army of Pathe cameramen and assistants about to enter Belmont Park, N. Y., to photograph International Title Horse Race between Zev and Papyrus

Resumé of Current News Weeklies

INTERNATIONAL NEWS NO. 86—New York City—U. S. Dreadnaught Colorado passes under Brooklyn Bridge; Los Angeles—Demonstration of Bertillon system for canines; Yangtse Gorge, China—Fragile craft pulled through dangerous rapids; Conway, Ark.—New \$60,000 stadium is dedicated; Omaha, Neb.—Ak-Sar-Ben stages unique parade; Indianapolis—20,000 see Indiana defeat Northwestern University; Washington, D. C.—Mrs. Coolidge accepts Honorary Presidency of Girl Scouts; New York City—British Jockeys "Steve" Donoghue, rider of Papyrus, English Derby winner, arrives; Arlington, Va.—Supreme Council of 33rd Degree Masons honor America's Unknown Soldier; Ft. Sheridan, Ill.—Latest in freak helicopters; Pasadena, Cal.—Children dance on lawn of Busch Sunken Gardens; Santa Monica, Cal.—Army's new giant, "Around the World," makes first test flight; Brookfield, Ind.—Auto smashed in collision with train, killing nine; Alexandria, Egypt—Egyptians acclaim their champion of freedom; Los Molinos, Spain—Spanish folks flock to bull fight; Gloucester, Mass.—New U. S. Challenger, Columbia, seeks to wrest cup from Canadians; Minneapolis—Lloyd George becomes Chief Two Eagles of Sioux Indians; Chicago—Chicago welcomes Lloyd George; Ann Arbor, Mich.—Michigan-Ohio football game.

INTERNATIONAL NEWS NO. 87—San Francisco—Veterans of World War in American Legion parade; Washington, D. C.—Two feline guardians added to White House; San Gabriel, Cal.—Freaks of nature, including bobtail rabbit-cat; Los Angeles, Cal.—Paw and nose printing protect western pup owners; Burlington, Vt.—Dartmouth football team defeats Vermont, 26 to 2; Springfield, Ill.—Lloyd George pays homage at tomb of Lincoln, meeting Governor Hadley and 5,000 college students; Constantinople, Turkey—Turkish troops re-occupy Constantinople after Allied evacuation; Turin, Italy—Automobile race course built on factory skyscraper; Washington, D. C.—President Coolidge calls conference of Governors; Oklahoma City—Record-breaking floods ravage city area as dam gives way; International News views of international championship three-year-old horse race between Zev and Papyrus, American and British champions, respectively.

PATHE NEWS NO. 85—Bayreuth, Germany—Bavarian revolt—Hitler, leader of Bavarian "Fascisti," heads big demonstration in protest of Berlin policy; Minneapolis, Minn.—Lloyd George receives impressive welcome; Alexandria, Egypt—Zaghlul Pasha, Nationalist leader of Egypt, returns from exile; Mitchell Field, N. Y.—Test of motorless airplane to be

used as "lifeboat" for dirigibles; Here and There, Stephen Donoghue, Papyrus jockey, arrives in U. S.; Paris, France—Children hold exciting "pushmobile" race; Turin, Italy—Speedway built on roof, used to test new cars; Grandview, Wash.—Corn grows to a record height of 23 feet; Brookfield, Ind. (that territory only)—Nine are killed at railroad crossing; Atlanta, Ga. (that territory only)—Business men practice golf atop building in center of city; Fort MacArthur, Cal.—Monster hidden guns, protect Pacific Coast; Boise, Idaho—Convicts of Idaho State Penitentiary claim their herd of 4,800 turkeys, the largest in the country; Corfu, Greece—Corfu celebrates the evacuation of Italy's troops; Havana, Cuba (that territory only)—Key West Boy Scouts received by President of Republic; Indianapolis, Ind. (that territory only)—Mayors of Indiana meet in conference.

PATHE NEWS NO. 86—Belmont Park, N. Y.—Spectacular pictures of Zev beating Papyrus before a crowd of 80,000 people; Berlin, Germany—Rebellious German States openly defy Chancellor Stresemann; Constantinople, Turkey—Turkish army makes triumphal entry, as Allied forces of occupation leave city; West Baden, Ind.—Prohibition features 15th annual convention of U. S. Governors; Oklahoma City, Okla.—Disastrous flood in its history, isolates Oklahoma City; Dayton, Ohio—Daring airman tests new double parachute in spectacular leap from plane; Camino, Cal.—Longest aerial freight-line in the world; London, England—Anti-aircraft Defense Brigade on guard—wonderful apparatus enables London to be always on guard against air raids; Stuttgart, Ark. (that territory only)—Picturesque celebration features Stuttgart's big Rice Carnival.

FOX NEWS NO. 5—New York City—Yankees defeat Giants in final game of World Series; Constantinople—Adil Pasha, military governor, serves tea for European generals as Allies evacuate city; Montreal—Canadians honor Lloyd George for his great services to the Empire in World War; Philadelphia—Gold star mother, Mrs. H. M. Evans, christens 40-knot cruiser Marblehead; Chicago—Gov. Small opens new \$1,000,000 aquarium in Lincoln Park; Santa Fe, N. M.—Savagery to civilization—Pueblo youth at U. S. school depicts the old and the modern Indian; Colusa, Cal.—Outing Club in sunrise expedition opens duck-shooting season with a record of 1,500 birds; Los Angeles, Cal.—Charles Gay, a modern Daniel, runs a boarding house for lions—and he is a popular landlord; Brooklyn, N. Y.—Notre Dame's football team springs a surprise by defeating the Army, 13 to 0, in fast game.



A lot of funny things happen in the sea; likewise in the comedy, "Down to the Sea in Shoes," which Pathe is handling

Director Noel Smith Is Back With Century

Noel Smith, who joined Fox after completing the last Pal comedy for Century Film Corporation, has returned to the latter organization and will direct the first of the new all-star series. The first member to win an assignment to this unit is Harry Sweet, former Century and more recently a Fox star.

Smith makes the fifth director to receive a unit for the making of Century Comedies. The other four are Al Herman, Bob Kerr, Harry McCoy and Arvid Gillstrom. Three of the five are now in the midst of their producing. Kerr, directing Jack Earle, and Smith should begin their producing almost simultaneously. Kerr is being held up while Earle is having some special freak clothes made especially for this picture.

All units are working under the supervision of Julius Stern and Sig Neufeld.

Standard Will Release Comedy Cartoons

Announcement has been made by L. J. Darrow, president of the Standard Cinema Corporation, of the signing of a contract with Bray Productions, Inc., to distribute the new series of twenty Colonel Heeza Liar Comedy Cartoons.

They are a radical departure from the series in that they are made up of both cartoons and actual players. The reels break from Artist Stallings' cartoons at intervals and as they fade out the continuity is resumed by the screen players. This is repeated several times during the reel, making it more versatile than the straight cartoons.

These comedies will be released one a month starting November 1.



"Boys Will Be Boys" is an old saying that is emphasized in the latest Century-Buddy Messenger Comedy, "Bringing Up Buddy," that Universal is releasing

Skouras Upsets Theory on Big Race Pictures

Spyros Skouras, head of Skouras Brothers' Enterprises, owners of the Grand Central, West End Lyric and numerous other St. Louis theatres, is a deep student of mass psychology. He watches the moods and fancies of his patrons closely and often he does things so far contrary to the generally accepted rule of exhibition that rival managers think that he is all wrong, but the box office count always justifies his judgment.

An instance of how Skouras does things different is the date he selected for the St. Louis first-run showing of the match race between Zev and Papyrus. He had the privilege of booking the picture immediately it was released, but instead has selected the week of November 10 for its showing.

Other picture men probably would have shown this splendid feature at the earliest moment, but not Skouras. And, as always, he has an excellent reason to back up his judgment. He logically points out that if he showed the picture this week the movie fans of the city would figure that the picture was part of the regular news reels and would discount it for that reason. But when the race has been thoroughly advertised by the brief shots in the regular news weeklies, newspapers, etc., Skouras will put it on his screens as the feature picture that it is and cash in accordingly. He pursued that policy with the pictures of the match race between Man o' War and Sir Barton several years ago and they went over big. He showed those pictures seven weeks after the race.



Some interesting shots from "Warned in Advance," two-reel drama from Pathe's Range Rider Series, starring Leo Maloney



Scenes from "Navy Blues," an Educational-Christie comedy starring Dorothy Devore

News Reels Give Exhibitors Treat in Race Films

THE Short Subject walked off again last week with the laurel wreath for causing a genuine furore pertaining to things of motion picture interest. We have discussed more in detail elsewhere in this issue the covering of the Zev-Papyrus race by the news-reel organizations, but the Short Subject Department would be lax in the covering of its particular field if it failed to say something about the matter.

The news reels have proved beyond all doubt that they are up-and-doing factors in this industry and that their importance in the field of furnishing screen entertainment is not to be measured by their restricted length.

"Columbus" Scores at Big New England Premiere

For the engagement of "Columbus," the Pathe-Yale University Press release, at the State theatre, New Bedford, Mass., Managing Director T. B. Baylies addressed a letter to each of the city's 700 teachers informing them of the nature of the picture, following up with another letter enclosing two tickets and an invitation to attend the opening showing.

A special showing was also arranged to which the Mayor, Superintendent of Schools, School Board, Librarian, clergymen, and newspaper-editors were invited. The response was remarkable. The Superintendent of Schools personally instructed all school principals to assemble their pupils and inform them of the "Chronicles of America" series, of which "Columbus" is the first release.

Shirley Mason Picture Title Changed

Frederick and Fanny Hatton's story for Shirley Mason has had its title changed from "With the Tide" to "South Sea Love." It is a William Fox production, and will be directed by David Solomon.

"Jamestown" Is Latest Pathe "Chronicle"

"Jamestown," the second release of the "Chronicles of America" series, heads the Pathe release schedule for November 4th. This subject deals with the eventful chapter of England's and Spain's struggle for supremacy in the New World and includes the historic romance of Pocahontas and John Rolfe. Dolores Cassinelli appears as the Indian Princess and Leslie Austin as Rolfe.

"Roughing It," the third number of Hal Roach's "Spat Family" series, and "One Cylinder Love," a Mack Sennett comedy, are also on the schedule. Both these subjects are in two reels. Stan Laurel appears in a single-reel Hal Roach comedy titled "The Whole Truth."

"A Barnyard Rodeo" is the Aesop's Film Fable on the November 4th program. Pathe Review No. 44, Topics of the Day No. 44 and issues Nos. 90 and 91 of Pathe News conclude the schedule of releases.

More Papers Tied Up With Baby Peggy Contest

Three more newspapers have turned to the Baby Peggy Contest, in conjunction with theatres running these two-reel Century Comedy with Baby Peggy in the star role, to help swell circulation. Advertising, likewise, plays a big part in these contests, as special supplements are usually issued in tie-ups with neighborhood shopkeepers, etc.

In St. Paul, Minn., the Astor theatre co-operated with the St. Paul Pioneer Press in putting over a "resemblance" contest during the run of one of Baby Peggy's Century Comedies.

The Toledo Blade of Toledo, Ohio, staged a Baby Peggy Contest in connection with Baby Peggy's latest, "Little Miss Hollywood," playing at Horater's Temple theatre. Cash prizes helped put it over in a big way.

The Oregonian got together with the Columbia theatre of Portland, Oregon, and together they held a contest that ran for over two weeks. Five "doubles" were discovered.

Around Town With the Independents

By ROGER FERRI

ERNEST O. VAN PELT is back in the East with a group of pictures that he will seek to distribute through the independent market. E. O. has been on the Coast for more than a year, seeking product.

ALBERT W. EATON is now selling Preferred Pictures in the Kansas City territory.

ROMAINE FIELDING is apparently entering the magazine and news field, for word reached New York this week to the effect that, as president and general manager of the General Film Company of St. Louis, he had prepared an initial reel of a series entitled "Things You Ought to Know." He is coming to New York next week to make distribution arrangements.

HENRY GOLDSTONE is representing Phil Goldstone, the independent producer in the East. Henry is handling the distribution. He is authority for the statement that Brother Phil will make an even dozen important pictures this year.

SPEAKING of Phil Goldstone reminds the writer that his former star, Dick Talmadge—in fact, it was Phil who "discovered" and "made" Dick cinematographically—has finished his first feature for Tru art Pictures Corporation.

BEN WILSON, the Grand-Asher producer, returned to the Coast last week, after a series of conferences with officers of the distributing corporation. Harry Asher, Sam Grand and Publicity Director Cobb, all went to Boston this week.

EX-GOV. MILLIGAN of Maine and **W. E. Shallenberger** of Arrow Film Corporation will be honorary guests at an affair being arranged by the manager of Fox's Terminal in Newark, N. J., for Oct. 31.

WILLIAM SHAPIRO of Franklin Film exchange of Boston was in New York over the week-end with Eddie Reid, manager of the Strand theatre, Providence, R. I., as his guest. They took in the international match race between Papyrus and Zev at Belmont Park on Saturday afternoon.

ED PETER, who was formerly an official of the national Motion Picture Theatre Owners of America, is now at the helm of his own independent distributing corporation. The firm is handling many foreign pictures.

JACK COHN and **Joe Brandt** of C. B. C. Film Sales Corporation are getting to be quite some globe-trotters. Joe ran down to Washington late last week and sold the Washington rights to several pictures, while Jack hit the western trail this week.

NAT SPITZER, who formerly was associated in the Billy West comedy producing enterprise, is in New York with a new picture for State Rights distribution.

AL ROSENBERG of De Luxe exchange of Seattle, Wash., is mourning the loss of his wife, who died on her 25th birthday. She is survived by her husband and two children.

HARRY LANGDON, the comedian under contract to Principal Pictures Corporation, has been loaned to Mack Sennett.

WILL SMITH is planning the production of a series of westerns, but first is seeking to ascertain if there is a demand for such product.

HARRY RATHNER, general sales representative for Principal Pictures Corporation, is making a tour of the exchanges in the Middle West.

SI GRIEVER of Chicago finds business in the Windy City so big he can not get away to pay New York a long-promised visit. Si recently purchased the Illinois rights to the C. B. C. Film Sales Corporation special, "The Barefoot Boy."



Fred Thompson, popular western star, lassoes Andrew J. Callaghan, president of Monogram Pictures Corporation, just as that executive was making a clean getaway from a group of friendly cowpuncher-actors "somewhere on the trail of the Southern Pacific"

DELL HENDERSON, the independent director, left this week for the Coast to make plans for a new production.

Prize winning beauties from a dozen cities, selected by a representative committee chosen by a national publication that co-operated with Arrow, will leave for the Coast the first of next month.

HARRY GINSBERG, distribution manager for Preferred Pictures Corporation, is planning on a tour of the Al Lichtman exchanges within the next ten days.

BEN SCHULBERG, president of Preferred Pictures Corporation, returned to the Coast Saturday, but is expected to come back to New York the middle of next month.

DAVE WESHNER of the Independent Publicity and Exploitation Agency, Weshner-Davidson, has come to the conclusion that half the fun in life is derived from sharing one's troubles with a wife. Hence, he has decided to sail the sea of matrimony some time early in November. Our best wishes.

BERT ADLER, who is now engaged in an independent distributing enterprise of his own, expects to visit Los Angeles on or about November 12.

SAM MORRIS and Advertising Director Lesser of Warner Brothers have gone to the Coast to "sell" Harry M. Warner on a number of things they have figured out. Abe Warner is convalescing from his illness down at Atlantic City, N. J. Sam Warner, who is pinch-hitting for Abe in the New York office, is hopscotching about the East keeping tabs on the Warner classics.

ANDREW CALLAGHAN of Monogram Pictures Corporation is shortly to make a tour of the exchange centres. Since announcing the completion of his organization he has been besieged with letters from buyers, all of which leads the illustrious Andy to believe that the independent market is stronger than ever. "Give them a good, sound, mutual money-making proposition and they'll put up real money," observes Mr. Callaghan.

WHILE in New York, Nat Spitzer, the Coast independent producer, is chumming about town with I. E. Chadwick of Chadwick Pictures Corporation.

MABEL BARDINE, according to Larry Semon, will be his leading woman in "The Girl in the Limousine," his first feature length comedy.

A. L. ARONSON of Truart is expected back in New York from Europe the second week of November. He has closed several deals on the other side.

DAVE MOUNTAIN, who is sales head of the new Richmond Pictures Corporation, sails for Europe, shortly to dispose of foreign rights to a number of independent pictures his organization has acquired.

BERT ADLER has been appointed American representative for John H. Taylor of London.

AL KAHN, who owns exchanges in Kansas City and Omaha, is spending most of his time these days going over his territory. Al is releasing all the Warner pictures and he is putting them over in big show style.

G. H. DUMOND, Warner Brothers' special representative, is hitting the Middlewestern country these days. Reports he has sent East indicate business out there is flourishing.

LOU BAUM, Vice-President and General Sales Manager of Equity Pictures Corporation, is back in New York following a trip to the West. On his way East he called on exchangemen handling Equity pictures. Lou is waiting for Daniel Carson Goodman's next picture, which should be ready within a month.



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"Have run 100 per cent. Pathe serials since I've been in business, and the average was very good, but *Her Dangerous Path* is the best serial for adult patrons and would advise every exhibitor to play it. Since playing this serial my business has increased on Monday and Tuesday (the days the serial is played)." — *James Cardina, Kensington Theatre, Buffalo.*

Among the prominent theatres booking *Her Dangerous Path* are:

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Hostettler's, Sioux City, Ia.
Hostettler's Majestic, Grand Island, Neb.
Hostettler's Empress, Hastings, Neb.
Hostettler's, Norfolk, Neb.
Grand, Terre Haute, Ind.
Majestic, Evansville, Ind.
Jefferson, Huntington, Ind.

Walnut, Louisville, Ky.
Kurtz's, Bethlehem, Pa.
Lyceum, Canton, O.
Grand, Baltimore, Md.
Columbia, Norfolk, Va.
Royal, Des Moines
Alhambra, Charlotte, N. C.
Broadway, Gary, Ind.
Cort, Kankakee, Ill.
Frolic, Birmingham, Ala.
Rialto, Birmingham, Ala.
Bonita, Chattanooga, Tenn.
International, El Paso, Tex.
Liberty Amus. Co., San Antonio

Strand, Fargo, N. D.
Leo Brecher Circuit, New York
Baylees Sq., New Bedford, Mass.
Suffolk, Holyoke, Mass.
T & D Jr. Circuit, San Francisco
Scenic, York, Pa.
Able's O. H., Easton, Pa.
American, Baltimore, Md.
Idle Hour, Belle Haven, Va.
Victory, Kansas City, Mo.
Capitol, Union Hill, N. J.
Garden, Waterbury, Conn.
Family, Indiana Harbor, Ind.
Plumb, Streator, Ill.

Produced by
HAL E. ROACH

Pathéserial

TRADE



MARK

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MARK



Roland

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Is it possible to talk with the spirits of the departed?

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Here is the real and vital topic of the day in a sensationallly interesting picture.

Who is there in your community who doesn't want to know about it and see the picture?

A real attraction

Written by
Cullom Holmes Ferrell
Directed by
J. J. Harvey



Opinions on Current Short Subjects

"International Race"

(Pathe—One Reel)

WITHOUT a doubt this is the best and only perfect picture of a horse race ever taken. This interesting and cleverly edited one-reel subject covers the recent international race for \$100,000 between the American three-year-old wonder, Zev, and the British Derby winner, Papyrus, in such a manner that there is left nothing to be desired. Pathe stationed cameramen at Belmont Park to photograph the race from every angle. The preliminaries are excellently taken care of, with the race itself one that was every bit as the genuine thing itself. From the viewpoint of the spectator the race pictures are much better. Motion picture theatregoers who see the contest reflected on the screen will have received just as many thrills as those who were actually out at the park got; and they will get a far better view of the thrilling clash between a half-million-dollar's worth of horseflesh than was obtained by those who occupied places in the \$22 section. The two wonders of the turf and their jockeys are shown entering the track, at the barrier, the quarter, the half mile, the three-quarter, down the home stretch, the mile and finish. To make matters even more interesting the Speed-O-Graph was brought into play with exceptionally marvelous results, showing the every movement of horse, jockey and enthusiastic crowd. This picture brings the greatest and first international horse race to every theatre in the country. It is, all in all, better than the real thing. It's a sporting record worth its weight in gold, and as a box office draw it should register with real wallop, for in the words of the world of sports "it's there."—ROGER FERRI

"Jamestown"

(Pathe—Four Reels)

THIS is the second release of the "Chronicles of America" series that Pathe is releasing. The first one was "Columbus." The second is "Jamestown." Like its predecessor, "Jamestown" also is in four reels. The length of the subjects which deal exclusively with various phases of American history will differ in length. "Jamestown" deals with that period of American history in which the British and Spanish colonists engaged in a bitter struggle for supremacy, entailing the romance of the Indian Princess Pocahontas and John Rolfe. Although clinging securely to historical facts, the subject is handled in such capably entertaining fashion that it can not help but register favorably with the most fastidious audiences, for it is gripping and carries a heart appeal that is genuine.

If your patrons enjoyed "Columbus" they will, in the vernacular of show business, eat this up. There is apparently an abundance of material for real, honest-to-goodness entertaining pictures. These pictures are carefully produced, with every attention paid to the fact that, after all, when a theatregoer pays his money at the box office he purchases entertainment. It may be well and good to say that this or that picture educates, but, the picture fan wants entertainment. And although this series carries an educational value its entertainment appeal is its biggest bet as a box office possibility. Another phase that is a credit to the showmanship of those who have had a hand in the making

of this latest picture comes to light in the fact that players of recognized theatrical value have been selected as principals. Dolores Casinelli as Pocahontas is splendid, as is Leslie Austin as John Rolfe. Here is a big bet with every inkling of a knockout not only artistically, but as a money-maker. It is well produced, acted and photographed. And it is splendid entertainment.—ROGER FERRI

"The Code of the Mounted"

(Universal—Two Reels)

THIS is a re-issued two-reel melodrama with the Mounted Police of the Northwest playing the principal roles. While the clothes worn by the women long ago outlived their usefulness, the story involved is told in snappy fashion and the picture moves along interestingly, particularly for those who delight in the melodramatic and the display of guns. Private Jack Thornton and Sergt. O'Rourke are in love with Marie Baptiste, whose brother kills, in self-defence, an intruder who insults his sweetheart. Thornton is detailed to run down the man, who is arrested, but aided in escaping by his sweetheart, who has been maltreated by the sergeant. The latter is killed by the man, Thornton, understanding, helps Jacques escape and when the two sergeant takes command, he makes an investigation and all ends well. This picture has a cast including Ethel Phillips, Nobert A. Myles, George E. Marshall and Wilma Wilkes.—ROGER FERRI

"Wages of Cinema"

(F. B. O.—Two Reels)

GALE GALEM, pugilistically known as "Six-Second" Smith, almost turns motion picture actor as a means of forcing "Red" Mack, the champ, into a fight. Fact of the matter was that "Red" ignored Smith's challenge and an enterprising director conceives the scheme that puts an end to the champ's egotism and incidentally loses the championship for him. This sixth round of F. B. O.'s second "Fighting Blood" series can be placed in the comedy class, for the business "on location" and the pranks of the champion border on the burlesque that reaches its climax when the fight is staged. It is a hefty fight with both boys mixing it in one-two fashion. This is a good entertaining release that will please. George O'Hara, as the ambitious challenger, is clever. Mary Beth Milford as Rosemary, the "girl in the case," does well as does Kit Guard, Al Cooke and Louise Lorraine.—ROGER FERRI

"Discontent"

(Educational—One Reel)

THIS is a Robert Bruce editorial subject dwelling on a contented husband and a discontented wife. The husband, an ambitious fellow, is forced to take his city wife to the country where he is called on business. The wife leads a lonely life and longs for her return to the city. She finds life weary, and monotonous in an environment that is strange to her, but when her husband is called to another section leaving her altogether lonely in the hut, she despairs. Days seem like weeks and weeks like months and finally the lonely wife does the inevitable—return to the city with friends. She writes her husband who returns—too late.—ROGER FERRI

"The Whole Truth"

(Pathe—One Reel)

HAL ROACH gets right down to business in this one-reeler. He doesn't waste a foot. He lets Stan Laurel, his new comedian, tell the story in straightforward, surefire comedy fashion. And what is more, Mr. Roach and his comic have selected the most difficult means of creating laughs. That is, they have planted their "story" in a courtroom. It seems our hero is being sued for divorce by his wife, who claims habitual absence makes it impossible for her to continue living with him. The young gentleman, in defense, tells several stories, finally winning the heart of his wife—and all is well again. This is a splendid reel and entertainingly funny throughout. It moves swiftly with flashbacks cleverly handled.—ROGER FERRI

"Roughing It"

(Pathe—Two Reels)

THE discordant "Spat Family" goes West to stake out a claim. What happens on the way out, how the "wise" member of the trio sells out oil-bearing land to a mob of prospectors who lead him to believe the claim is worthless, and how the elongated gentleman finally rebels, furnish this comedy with considerable food for fun-making. It is a fast-moving picture with the men members of the trip doing the best work. This "Spat Family" series is a nifty comedy string with "Roughing It" particularly good.—ROGER FERRI

"One Cylinder Love"

(Pathe—Two Reels)

MACK SENNETT contributes "One Cylinder Love" to the Pathe program. There is a trifle too much duplication of stunts in this reel, with the best bet being the automobile and aeroplane gags, although the auto stuff is stretched unnecessarily. There are bathing girls for those who like them and a lot of hopscotching. The story itself concerns a broken engagement that sends a sweetheart on the trail for her near-husband-to-be, who is finally corraled at the bathing beach and landed in an automobile.—ROGER FERRI

"Be My Guest"

(Universal—One Reel)

NERVY NED, played by Neely Edwards, becomes disgusted with restaurants and longs for home-cooked meals. He is invited by married friends, but visits to their homes cures him of the longing. There isn't anything very original about this one, the best thing about it being the titles. It is the slapstick sort of comedy with pots and pans flying gloriously. A fair comedy.—ROGER FERRI

"Three Cheers"

(Educational—Two Reels)

JUVENILE comedies, properly fed up with the right material, always are surefire, and "Three Cheers" is one of that calibre, for there is an ocean full of laughs of the prolonged sort. This comedy has to do with a gang of youngsters who proceed to tear up the neighborhood with their mischief. The youthful actors and actresses are clever and meet the every requirement of the "story," which never lets up once.

Pre-release Reviews of Features

In Search of a Thrill

(Metro—5500 Feet)

(Reviewed by Laurence Reid)

AN effort to point an object lesson in the evils of self-indulgence which create discontent and unhappiness when true happiness and contentment may only be found by performing acts of charity and self-sacrifice makes this story follow a well-worn groove—one which never leaves its beaten path. And to carry out the designs of the author, Viola Dana is again presented with the role of the society butterfly who must needs live and learn. She is not the hoyden here—but a girl interested in an indifferent admirer. So to pique his interest she masquerades as a Parisian underworld dancer—for the hero is one of those chaps who frequents the sordid in order that he may uplift the human dregs of society.

One can see this story building from the introductory scene—with every incident carefully dovetailed. Consequently there is no single flash of surprise or suspense. The holier-than-thou youth saves the society girl from being stabbed by an Apache. And to live up to the title—she disguises herself as an underworld character and tries to live up to a life of crime. So the hero takes her on a tour of the Paris slums—and points out to her the pitiful examples of such an atmosphere.

It is planned that he is in search of atmosphere for his novels—but he proves uninteresting because of his saintly attitude. The conclusion finds him defending the girl from a band of thugs and informing her that he has seen through her disguise all the time. And thus to the moral—a realization to the girl that she finds true character by helping others less fortunate.

The star is badly made up as the Apache dancer and never convinces with her performance. After all she is burdened with an impossible role. The atmosphere of the underworld is fairly well suggested, and the other technicalities are adequately arranged, but if a plot lacks movement and vitality—humanness and humor—suspense and surprise, it doesn't carry much appeal. It is merely a program picture.

THEME. Melodrama of Parisian underworld which points an object lesson in the duties of self-sacrifice, charity, etc.

PRODUCTION HIGHLIGHTS. The atmosphere. The scene when Apache girl tries to stab heroine. The climax. The well arranged continuity. The good performances by Templar Saxe, Robert Schable and Rosemary Theby.

DIRECTION. Is handicapped with single-track story which never leaves its groove. Fashions his incident to emphasize the theme—but fails to enliven it with life-like incident and humor. Is best with his detail and atmosphere. Doesn't get best results from players.

EXPLOITATION ANGLES. The title can be employed for a teaser campaign. And feature idea that it is a melodrama of Paris underworld. Put on an atmospheric prologue, featuring Apache dancers, etc.

DRAWING POWER. For program houses.

SUMMARY.—A mediocre story of single-track character, pointing a moral which resembles a preachment. Playful masquerade of heroine is lost in the treatment of planting the moral. Is acted without spirit with one or two exceptions. Obvious and lacks surprise and suspense.

THE CAST

Ann Clemance.....Viola Dana
Adrian Torrens.....Warner Baxter
Lila Lavender.....Mabel Van Buren
Sir George Dumphy.....Templar Saxe
Tommy Perkins.....Robert Schable
Rene de Farge.....Walter Wills
Jeanne.....Rosemary Theby
Percy, the valet.....Billy Elmer
Dancing Professor.....Leo White
By Kate Jordan. Scenario by Basil Dickey and Winifred Dunn.
Directed by Oscar Apfel. Photographed by John Arnold

SYNOPSIS.—Society girl bored with jazz life is interested in indifferent admirer. To arouse his waning affection she resolves to masquerade as an underworld character inasmuch as he believes in social uplift. She accompanies him on a tour of underworld and after being protected by him she finds her true place in the human scheme—which is that of helping others. The romance is continued.

A Million to Burn

(Universal—4556 Feet)

(Reviewed by Laurence Reid)

WE fail to catch the film possibilities of this one—which tells a weak and absurd story of a hotel waiter who is made manager in order that he might carry out his utopian scheme of solving the servant problem. There isn't sufficient material for feature length and it should have been given a consistent slapstick treatment. Instead the director attempts to balance the wild and furious hokum with some straight stuff—and the picture gets nowhere as a result. Even farce must carry some points of logic.

Here the incident is so far-fetched that the spectator will wonder what it is all about. One may imagine the over-stressed hokum when the waiter, appointed manager of the hotel, gives the employees their opportunities to find expression in their own secret aspirations. Consequently a spacious lawn is occupied by these cooks, bus-boys, chambermaids and what not in their mad fancies.

The idea back of it all is to prove the fallacy that one should be satisfied with one's lot in life—and not attempt the impossible. But in carrying it out the hokum is piled on with a vengeance. These servants become acrobats, musicians, dancers, actresses and pursue all the fine arts out there on that lawn. But there are no ludicrous moments discernible. After awhile the hotel becomes bankrupt and the manager is glad to sell out to the erstwhile owner. Oh, yes, he had inherited a rich fortune which enabled him to buy the place. These inheritances are invariably brought about through the simple expedient of reading a will or a telegram and presto! Mr. Rich Youth. The story finishes with the dreamers glad to get back to work.

It should have been treated, as mentioned above, with sharp emphasis upon the slapstick quality—and compressed into two reels. The hokum employed in this manner would not have been out of character.

THEME. Farce-comedy revolving around wealthy youth who solves the secret aspirations of hotel employees by giving them a chance to find expression. They admit their failure and are glad to get back to work.

PRODUCTION HIGHLIGHTS. The slapstick in hotel corridors, lobby and kitchen. The effort to brighten it with snappy titles.

DIRECTION. Should have enlivened it with slapstick all the way. Plays too safe with his comedy opportunities. Inasmuch as story is slight and brittle—the scenes should have been planted with comedy hokum. Doesn't have a chance to get anything out of players—because parts call for absurd burlesques.

EXPLOITATION ANGLES. Title is your best bet. Distribute teaser ads, door-knob hangers, etc. Feature theme—everyone to his own task—doing the things he or she can do best.

DRAWING POWER. For program houses on double feature day.

SUMMARY. A clumsy effort to make humor of very slight farce-comedy material. Is amateurish in design and execution and players are up against it in making anything vital of their parts. Comedy very weak—and frothy.

THE CAST

Thomas Gwynne.....Herbert Rawlinson
Nickoli Rubnov.....Kalla Pasha
Daisy Jones.....Beatrice Burnham
P. D. Riley.....Tom McGuire
Mark Mills.....Melbourne McDowell
Sybil Mills.....Margaret Landis
Old Ben Marlowe.....George Marion
Langden.....Frederick Stanton
Auditor.....Frederick Bertrand
By Mary Whiteside. Scenario by Raymond L. Schrock. Directed by William Parke. Photographed by John Stumar

SYNOPSIS.—Hotel owner arrives at hotel and finds everything topsy-turvy. Employees won't work. So he turns management over to ambitious waiter whose solution is to permit the servants to express their secret aspirations. In giving them full liberties the hotel goes bankrupt—and the manager who had bought the hotel sells it back to its former owner. The servants are cured of their wild desires.

On the Banks of the Wabash

(Blackton—Vitagraph—Six Reels)

(Reviewed by Laurence Reid)

IF the spirit of Paul Dresser could stroll into the Rialto this week he wouldn't recognize the background of his famous song of yesterday—a song telling of the sweet rusticity of "new-mown hay," etc. Upon this favorite of our forefathers is founded a picture which is ripe with rural hokum—which charges along in the typical style of rustic melodrama—with every element, every ingredient in its place except the time-honored mortgage. It's possible that J. Stuart Blackton had a twinkle in his eye when he fashioned this film—for he introduces considerable slapstick—which after all is the saving grace of a story that never could be put down as a departure from the screen conception of rural hokum.

The background is a "Main Street" sort of place—in which move such orthodox types as the village gossip—the post-mistress, who reads all the postal cards—her skinflint brother, the patient wife of a starving artist, her children, the steamboat captain—whose craft, the Mary Jane, a back-wheeler, is employed to give the picture a vivid climax terminating in the rising Wabash and the burning of the decrepit boat. These types are here and many more—not forgetting the "old geezer" who steals the crackers from the general store and takes a nip from his flask on every occasion in order to supply the comedy relief.

So we follow this crude hokum and while it is unreal and overstressed, it serves in reminding us what we paid good money to see back in the old gallery days. The starving artist seeks a way out via the suicide route—leaving his wife and children to seek help from the generous skipper. Sticky sentiment here. Which of course starts the gossips talking. For the romantic element the captain's son is introduced and he forgets the little country girl in being vamped by a city flapper.

It's hokum all the way—and finishes with the flood and fire. The unhappy characters are made happy—romance blooms, a husband returns from the grave, the guilty are punished—and the moon shines through Paul Dresser's sycamores. A naive, conventional story—old fashioned in plot, characters and treatment, and never consistent with its detail, yet it is likely to keep the spectator interested since it is colored with the hokum of yesteryear.

THEME. Rural melodrama incorporating all the familiar ingredients. Settings carry out spirit of original song.

PRODUCTION HIGHLIGHTS. The comedy hokum—most of which is enjoyable even if old-fashioned. The sincerity of players in their efforts to appear human. The climax when river overflows banks and the burning of steamboat.

DIRECTION. Doesn't make detail convincing. There is suggestion of atmosphere of the early nineties linked up with that of today. Old-fashioned treatment of orthodox story—with the usual conception of rural life brought out in bold relief. Keeps it moving, however, and fills it with comedy hokum which gives it color.

EXPLOITATION ANGLES. Feature song and have vocalist sing it. Play up rural atmosphere—and feature cast. Tell of the exciting climax. Put on country atmosphere for your lobby.

DRAWING POWER. For program houses, small towns and neighborhoods.

SUMMARY. A slice of rural hokum conceived and executed after the manner of countryside melodrama and slapstick as featured in the old gallery days. Fairly interesting in its rube types and hokum. Incident far-fetched. Four of the characters are real—the others are burlesqued.

THE CAST

Anne Bixler.....	Mary Carr
"Cap" Hammond.....	Burr McIntosh
David.....	James Morrison
Paul Bixler.....	Lumsden Hare
Ivonne.....	Mary MacLaren
Lisbeth.....	Madge Evans
Sash Brown.....	George Neville
Tilda Spiffen.....	Marcia Harris
Westerley Spiffen.....	Ed Roseman

Suggested by Paul Dresser's song. Directed by J. Stuart Blackton.

SYNOPSIS—Struggling artist runs away from family—to commit suicide. His wife and children are protected by steamboat captain whose son is in love with artist's daughter. The youth goes to city to promote his invention and forgets his country romance. Returns to finish work upon it and discovers that country girl is genuine. She saves him from death and when the river sweeps over its banks the captain rescues the villagers by taking them aboard his boat. A fire forces the skipper to turn to shore. Happiness all around.

Held to Answer

(Metro 5500 Feet)

(Reviewed by Chester J. Smith)

AS a melodrama this story is rather well known in book form and it has always been more or less popular. There is no reason why the picture should not be equally successful. The story is well told and loses none of the highly dramatic touches in the picturization. In fact it lends itself more readily to screen adaptation than many of the novels that are being converted to the screen.

House Peters fits nicely into the role of the fighting minister who had previously given up his career as an actor that he might devote his time to the uplift of humanity by establishing a church in a squalid quarter of a small Western city.

The intriguing actress who figured in a love affair with the minister when the latter was of her profession is a rather impossible part, very much overdrawn as these parts usually are, as is the part of the young brother of the heroine, for whom the Minister all but sacrifices his church. Grace Carlyle plays the actress role, and James Morrison the young brother role. Evelyn Brent is seen to splendid advantage in the role of the minister's fiancée.

There is plenty of excitement throughout the picture and Peters has rarely had a more sympathetic role. He is equally good in those scenes where he wins the love and support of the community where his church work is winning the highest admiration, and at the melodramatic heights to which the action arises.

The courtroom sequence is admirably handled save for the overcasting of Miss Carlyle, for which direction is probably responsible. Though the ultimate outcome is easy of prediction interest never for a moment lags.

The photography is good and the story is told without much waste in footage.

THEME. Melodrama in which the Minister, to save the brother of his fiancée, refuses to reveal him as the thief of the jewels of a conniving actress and all but loses his church as a result.

PRODUCTION HIGHLIGHTS. The well sustained interest in the many highly dramatic incidents. The splendidly capable cast and the continuous action in the picture. The well-worked out courtroom scene.

DIRECTION. Good as a rule, but inclined to allow entirely too much overacting to a point where two or three of the cast are made to appear almost impossible. Has stuck too closely to traditions of old melodrama.

EXPLOITATION ANGLES. The best bet would seem to be the popularity of the novel and the capable cast assembled for the production. An appeal to church people should be a channel that should bring results. The popularity of the author, Peter Clark MacFarlane should be capitalized.

DRAWING POWER. Should appeal largely as a picture for the program house.

SUMMARY. A picture that maintains its interest from start to finish, with plenty of fast action and lively dramatic incidents. Overacted in spots, it will nevertheless appeal to those who appreciate melodrama.

THE CAST

John Hampstead.....	House Peters
Marien Dounay.....	Grace Carlyle
Hiram Burbeck.....	John Sainpolis
Bessie Burbeck.....	Evelyn Brent
Rollie Burbeck.....	James Morrison
Mrs. Burbeck.....	Lydia Knott
"Red" Lizard.....	"Bull" Montana

(By arrangement with Hunt Stromberg)

Maid.....	Gale Henry
Judge.....	Thomas Guyse
Organist.....	Robert Daly
"Spider" Welch.....	Charles West
District Attorney Searle.....	Charles Mailes

Adapted from the novel by Peter Clark MacFarlane. Adapted and continuity by Winifred Dunn. Directed by Harold Shaw. Photographed by Georges Rizard; Art Director, J. J. Hughes.

SYNOPSIS—John Hampstead gives up his career as an actor, as well as his actress sweetheart to establish a church in a western city. He becomes beloved of the community and especially by Bessie Burbeck. The actress re-appears on the scene and lays plans to ruin the minister. She intrigues the scapegrace brother, whose crime falls on the shoulders of the minister. As the latter is about to sacrifice his church the youth confesses.

The Courtship of Miles Standish

(Charles Ray—Associated Exhibitors—Nine Reels)
(Reviewed by Frank Elliott)

CHARLES RAY as John Alden, the dashing lover of Pilgrim days has contributed a fine cut characterization to screen literature and one by which all his future shadow-stage portraits will be compared.

His greatest achievement, "The Courtship of Miles Standish," is truly a classic. A fortune has been spent in its production and it shows it. But when all is said and done it is the storm scenes and the moments aboard the Mayflower on its way to America that will be most talked about and put the picture over. They are admirably handled, impressive, and decidedly realistic. The reproduction of the Mayflower is a masterpiece in the true sense of the word. The illusion is perfect. Other compelling scenes show a thrilling rescue, the sighting of land, the death of Standish's wife, the signing of the Mayflower Compact, and the landing of the Pilgrims.

The winter scenes at Plymouth with their accompanying views of the hardships suffered by our forefathers are staged with meticulous attention to detail which factor, however, is evident throughout the production. The attack by the savages and John Alden's rescue of Priscilla from the Red Men supplies more thrills. The first Thanksgiving in which the Pilgrims are joined by the Indians in offering thanks for the bounty of the land is filled with drama as well as comedy.

Then come the famous love scenes between Alden and Priscilla. "Why don't you speak for yourself, John!" What American does not know that phrase? Well, after divers adventures there is a wedding and a quaint bridal procession through the Plymouth woods and one of the finest features of the year comes to a close.

Enid Bennett is charming as Priscilla. E. Allyn Warren as Captain Standish, Joseph Dowling as Elder Brewster, Sam de Grasse as John Carver and all the others in an exceptionally large and talented personnel contribute admirable acting in their respective roles.

Technically the film is well high perfect. The settings and costumes are a revelation, while the photography and lighting effects are highly artistic. It is a wonderful attraction for first run theatres to grab for the Thanksgiving or Christmas holidays and one of the best pictures ever made for children. We predict unusual success for Mr. Ray's supreme effort.

THEME. A faithful reproduction of Henry Wadsworth Longfellow's world famous poem.

PRODUCTION HIGHLIGHTS. The storm scenes. The reproduction of the Mayflower. The landing of the Pilgrims and their wintertime sufferings. The love scenes between Alden and Priscilla. The first Thanksgiving.

DIRECTION. Has started his picture off with some of the biggest punch scenes ever placed in a picture, the moments attending the storm, etc. Has inspired his players to act like human beings. Has succeeded in keeping up the interest in spite of the 9000 feet of film in the story.

EXPLOITATION ANGLES. The school angle is one of your best bets here. The bookstore window display. Decorate lobby with shocks of corn and pumpkins and place a man in front dressed like one of the Pilgrim fathers. Put on a prologue after "Why Don't You Speak for Yourself, John," scene, or reproduce a stage picture of the landing of the Pilgrims.

DRAWING POWER. Should tax the capacity of any theatre. A credit to any house.

SUMMARY. One of the real big ones of the season and a decided success from every viewpoint. Should be a box office attraction. Exhibitors should encourage more pictures like it by giving it support.

THE CAST

John Alden.....	Charles Ray
Priscilla.....	Enid Bennett
Captain Standish.....	E. Allyn Warren
Elder Brewster.....	Joseph Dowling
John Carver.....	Sam DeGrasse
William Bradford.....	Norval McGregor
Edward Winslow.....	Thomas Holding
Isaac Allerton.....	Frank Farrington
John Howland.....	William Sullivan

By Henry Wadsworth Longfellow. Directed by Frederick Sullivan.

Scenario by Albert Ray. Photographed by George Rizard.

SYNOPSIS—Follows closely the Longfellow poem of the coming of the Pilgrims aboard the Mayflower, after weathering some terrific storms at sea, the landing and the hardships of that first winter of 1620, of the romance between John Alden and Priscilla, of the sending of Alden to lay Captain Standish's heart at Priscilla's feet and her selection of Alden instead.

Richard the Lion-Hearted

(Associated Authors—Allied Producers—7500 Feet)
(Reviewed by Laurence Reid)

HERE we have a picture which in some respects may be called a sequel to "Robin Hood," in that it discloses the adventures of King Richard in the Holy Land—a figure who in the Fairbanks film was naturally subordinated to give proper expression to the romantic Earl of Huntingdon. The colorful character of the English king is here depicted in all his glory by the same actor who interpreted him in "Robin Hood." Wallace Beery's Richard is a swaggering monarch—one endowed with a great sense of low comedy—one who is forceful and vital. And as we look at it the picture belongs to Beery for when he is absent from a scene it loses its color and vigor.

The sponsors have made a sincere attempt to create a picture which will command attention with their first effort. While it is not executed on such a grandiose scale as some other spectacles dealing with historical figures and incident, nevertheless what it has to reveal in plot material and characterization is convincing. It features the adventures of Richard—who, after all, is its central figure. And these are interesting enough to make the picture compelling.

The director has not taken any undue amount of liberty with Walter Scott's original novel, "The Talisman." Mr. Withey sticks to his text and his character—and shows Richard in his various conflicts with his nobles and the Saracens. There is a splendid flavor of comedy relief which exploits the swaggering king in intimate scenes at his bath and as he wields a mighty sword with both hands. There are misunderstandings and jealousies in evidence which help to spice the story with romance and humor. A bevy of fair ladies have accompanied Richard to Jerusalem—and they serve their purpose in giving substance to the tale.

It's not a picture of elaborate battle scenes; it is more a picture of incident as it pertains in coloring the character of Richard. Still there are some rich shots presenting the armored crusaders against Oriental backgrounds. We will put it down as a picturesque film which features a vivid character sketch. It furnishes a surprise—a fade-in of a shot of Beery and Fairbanks as they appeared in "Robin Hood." The rest of the cast is not so important with the exception of Charles Gerrard as the sinister Saladin, king of the Saracens. The title and Wallace Beery will attract the crowds.

THEME. Spectacular costume drama of the adventures of Richard the Lion-Hearted during the Third Crusade.

PRODUCTION HIGHLIGHTS. The vivid and vital performance by Wallace Beery in title role. The intimate incident which reveals deft comedy. The conflict with the Saracens. The splendid treatment of Scott's novel—which furnishes real action and suspense. Scene when ruler of Saracens and Richard meet.

DIRECTION. Makes Sir Walter Scott's tale vitally interesting. Is best in bringing forth the humorous touches—which reveal Richard's human side. Gives Beery every opportunity to make colorful sketch of monarch.

EXPLOITATION ANGLES. You have Scott's novel to exploit as well as adaptation. Play up Beery and run stills of him. Feature it as colorful story well acted—which moves with action and suspense. Give it atmospheric prologue, etc.

DRAWING POWER. Beery and title will put it over. Best suited for intelligent clientele.

SUMMARY. A colorful picture which makes up in incident and action what it loses in spectacular appeal. Carries good detail, splendid characterization by Beery, and a wealth of clever comedy touches. Atmosphere not always suggestive—and two painted drops spoil realism.

THE CAST

King Richard the Lion-Hearted.....	Wallace Beery
Sultan Saladin.....	Charles Gerrard
Queen Berengaria.....	Kathleen Clifford
Lady Edith Plantagenet.....	Marguerite de la Motte
Sir Kenneth, Knight of the Leopard.....	John Bowers
Sir Conrad de Montserrat.....	Clarence Geldert
Sir Thomas DeVaux.....	Wilbur Higby
The Hermit.....	Tully Marshall
The Bishop of Tyre.....	Melbourne McDowell

Adapted from Walter Scott's "The Talisman." Scenario by Frank E. Woods. Directed by Chet Withey

SYNOPSIS—Richard the Lion-Hearted with his crusaders journeys to Holy Land to restore country to Christians. His adventures place him in various conflicts with Orientals—and his life is saved by young Scotch nobleman. Encounters treachery from officers but frustrates their plans to kill him. Succeeds in his mission.

Unseeing Eyes

(Cosmopolitan—Eight Reels)

(Reviewed by Laurence Reid)

WE don't recall ever having seen more picturesque backgrounds than are exposed in this hectic melodrama of the Canadian Rockies. It's a primitive tale of the wide open, white spaces—and the snow is everywhere—deep snow, glistening white snow—snow, too, in all its elemental fury, for a blizzard happens along which aids in furnishing the punch. In respect to its exteriors "Unseeing Eyes" tops all the snow pictures, for no expense has been spared to collect a series of awe-inspiring scenes. Furthermore it marks the first time that an aeroplane is used to photograph them—an aeroplane which is incidentally used in developing the plot.

The idea is familiar and the action anticipated throughout. It gets right down to first principles where the law is not respected in the far North country. And the figures are the most vicious of villains, his henchmen—a gang of cutthroat half-breeds—a young hero who is cruelly treated by the brutal claim-jumper, and a girl, his sister, who accompanied an aviator in a plane to the Canadian Rockies to rescue him. They fly from Quebec and make a forced landing on a frozen lake and they become separated from each other—as the aviator goes in search of shelter. The girl goes snowblind while seeking her companion and is captured by a pair of vicious half-breeds.

Just elemental action, this, with the end in sight, yet action which furnishes a wealth of suspense and rugged incident—though this incident occasionally suggested ten, twenty and thirty melodrama. The aviator comes upon the girl while she is being fought over in the villain's cabin—and a free-for-all fight takes place—a regular he-man fight in which the bad man temporarily conquers his rival—and leaves him strung up by his wrists while he sets fire to the hut. The girl had promised to marry the brute for rescuing her from the Indians. When she recovers her sight she realizes that she cannot carry out her promise. Then comes the pursuit—with villainy taking the count when a vengeful Indian shoots the thug just as he has the aviator in his power.

The dramatic realities are consistently elemental—with here and there a slip which stamps the story as fiction. The picture is richly expressed by Louis Wolheim as the outlaw—and he gives a portrayal which is the last word in sinister villainy. Lionel Barrymore and Seena Owen give effective performances.

THEME. Melodrama of white, open spaces.

PRODUCTION HIGHLIGHTS. The marvelous backgrounds collected against Canadian Rockies. The great expanse of snow. The elemental conflict. The rugged villainy expressed by Louis Wolheim. The perfect atmosphere.

DIRECTION. Gives us the best snow stuff ever screened. Cameramen deserve praise for their marvelous shots. The manner in which simple story holds the interest—chiefly through the director timing his climaxes.

EXPLOITATION ANGLES. Play it up big as the best snow picture ever made—one revealing some marvelous backgrounds caught by an aeroplane. Play up title and feature story—on snowblindness, etc.

DRAWING POWER. Word of mouth advertising and a good campaign will draw them. Good for any locality.

SUMMARY. An exceptionally fine snow picture—revealing the most marvelous backgrounds of white spaces ever caught by a camera. Melodrama elemental, but rugged.

THE CAST

Conrad Dean.....	Lionel Barrymore
Miriam Helston.....	Seena Owen
Laird.....	Louis Wolheim
Father Paquette.....	Gustav von Seyffertitz
Dick Helston.....	Walter Miller
Arkwright.....	Charles Beyer
Mrs. Arkwright.....	Helen Lindroth
Eagle Blanket.....	Louis Deer
Singing Pine.....	Frances Red Eagle

By Arthur Stringer. Scenario by Bayard Veiller. Directed by E. H. Griffith. Photographed by Al. Siegler and Jack LaMond

SYNOPSIS—New York youth goes to Canadian Rockies to develop his mine. Is frustrated by vicious brutes who leave him wounded. Aid is sought and his sister accompanied by aviator fly for Northwest. The two become separated in blizzard, the girl stricken with snowblindness. She is captured by half-breed bandits and rescued by villainous ring-leader—who has her promise of marriage for saving her. The aviator discovers her and fights to rescue her. After several harrowing experiences he is successful.

Broadway Broke

(Dawley—Selznick—Six Reels)

(Reviewed by Frank Elliott)

HERE is a story of Broadway and the stage that goes way back to the days of Daly's when P. T. Barnum, Grant and Mark Twain attended the show and Willie Collier was a call boy. In fact in a sort of prologue to the principal action of the story we are given some delightful glimpses "behind the scenes" during a premiere of yesterday. There is a remarkably realistic reproduction of the front and interior of Daly's and the costumes of period are equally fine. All praise to Mary Carr for the ease in which she throws off the years and appears as a young lady of the period making her debut in a new play.

After this one reel prologue we are carried into the main story which tells of the ill fortune that befalls Nellie Wayne in her old age and the hard luck visiting the members of Nellie's grand-daughter's family. In the end Nellie goes into pictures after selling the manuscripts of that first play of hers to the man who managed her in the old days.

There are some good shots of a theatre interior introduced in a dramatic sequence in which "Chum," a dog, forgets his tricks, crabs the act and becomes a has-been, which situation forces Nellie's son-in-law to forge a check to get much needed money. There is another tense series of scenes when son-in-law attempts to sell the dog to a vivisectionist in return for \$500. Nellie, of course, comes along in time to save the animal.

The titles are well worded and a few of them contain real humor, especially those spoken by Dore Davidson as a theatre manager. The New Year's re-union and party are elaborately staged.

The picture boasts a very fine cast. In the personnel are Percy Marmont, Gladys Leslie, Dore Davidson, Billy Quirk, Sally Crute and Henrietta Crosman.

THEME. A drama of success and failure on Broadway. Showing how a star of yesteryear "comes back" and saves her family from poverty and disgrace by going into pictures.

PRODUCTION HIGHLIGHTS. The prologue showing a premiere in Daly's theatre of yesteryear. The excellent acting of Mary Carr, Percy Marmont, Gladys Leslie and others in a fine cast. The scene in which Nellie Wayne meets her old friend, Tom Kerigan. The New Year's party. The shots of Broadway.

DIRECTION. A very admirable performance at the small end of the megaphone. The characters live their parts and there is very little bunk inserted in the action. Might have cut down on the scenes in the vivisectionist's operating chamber. Animal lovers won't like these moments. Has given the picture a very delightful and novel opening.

EXPLOITATION ANGLES. Play up the name of Mary Carr and the fine cast, especially Percy Marmont who is now winning laurels in "If Winter Comes." Tell the folks about the revival of the old Daly theatre days. Get your local Humane Society to indorse the picture and to discuss the evils of vivisection. Put on an Old Timer's Night.

DRAWING POWER. Second class down town houses, neighborhood theatres and towns.

SUMMARY. Mary Carr puts over another one of her her excellent character parts in this entertaining picture of Broadway life. The opening has real novelty as well as punch. Interest is kept up from first to last scene.

THE CAST

Nellie Wayne.....	Mary Carr
Tom Kerigan.....	Percy Marmont
Charles Farrin.....	Edward Earle
Augusta Karger.....	Sally Crute
Mary, her daughter.....	Gladys Leslie
Joe Karger.....	Billy Quirk
Madge Foster.....	Henrietta Crosman
Claude Benson.....	Macey Harlan
Lew Gorman.....	Dore Davidson

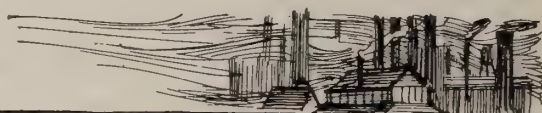
By Earl Derr Biggers. Directed by J. Searle Dawley. Photographed by Bert Dawley

SYNOPSIS—Nellie Wayne climbs to the heights of success back in the old days of Daly's theatre. In later life, however, fate is not so kind and she is forced to seek a home with her daughter-in-law. The family is supported by a trick dog who, however, becomes old, forget his tricks and forces Joe Karger to close the act. He forges a check to get needed money and is about to be turned over to the police when Nellie meets a film magnate who buys the rights to one of her old plays and offers her a contract to star in the picture version.

Regional News From Correspondents



Central Penn.



JAMES A. CLAY has been made manager of the new Colonial motion picture theatre, opened on October 1, at Ninth and Cumberland streets, Lebanon, Pa., under the control of Carr & Schad, Inc., who control a chain of picture houses in Reading. This company's first venture outside of the latter city was its recent acquisition of the Colonial, Lebanon and the Capital, also recently acquired, in Lebanon. Mr. Clay has long been identified with the Carr & Schad enterprises, having managed most recently the new "Arcadia" theatre in Reading. He is an experienced and capable theatre man and already has become popular at his new post in Lebanon.



James P. Clay

During the week of October 14, in the Colonial theatre, Harrisburg, motion picture of the members of the Harrisburg Chamber of Commerce, taken during the recent trip of that body on its "Good Fellowship Cruise," were displayed with great success. Two of the prominent figures shown by the film were C. Floyd Hopkins, Harrisburg representative of the Wilmer & Vincent theatrical interests, who was elected president of the chamber during the trip, and Peter Magaro, owner and director of the New Regent theatre, Harrisburg. A Wilmer & Vincent cameraman took the pictures and Mr. Hopkins sent passes for the show to each member of the chamber.

Famous Players-Lasky has notified A. M. Landis, son of Alderman and Mrs. A. M. Landis, of Harrisburg, of its acceptance of a film story he has written, entitled, "Sometimes He Pavs." Landis, who is a graduate of the Camp Curtin Junior High School, Harrisburg, in the class of 1922, is now employed in the Kau-

man Department store. He has never before written for the screen. The story is a drama.

A program of motion pictures was given for the benefit of the inmates of the Cumberland County Almshouse, Carlisle, Pa., on the evening of October 4, under auspices of the Carlisle Y. M. C. A. The Carlisle "Y" has inaugurated a plan of showing film pictures free at various Carlisle institutions, and gave a midnight show recently at the plant of the Masland Manufacturing Company, for the benefit of the night shift of workers.

Members of the Lions, Rotary and Kiwanis clubs of Harrisburg were guests of honor of Peter Magaro, owner of the New Regent picture theatre, Harrisburg, on the night of October 19 on the occasion of the formal opening of Mr. Magaro's fine new dance hall in the new Coliseum building, at Fourth and Market streets. Members of the families of the three organizations also were invited. William H. Hardy, former manager of the Golden Glades, New York City, and the Palais Royal, is manager of the Coliseum. This enterprise is distinct from Mr. Magaro's picture theatre.

A theatre that will have a seating capacity of 300 is to be opened in Collegeville, about the middle of November, by A. M. Pearlstine, a prominent hotel man of that place. Collegeville has been without a picture theatre.

The Wilmer & Vincent interests on September 29 closed the Hippodrome theatre in Allentown, and it is said the house will not be reopened. It started its motion picture career on December 12, 1912, when it was opened by George W. Bennethum, but subsequently came under Wilmer & Vincent control. No announcement has been made as to what disposition is to be made of the property.

The Columbia theatre, Bloomsburg, and the Luna theatre, Danville, have been taken over by the M. E. Comerford Amusement Company of Scranton, who operate a large chain of picture houses in Eastern and Central Penn-

sylvania. Control of the Columbia was acquired from Dr. Johns and the Luna was obtained from John Heim.

The Park theatre, Palmerton, has a new manager in the person of John F. Maloy, formerly the Wilmer & Vincent representative for Easton, Allentown and Bethlehem. The plan of introducing vaudeville one night a week has been inaugurated.

Announcement was made that bids would be opened on October 24 for the erection of the new hotel-theatre that George Higgins plans to build in Shamokin. The contract was to be awarded immediately, and the Higgins Amusement Company proposes to rush the building to completion by the employment of double shifts of workers. Ten contractors have received the plans and specifications.

In spite of his having been made booking agent for the Family theatre, at Mahanoy City, Oscar Althoff will continue as manager of the Strand theatre, in Berwick.

Miss Marjorie Howe has resigned as organist of the Grand theatre, Hazleton. She has been succeeded by Robert Seidel, who was organist at an Atlantic City theatre during the summer season.

After two years during which he had retired from the motion picture business, Martin P. Meyers again has taken over the operation of the Diamond theatre, Hazleton, which he formerly conducted.

Thieves broke into the Able Ipera House, Easton, following the night performance of September 29, prying open the office door and the top of the manager's desk. They evidently were looking for the day's receipts but these already had been transferred to the bank. All they got was a box of cigars.

The L. J. Chamberlain Amusement Company has broken ground on the old Kaier opera house plot in Mahanoy City, for the erection of its proposed new \$300,000 modern theatre building.

Buffalo

WESTERN New York exhibitors will be glad to hear that H. L. Levvy, former First National, W. B. Select and other companies sales plugger, has at last graduated into the branch manager ranks. H. L. has been appointed manager of the Buffalo office of Associated Exhibitors and began his new duties this week. Mr. Levvy succeeds Harry Thompson who has been transferred to the New Haven branch managership of Associated. H. L. has stamped every trail in this neck of the woods and knows every exhibitor's middle name. Unusual success has been predicted for him in his new position.



H. L. Levvy

Things are getting hot on that new palatial Shea picture house to be erected on Main street, Buffalo, and an official announcement of the commencing of building operations is expected very soon. Mr. Shea is in New York now conferring with architects and contractors.

Charlie Hayman, president of the Cataract theatre corporation of Niagara Falls, won \$500 on the world series.

The New Grand theatre has opened in Au-

burn and John J. Breslin, formerly manager of the Jefferson, has been appointed manager by the Schine interests. Managers in the past have tried to make a success of the old Burtis Grand and have failed. But Manager Breslin declares this is the very reason why he is going to make the New Grand as popular as any house in the city. A new color scheme of ivory and old rose brightens the interior. New furniture and decorations have been installed in the foyer. The seats have been recovered and new carpets laid in the aisles. A women's rest room has been fitted up in beautiful style directly off the foyer.

Film salesmen had a tough time trying to see Mike Shea last week. George M. Cohan was in town with his new show, "The Song and Dance Man," and Mike spent most of his time back stage at the Majestic talking over old times with his pal. George M. did a trick of 53 weeks a half century or so ago at Mike's old theatre on the site where the Garden now stands. George and Mike have been pals ever since. The whole Cohan family have played Shea's Court Street house at various times in the past.

Manager H. M. Addison put on a regular style show at the Binghamton theatre, Binghamton, N. Y., this week in which several local merchants co-operated. "Miss Syracuse" and "Miss Binghamton," two Atlantic City Beauty

tournament entries, were features of the event which attracted capacity business.

Charles N. Johnson, former manager of the Buffalo Fox exchange and recently a member of the Paramount sales force, has resigned to accept a position with Dependable Pictures. He has been assigned to cover the Rochester territory for the Buffalo exchange of which Henry E. Wilkinson is manager. Mr. Wilkinson wishes to announce that the recent deal through which Bond Pictures took over the old Warner Brothers' product does not in any way continue to distributors' Classics of the 1923-24. Mr. Wilkinson announces that most of the key cities in the Buffalo territory have been closed for this new product.

Tommy Martel, booking manager for the U. S. army camps, was in Buffalo last week visiting his many friends along Film Row.

Ed Smith, general sales manager for Universal, was in town conferring with Earl L. Kramer, branch manager.



Charles N. Johnson



Chicago



L. W. ALEXANDER, who returns to Chicago to become manager of Universal's Chicago exchange, where he began his motion picture career as a salesman five years ago, since that time having occupied the positions of salesman, short product sales manager, associate exchange manager and then manager for Universal at Kansas City. He is of the hard-working, square-shooting, constructive type, which, added to his genial personality, have made him one of the best liked, as well as most successful, of Chicago's film men.



L. W. Alexander

The annual meeting of the Chicago Film Board of Trade, held this week at its offices, suite 316-317 Standard Oil Building, was marked by the election of officers for the ensuing year. Edwin Silverman, president, was re-elected by unanimous vote. Other elections were as follows: Vice president, J. L. Friedman, Celebrated Players Corp.; secretary, H. L. Hollander, Goldwyn-Cosmopolitan; treasurer, I. Maynard Schwartz, Educational; and F. C. Aiken, Pathe Exchange, Inc.; C. E. Bond, Associated First National; S. Meyer, Fox Film Corp.; J. Sampson, Film Booking Offices, and R. Simons, W. W. Hodkinson, Corp., were elected on the board of directors. The annual meeting was attended by the board's full complement.

Coincident with the nomination of Mr. Silverman, special mention was made of the unqualified success achieved by the local board through the untiring efforts of its president. Various speakers lauded the sagacity and fair-mindedness of Mr. Silverman in his efforts to reconcile differences between the exchanges and exhibitors and also commented upon the state of efficiency the board had attained during his regime. The board's president has the distinction of being one of the youngest, if not the youngest, executive in the industry. He is manager of the Warner Brothers' Chicago office, having risen to that position by a meteoric climb which started six years ago from a desk in the booker's office at Vitagraph.

J. L. Friedman, incoming vice president, was paid the tribute of a unanimous vote on the strength of efficient service he has rendered the

board in the past. H. L. Hollander, newly elected secretary, also won his office by unanimous vote. I. Maynard Schwartz, manager of the Educational office, enters upon his second term as treasurer of the film board, an honor bestowed upon him as the result of his demonstrated ability not only to conserve but to increase the organization's exchequer. Announcement was also made by the board that J. D. Abramson would continue as recording secretary for the ensuing year. Installation of officers will be held at the board's annual banquet and dance on November 10 at the East Room of the Hotel LaSalle. Prominent executives and stars are expected to be on hand to supplement a splendid program of entertainment arranged by I. Maynard Schwartz.

Cecil Maberry, one of the most popular film executives in the Central West, where he was well known as the manager of Goldwyn's Chicago exchange, and in other important positions, has returned to Chicago in the capacity of manager of Hodkinson's exchange, vice Ralph Simmons, resigned. Mr. Maberry's numerous friends welcome him back.

A. H. Friedlob has joined the sales staff of Goldwyn-Cosmopolitan and Manager Hollander has assigned him to Central Illinois territory.

One of the most important deals of the season was consummated this week when Celebrated took over the distribution of Preferred Pictures for Illinois and Indiana. The exchange which Preferred has been operating in Chicago has been closed and the prints, papers, accessories, etc., were turned over to Joe Friedman's independent distributing concern on Monday. Paul Bush, Nat Wolf and others of the Preferred staff became members of the Celebrated sales organization when the transfer went into effect.

The officials of Universal's Chicago exchange were hosts at a luncheon review at Aryan Grotto on Tuesday of "A Lady of Quality," starring Virginia Valli with Milton Sills and a strong cast, and "The Acquittal," which has in its cast such well-known players as Claire Windsor and Norman Kerry. "A Lady of Quality" was shown at 11 a. m. and at 12:20 the buffet luncheon was offered for the regalement of the large crowd of exhibitors present, and at 1:10 p. m. "The Acquittal" was screened. Both features were well received by the representative gathering of Chicago film men.

The Parkside theatre at Lombard, Ill., has

been opened by E. L. Frum and M. L. Annis.

Herman Stern of Universal has been transferred to the Des Moines, Iowa, office and left to assume his new duties immediately upon the arrival of Roy Alexander, his successor, at the Chicago exchange.

Albert Dezel, formerly of the Master Advertisers' Corp., is now associated with Irving Mack & Co., the two companies having consolidated, and will in future operate as Irving Mack & Co. This organization operates its own printing plant and will continue to specialize in furnishing trailers, heralds, pluggers and publicity to exhibitors.

Manager Young of National Screen Service has added Salesman Pefley to his staff. He formerly was manager of the Palace theatre, Watseka, Ill., and has a wide acquaintance among theatre owners. He will cover Missouri, Kansas City, Oklahoma and Nebraska for the National Screen Service, whose business is expanding rapidly in this territory.

Neal F. Agnew, formerly Milwaukee manager for Paramount, has been appointed branch manager of Paramount's Chicago office, as successor to C. C. Wallace, who has been promoted to district manager. Peoria, Milwaukee and Chicago are in the territory supervised by Mr. Wallace. Mr. Agnew is well known in this territory and will receive a hearty welcome to Film Row.

Harold Loeb is now a member of the Fox sales staff and is covering west side Chicago territory for Manager Meyers. Mr. Loeb was once before connected with the Fox Film Co.

Frank M. De Lorenzo, manager of Selznick Distributing Corporation's Milwaukee branch, reports that his exchange is now installed at 508 Toy Building, that city. E. G. Louthain, B. A. Kreger and Earl La Belle comprise his sales-staff in the Milwaukee territory.

General Manager James J. Keough, of Saxe Amusement Enterprises, reports that the new 2,000-seat house being constructed on Milwaukee's south side, which will be known as the New Modjeska, will be ready to open its doors about January 1. A fully equipped stage will be one of the big features of this house.

Ralph T. Kettering, of Jones, Linick & Schaefer's organization, was busy last week chaperoning Charlie Chaplin around Chicago and made arrangements for the famous comedian to speak at the Chamber of Commerce luncheon at the Rotary Club and at the Hamilton Club.

News From San Francisco Photoplay Circles

JACK HOWARD has been appointed manager of the Cameo theatre, San Francisco. His last management of a picture house was The Superba, Los Angeles, when he was asked to assist in the Universal studio when "The Hunchback of Notre Dame" was being prepared. His work there was considered of an exceptional quality.

Fred Wallenberg, one of the best salesmen in this section, recently returned from his Southern California vacation and on his way going and coming spoke to many exhibitors who told Wallenberg things looked good to them.

Manager W. C. Wheeler of Vitagraph has announced the employing of Frank Alberti as his representative to cover the San Joaquin Valley. Previous to his making connections with Mr. Wheeler he was connected with Hodkinson as a salesman and before this connection he had his own motion picture supply house in San Francisco.

All picture houses of San Francisco co-

operated with the entertainment committee of the national convention of the American Legion to make the less serious sessions of the conclave as diverting as possible. Besides staging special entertainment features at their own playhouses designed to appeal to the "buddies," they furnished the committee theatrical talent for programs, banquets and jolly-ups that the Legion itself held. Among the theatres who are co-operating is the Casino, which put on a stunt including 50 dancing beauties at the "Forty and Eight" entertainment at the Civic Auditorium. The same girls assisted in a big membership drive conducted by the Legion.

Charles M. Thall, one of the best known of San Francisco publicity men and who has been handling the advertising of the Warfield theatre, has been promoted to the position of assistant to General Manager A. M. Bowles of the West Coast Theatres, Inc.

The Warfield has inaugurated a series of stage presentations titled "Ideas" to be produced under the direction of Fanchon and

Marco, popular local revuists. A new act is to occupy the Warfield stage every week, each one a distinct "idea" that promises to be an alluring novelty of dance and song embellished with pretty girls, unique costumes and appropriate scenic settings. Those who care for the more serious in music, the interpretation of the masters, will hear Lipschultz and the Warfield Music Masters with Harold Stanton, who returns to San Francisco after his great success in the East.

Adolph Ramish was a visitor in San Francisco as the guest of Arthur M. Bowles, general manager of the northern division of West Coast Theatres, Inc. Ramish is treasurer and guiding financial genius of the big theatre circuit, which comprises 130 odd theatres throughout California. "My associates, A. L. & M. L. Gore, Sol Lessor and Jos. M. Schenck, are, like myself, proud of the beautiful Loew's Warfield," said Ramish. "The public is always alert for new ideas, both in picture presentation and musical diversion."



Albany



THERE is an old timer in the business who is making a name for himself these days. He is George Roberts who can lay equal claim to either Albany or Elmira as home. Mr. Roberts started in the game so many years ago, that he hates to admit his age. About thirteen years ago, he was running the Hudson, in Albany, a little gold mine and one which is now included in the chain of theatres presided over by William Berinstein. Mr. Roberts later became manager of the Colonial in Albany, and made such a good impression upon its owner, Mr. Berinstein, that when the latter started branching out and picking up houses in Elmira, Troy, and other places, he named Mr. Roberts as general manager of the circuit.

William Benton, who now runs theatres in Ballston Spa and Saratoga Springs, will open his new house, known as the Capitol, in Whitehall, on November 21. As soon as this house opens, the Grand, which is now being run by Mrs. Patrick Wallace, will close. Mrs. Wallace becoming manager of the Capitol for Mr. Benton.

A priest located at Schroon Lake, will enter the picture theatre business within a few weeks, running the house which Arthur Richardson has conducted at the well known resort. Mr. Richardson will go south for the winter.

The "Two Bills" theatre at Elizabethtown, will close on November 1, for the winter. The odd name comes from the fact that the house is run by Bill Knowlton and Bill Vaschel.

Reports reaching Albany from the outlying districts, indicate that the picture theatres in the small places are holding their own these days. In larger cities in this section of the state the theatres are running far ahead of a year ago in receipts.

William Perry, one of the best liked exhibitors in northern New York and who runs a

bang up good house at Rensselaer Falls, is giving the villagers pictures twice a week these days, and playing to good business.

A barrel of money is being put in the Graylin at Gouverneur, and as a result this theatre today is probably one of the most handsome in all northern New York. Workmen are this week putting on the finishing touches in the lobby.

Edgar B. Haynes, a salesman for Universal out of Albany, and the type of a man for whom everyone has a good word, is on a two weeks' swing through northern New York.

There is a rumor to the effect that Charles Sesonske, formerly of Watertown, but now running a theatre in Johnstown, may take over the Albany, in Schenectady, and give the residents of that city a program of vaudeville.

The Griswold in Troy is still closed and its opening has not yet been announced. The house will be run as a motion picture theatre, but whether for first-runs or second, can not be ascertained. George Whelan will continue as manager.

Business is so good in Watervliet these days that the Third Avenue theatre owned by Jonz Christie, is running six days and the Grand, owned by George Tetrault, is running seven days.

Tift and Derby, who run the motion picture theatre in Berlin, N. Y., will close for the winter on November 1, and Mr. Tift will devote his entire time to masonry work.

The sympathy of Albany's Film Row is extended through the columns of the NEWS to Miss Sarah Sirit, an employee in the First National exchange, in the recent death of her mother.

Father McCaffery has decided to close down his theatre in New Lebanon until next April, finding it impossible to heat the hall.

Jones and Jones, who are running a picture theatre at Petersburg, N. Y., have just had their projection machine overhauled and have reopened two days a week, giving Universal a day and Fox a day.

Many of the exchange managers in Albany attended the opening of the Gateway theatre at Little Falls, on Monday night. The house is owned by C. H. Moyer. Among those who motored up from Albany, were Frank Bruner, manager of the Pathe exchange; Alec Herman, of First National; Marvin Kempner, of Famous-Players; and Bob Bendell of Selznick offices.

A new face appeared along Film Row the past week when I. N. Charlton, head of the State Agricultural School at Morrisville, visited several of the exchanges and bought film for the entertainment of the students during the winter months.

The State, in Schenectady, will now open its week's program on Saturday, the Strand opening on Friday and the Albany on Saturday, all three houses being in the recently organized Farash combine.

Sam Goldstein has about completed improvements at his State theatre in Utica. A force of men are now installing the organ.

There was considerable exploitation in Utica last week in connection with a four days' run of "The Midnight Alarm" at the State theatre. Joe Raymond, manager of the house, is being congratulated not only upon the exploitation, but also upon the excellent business which it brought.

Bert Gibbons, district manager for Vitagraph, covering Montreal, Toronto and Buffalo, is recovering from a short illness.

John Fleming, manager of the Vitagraph exchange in Albany, is back on the job, following an attack of pleurisy.

Word reached here this week that Sam Robbins had died at his home in Jamestown. He was a brother of Nate Robbins of Utica, head of one of the large chains in New York state, and well known not only in this city but throughout the entire state.

The Cornhill theatre in Utica, owned by Kelly & Burke, is scheduled to change hands on January 1, according to a report current in this city.



Kansas City



CHARLES E. GREGORY, Goldwyn representative of the Kansas City office, has just won his third successive sales contest prize of \$500 for being one of Goldwyn's ten best salesmen. He is making a special trip to the key towns in the territory with H. Lambert with the expectation of boosting his "batting" average.

"Long sales drives, but not motor drives," was the response from Harry Graham, manager of the Kansas City Pathe office.

So, after all, the four new tires purchased just before Mr. Graham's departure for the home office of Pathe had no significance whatever.

Imagine, if you can, the amount of free publicity obtained by Frank L. Newman, whose staff photographer filmed the arrival of Kansas City's pennant winning American Association baseball club as it returned home from a road trip last week to open a series with Baltimore for the minor league championship. Members of both teams were guests of Mr. Newman at a special showing of the film.

Here's a novelty with the reverse angle. Miss Rett Jeane English, a 20-year-old Kansas City girl, was selected as the lucky girl to make a trip to Hollywood and receive a tryout as a result of a contest in conjunction with Kansas City's fall carnival, now in progress. After going through two tests she refused to continue despite the pleading of Milton Feld, managing director of the Newman theatre. Then she announced her reason. Her name now is Mrs. Harold Morton, it being a victory for the

kitchen over the studio.

With pride Kansas City's film colony received word this week of the promotion of L. W. Alexander, Universal branch manager, to the newly created position of general manager of the Chicago office. Five years ago Mr. Alexander started as short subject salesman for Universal in Chicago. Promotion to sales manager of this line soon followed. Then he took charge of the sales of Jewell productions in the Chicago territory. The next step was to assistant manager of the Chicago exchange. Although he has been in Kansas City only about a year Mr. Alexander was forced to take more than three hours in going about to bid his friends goodbye.

The Twelfth Street theatre, one of the five down town first run houses of Kansas City, has been taken over by Archie Josephson and Jack Roth of Kansas City. Numerous changes are to be made in the policy of the house, which will be under the active management of Mr. Roth, including a change of program twice weekly. As in the past, only first run pictures will be shown.

The Motion Picture committee of the Kansas City Women's Club was hostess Wednesday to more than a dozen representatives of the Kansas City Film Board of Trade at a luncheon at the club. Plans for the club's "approval nights" of pictures, which proved beneficial to exhibitors last winter, were discussed.

More than 150 boys and girls of the Spofford Receiving Home for Boys and Girls of Kansas City were guests of the Cosmopolitan Club at the Liberty theatre Wednesday night to see the picture, "Merry Go Round." All of which was productive of another newspaper story for the picture, which has been doing great business for two weeks.

When misfortune knocks it raps hard with "Rube" Melcher of Kansas City. Last week Mr. Melcher, after no small amount of preparation, opened the Bell theatre, a suburban house. The next day he became ill and has been confined to his bed since then. But in Miss H. Lewis of the Kansas City Selznick office Mr. Melcher has a "life saver." Miss Lewis has taken charge of the musical end of the program, while H. Lebrecht, a brother-in-law of Mr. Melcher, has taken care of the management of the house.

A caravan of Kansas City film folk began moving into the new building at the corner of Eighteenth and Wyandotte streets this week. The new structure will house the M. P. T. O. Kansas headquarters, the Educational branch office and others which have not yet completed arrangements for moving in.

O. H. Lambert, a Goldwyn representative out of Kansas City, may be a trifle new at the game, but it did not take him long to acquire an insight into the "way it's done in the territory." He did nothing else but purchase him a bright and shiny Ford coupe for the hard roads of Kansas and Missouri.



Des Moines



LILLIAN RITTENMEYER is the new manager of the Casino theatre in Des Moines, one of Abe Frankel's best paying houses, though one of the smaller of the downtown theatres. She came to Des Moines from South Dakota, where she lived for two years on a claim. In Des Moines she manipulated the keys of the photoplayer at the Majestic theatre for two years and then was in the same position at the Casino for three years. When the manager left, Miss Rittenmeyer was suddenly offered his position. She took the job, though she had had no experience along that line nor had any help from the former manager. Now she capably handles all the difficulties which come up in a house which changes program three times weekly. Woman-like she gave the house a real housecleaning and provided new seats all over the house, new, bright curtains, new lights. The woodwork has been painted. And Frankel is authority for it that the new manager is making good.



Lillian Rittenmeyer

Visitors at the Goldwyn offices last week were Miss Langlois of Derby, C. Hales of Madrid, L. D. Hedrick of Mt. Vernon, W. W. Booth of Belle Plain, and Smith of Charlton.

Steve O'Brien of the Pathe exchange left on Sunday for Buffalo, Boston and the Coast. He is succeeded in the Minneapolis, Des Moines, Omaha, Sioux Falls territory by Jack Conant.

C. T. Lynch, manager of the Omaha branch, visited the Des Moines office last week. J. C. McConville and Francis Barry, auditors for Goldwyn, are expected this week.

The Bonaparte theatre has changed hands. Wieher, who owned the theatre, sold to Whitely Brothers.

Dwight Baker, exhibitor at Ottumwa, is in San Francisco for the Legion convention.

Stanley Mayer, salesman for Goldwyn, returns to familiar territory, for he was for five years salesman for Paramount in Iowa before his connection with Paramount in Kansas City. He was Paramount's first salesman in Iowa.

R. C. Seery, district manager for First National, will be in Des Moines this week. Visitors this week at the First National offices were C. E. Carragher of Clear Lake and Smith of Sheridan.

The Palace theatre at Nora Springs is under new management. The new owners, Messrs. Baman and Schuldt, are progressive and businesslike and are making many changes in the

theatre. They are starting Oct. 22 with the use of Pathe two-reel comedies exclusively. Clarence Pohlman was the former owner of the theatre.

R. C. Hoadley made his regular visit to the F. B. O. office this week. Hoadley has the Garden Grove theatre.

John Kennebeck and Jack Curry of the Paramount office went down to see the Illinois-Iowa game at Iowa City. Harry Weinberg, manager of the First National office, also saw the game. On account of bad roads the trip was made by train. Salesmen are having some trouble in making their way about the territory.

C. W. Griffith has sold the Empress of Indianapolis to Mr. Walter of Carroll.

The First National staff had a dinner dance at the shop's studio last Friday, the party serving as a pep meeting for the January drive. Weinberg, manager, made a speech. Everybody thoroughly enjoyed themselves.

Esther Frost has been appointed the correspondent for the Pathe offices for the Pathe Sun.

Dan Burgum, manager of the Rialto theatre, Des Moines, is putting the theatre on the map. This week the doorman, ushers, etc., appeared in brand new uniforms that are unusual. They are tan and have many gold buttons.

Dan Lederman sailed on Oct. 13 on the steamer Southern Cross for South America. Lederman, who has charge of all the Universal exchanges in South America, was in the States for three weeks. He was in Omaha two weeks at the home of his wife's people. Mr. and Mrs. Lederman arrived in Des Moines last Saturday and that evening about 20 of his former associates assembled at the Hotel Fort Des Moines to do him honor at a dinner party. Lederman gave a talk on South American trade and the customs of the people.

Steve O'Brien, supervisor for Pathe for Des Moines, Omaha, Minneapolis, has been on the sick list for the past two weeks. He laid over in Omaha during his illness.

C. M. Davie, who has been salesman for Universal, has been transferred to the Minneapolis office.

A dinner dance is to be given in honor of Miss Jeanette Albers, who is to become Mrs. Jim Goodwin. Miss Albers is secretary for Weinberg, exchange manager. The party will also act as a sort of pep meeting for the January drive.

A. W. Nichols left Sunday night for Minneapolis and Frank Crawford assumes the managerial duties at the offices of Famous Players in Des Moines. Nichols has been made branch manager for Famous, having charge of Min-

neapolis, Sioux Falls, Omaha and Des Moines.

A. J. Huseman, for the past year booker and office manager for Educational in Des Moines, has accepted a similar position with Vitagraph out of Minneapolis. Huseman was a great favorite in the territory and will be greatly missed here. Glenn Ellison, who has been covering the territory for Vitagraph out of Omaha, has accepted the position of office manager for Educational in Des Moines.

Harry Saveroid, part owner of the Plaza theatre at Waterloo, has taken charge of the southern part of the state for Famous Players. Saveroid used to be with Pathe. Crawford becomes exchange manager, Coplan has his territory, while Kitching takes Coplan's old territory.

Everybody at the First National office is equipped with a car now. Jake Cohen bought a new Buick, four brake wheels and all, Clyde Pratt bought a new Dodge and Carl Reese chases about in a Maxwell.

Harry Harsha of the Universal office visited Mason City on a little pleasure trip last week.

Frances Bell Watson, owner of the Grand theatre at Knoxville, expects to attend the M. P. T. O. convention in Minneapolis.

Cleve Adams, assistant general sales manager for Universal, visited the Des Moines office this week. F. L. Davie, manager of the local branch, was in Chicago on business last week.

E. P. Smith of Sheridan, Thornton of the Lyric at Greenfield and Bert St. John of the Garden theatre at Sigourney were in Des Moines last week. Mrs. St. John accompanied her husband.

E. A. Westcott, covering Iowa for Educational, to all reports is knocking them cold. He also has a new Buick.

A. H. Blank, who left last Saturday for French Lick to attend the First National convention, has undoubtedly the most complete and handsomely furnished office in the state. The walls are frescoed in blue and gray, the rug is an unusual pattern of gray and blue squares, the draperies are a heavenly blue. It is decidedly tasteful.

Thomas Kilfoil, auditor for Famous Players, has gotten the Des Moines office completely audited.

George Schwerekar of the Unique at Anita and H. H. Russell of the Opera House at Humboldt called at Famous Players offices.

Report has it that there is to be a new theatre erected at Independence, Iowa, in the spring. The theatre, which is to have a seating capacity of 500, is to vie for trade with the Grand theatre at Independence. Capital from Cedar Rapids is backing the project.



Detroit



THE rumored raise in admission prices, due to the raise in salaries of musicians and projectionists, has become a reality this week. An advance of five cents on all seats came into effect last Sunday.

George W. Trendle, general manager of the Kunsy Enterprises, attended the semi-annual meeting of Associated First National franchise holders now being held at French Lick Springs.

"Square Deal" Miller, jeweller, entertained several thousand "newsies" at a special performance of Wesley Barry in "A Country Kid" at the Broadway-Strand last Saturday morning at nine o'clock. The boys assembled at Miller's store on Grand River Ave. and then paraded to the theatre, preceded by a band.

Royal A. Baker, motion picture censor for the police department, in addition to being an author of a screen story, has now turned his

talents to directing. He recently directed a two-reel Safety First film for the police department. The picture was made by the Metropolitan Co. Two film men, Frank Beecher and Frank Stuart, took roles in the film and several of the scenes were photographed in front of the Film Building. The film is to be shown shortly at the Kunsy houses.

There has again been another attempt at robbing a theatre, but, fortunately for the owner an unsuccessful one. Early last Monday morning thieves tried to break into the Grand Victory, but were evidently frightened off after they had broken through the side door and wrecked the combination of the office safe.

Frank J. Downey, salesman for Goldwyn-Cosmopolitan, received a letter from the home office last week, informing him that he was one of the winners of the sales contest last

spring and "it is with pleasure that we enclose our check for \$500.00."

Recent important changes in managerships of local exchanges are those of Carl Sonin and J. O. Kent. Sonin, who has been manager of Film Classics, distributors of Warner Brothers for the past year or so, has resigned to become manager of the Pittsburgh branch of the Standard Film Service. J. O. Kent, who has been affiliated with Selznick for the past nine years, will succeed Sonin as manager of Film Classics. In this connection C. G. Kingsley, special representative for Selznick, arrived in the city last Wednesday and expects to shortly announce Kent's successor.

Sam Carver, local publicist for Universal for the past two years, has resigned to devote his entire time to the booking and exploitation of "Powder River," a government picture.



Washington



THE late fall movement to New York has begun the last few days from Washington film marts to the city on the Hudson. Manhattan sojourners include Manager Harry Hunter of Paramount, District Supervisor Joe Young of Preferred Pictures, Manager H. S. Brown and aide, Jack Osserman, of Universal, and a few others have been finding pressing business in New York.

Technical Expert Nat Glasser of the Crandall theatres, manager of Crandall's York theatre, Petworth, returned early last week from a visit to Gotham.

Thomas D. Goldberg of the Walbrook theatre, Baltimore, was a visitor on Film Row this week.

Ed Hurley, special representative of the publicity department of the home office of F. B. O., New York, was a visitor during the week, along with Assistant General Manager of Exchanges Emile Jensen.

Indicative of their interest in each film territory, the Goldwyn-Cosmopolitan organization's Washington branch has presented a handsome silver loving cup trophy to the local athletic organizations of Frederick, Md. Nat Sauber, just returned from a trip through the Eastern Shore, was sent up to make the presentation. He reports conditions much improved and prospects bright.

Floyd Lininger, head of the new Tri-State circuit of Western Maryland and adjoining states, was a Friday visitor to the Washington exchange of Famous Players-Lasky, was shown through the exchange and later visited other local exchanges. He reports that the recent wage demand of the Cumberland theatre employees was met by arbitral means and a small increase granted. All labor friction has thus been eliminated from the territory for the present.

J. Louis Rome and his aide, Mr. Black, were Washington Film Row callers Friday. Mr. Rome, instead of making the Pacific Coast Masonic tour with the late President Harding last summer, made his summer tour a trip to the Bretton Woods, in New Hampshire, and to a few of the Maine resorts.

Goldwyn employees here, from Manager Price down to the shipping room, are on their toes to make the impending "Jimmy Grainger Week" a record-breaker. Walter Price has perfected an improved "Sales Control" chart which adorns the walls of the room adjoining his managerial sanctum. Nothing so gross as

sticking pins in a map is now thought of. Beaver board or veneer panels are used, a panel to each one of the four sections of the territory. The first panel lists Baltimore, the five or six first-run theatres coming first, then the seventeen zones of Baltimore city and Annapolis. Washington, with seven sales zones in the city; Chevy Chase and certain miscellaneous Maryland and Virginia towns and some West Virginia points. The fourth panel covers most of Tidewater Virginia, including Richmond, Norfolk, etc., and portions of Eastern Shore—Virginia and Maryland—and some outlying communities in Virginia and West Virginia. With red, white and blue buttons he indicate whether the show has played, is under contract and date, is sold but not dated, or is to be contracted later.

Joe Young of the local Al Lichtman office returned Saturday from New York.

Leo G. Garner, owner of the Raymond Shop in the Mather Building, has accepted the position of manager of the Columbia theatre, Bristol, Tenn.-Va. He has been down there the past three weeks.

Information reaching here from New York indicates that directly after the arrival there of Manager Harry S. Brown and his aide, Jack Osserman, from Washington, they were informed by their chiefs in the Laemmle film enterprise of a new deal whereby Brown is promoted to manager at Kansas City, and Osserman becomes manager of the Washington branch.

Special solo numbers were rendered last week in the Rialto theatre by Richard Lorleberg of the Rialto orchestra, while Loew's Palace featured a guest soloist, Robert Mayer, of Bornstein's Wardman Park Hotel Orchestra. "Bob" plays three instruments in alternation—the banjo, saxophone, piccolo—and hits off a few notes on a fourth, the mandolin.

Another local musician petitioned the District Supreme Court to change his Polish name, Bert J. Mrosciewicz to plain Bert J. Maurice. Bert said that local theatre musicians have called him "Maurice" for the last five years.

Five Pittsburgh officials, headed by Morris Knowles, chairman of the Zoning Board of Appeals, were taken over Washington Wednesday by Engineer Commissioner Major J. Franklin Bell and later shown local zoning maps. They have just concluded a similar survey tour

of civic zoning as practiced in New York and Philadelphia.

Mrs. Oliver Harriman, member of the Will Hays Advisory Committee of 100, and leader of American Campfire Girls, called with a delegation of Campfire Girls on Mrs. Coolidge at the White House.

C. H. Croker-King, British actor on tour with Sir Basil Sydney and the Theatre Guild, was a Washington visitor all last week. It will be recalled that after his appearance in "Bull Dog Drummond" here, D. W. Griffiths secured him to play one of the male leads in "One Exciting Night." At a tea given by the George Washington University, King told this and several amusing tales of stage celebrities.

Joseph P. Morgan, general manager of the Crandall enterprises, has joined the "Hollywood Colony" in the vicinity of Sixteenth and Buchanan Streets, Northwest, Washington. John J. Payette, the assistant general manager of the Crandall units, recently moved into his new house at 1615 Allison street. Mr. Morgan is ensconced now in his handsome new residence one block away on Buchanan Street. Mr. Crandall is building a mansion at Sixteenth and Buchanan, and E. A. Sherwood, manager of Crandall's Exhibitors Film Exchange, has moved to Seventeenth and Webster Streets. "Nelse" Bell says: "Now if someone will just build a studio in the neighborhood."

Harry M. Crandall, owner of the Crandall theatres and First National franchise, returned to the capital from a week at the annual convention of First National at French Lick.

Rumor has it that New York interests are planning to secure control of a local theatre on a first-run basis, and are putting out feelers among the exchanges as to booking arrangements. The largest local exchange approached refused to divulge names of principals or of the playhouse, in the absence of their executive in the North.

President R. Clinton Robin (Pathe manager) and Executive Committee Secretary J. A. Bachman (Educational exchange manager) of the F-I-L-M Board of Trade in the Washington region, announce the recent appointment of J. F. Driscoll, formerly of Bayonne, N. J., as executive and corresponding secretary of the regional board, effective at once. Mr. Driscoll has recently graduated from the Georgetown University Law School.



Southeast



UPON the first public appearance of the new Atlanta Symphony orchestra, made up of the musicians from the different Atlanta theatres under the direction of Enrico Leide, director of the Howard Theatres orchestra, the Howard theatre was filled to capacity and hundreds were turned away.

It was a brilliant affair and a great credit to Atlanta's picture industry, showing in significant manner the place which the industry has created for itself in the civic life of the different cities. The orchestra has the backing of all the leading civic organizations of Atlanta as well as the most influential citizens of the city, numbering in its directorial ranks men and women in the very forefront of Atlanta's civic and municipal affairs.

Judge Henry Titus is to build still another handsome theatre for Daytona, Fla., to represent an outlay of at least \$50,000. It is to be completed in January and will have a seating capacity of 750. Last year his company built the handsome Vivian, Daytona's leading playhouse, at an expenditure of \$110,000. Contract for the construction of an entire business

block in which the theatre will be included has been let to Fuquay and Green. It will face 88 feet on Volusia avenue and extend back 110 feet to another property. A restaurant, store, office and drug store will be included, with the theatre in the rear and a 16-foot lobby extending to the theatre entrance.

It is announced in Atlanta that while heretofore the seven Paramount exchanges in the eleven Southern States have been handled out of Atlanta under the general supervision of district manager Fred M. Creswell, that in order to facilitate the handling of these offices east of the Mississippi and Memphis, the South will hereafter be in two districts. Mr. Creswell will continue to handle the Atlanta, Charlotte, New Orleans and Jacksonville branches, while Memphis, Oklahoma City, Dallas, and a new exchange to be established in San Antonio, Texas, will be handled out of Dallas. C. M. Peacock, formerly branch manager of Oklahoma City exchange has been transferred to California as Los Angeles branch manager and H. H. Heffner, who has been a salesman in the Oklahoma territory, will succeed him.

Fort Lauderdale, Fla., is to have a new theatre to open about December 1. A new building 50 by 130 feet is nearing completion, a four-story structure with offices on the upper floors. The auditorium will be 42 feet high with sloping floor; the stage 35 by 22 feet, equipped with adequate scenery for handling road shows as well as pictures. Mr. and Mrs. H. C. Beckner will be managers, Mr. Beckner being a showman of long experience but never before engaged in the exhibiting game.

Mr. Alverson, manager and owner of the Princess, Clinton, Tenn., is building an additional house in that thriving little town. All new and modern equipment will be installed and he expects to open by Christmas.

Tom Bailey, formerly branch manager of the Atlanta Famous Players-Lasky exchange, has been transferred to the San Francisco office.

LaFollette, Tenn., is soon to have a new theatre, built by the present owners of the Palace theatre there. Earl Hendron will be manager and it will open January 1.



Cleveland



MAURICE LEBENSBERGER, and his entire staff of the Cleveland office of the Standard Film Service Company, are now installed in their new location, at 600 Film Exchange Bldg. Everythings' been cleaned and renovated and the offices look more like banker's quarters than a picture emporium.

We have with us again our old friend, Harvey C. Horator, better known as 'Doc.' 'Doc' has unraveled the intricacies in which the Temple theatre, Toledo, has been involved, and is once again managing the house. It's like old times. Horator was manager of the Temple theatre some five years ago. He left it to supervise the Alhambra, and then included the Pantheon among his responsibilities. Poor health demanded that he retire from the field. He has spent his time in Florida and California for the past year. The combination brought about the desired results, and now he's back on the job, looking and feeling better than ever, and ready to lead the procession as usual. One of the first things he did was to turn over the profits of one entire day for a Japanese relief fund. Doesn't that sound just like "Doc"? You bet it does!

Judge Foster of Marion believes that all things to be good, must be in threes. That's why he was not satisfied with owning the Marion and Orpheum theatres, but had to acquire the Grand Opera House, also. They're all first-run houses.

R. C. Steuve of the Orpheum theatre, Canton, has committed himself by announcing that he's going to attend the Firpo-Dempsey fight. And he's not going alone. Howard Reiff, of the Cleveland Circuit of Scoville, Essick and Reiff will accompany Steuve. So will Frank Greenwald of the Greenwald-Griffith Exchange. There may be others in the party, but they have not announced themselves as candidates as yet.

H. A. Bandy, division manager for First National, is just back from a tour of exchanges and reports that business in all the towns he visited is very big. Especially is this true, says Mr. Bandy, where the admission prices have been kept within the limit of the public. "A lot of people have some money to spend on entertainment," Mr. Bandy said, "but only some people have a lot of money to spend on intertainment." This again emphasizes the fact—sometimes forgotten—that the movies afford amusement for the masses.

Carol Slavin, head booker for the Progress Pictures Company, wears a new flasher on the third finger of her left hand. And thereby hangs a tale! The tale is a romance. It features Al M. Hamberger, in charge of the parcel post department of the Cleveland Post-office who is co-starred in the drama with Miss Slavin. Sometime in the spring the final episode will be staged. Miss Slavin has been serving Ohio exhibitors for more than four years. They'll miss her. Nevertheless, all of her friends wish her much happiness, and offer congratulations to them both.

J. A. Koerpel, Goldwyn division manager, was out calling on his exchanges this week.

James Dunlavy of the Strand theatre, Akron, spent Wednesday of last week visiting his friends in the Film Exchange building. H. Rosenthal of the Princess theatre, Kent, came to Cleveland last week on a shopping expedition and took home a bunch of dates on the big pictures of the year.

J. G. Evans, manager of the Strand and Lyric theatres, Van Wert, visited Film Row.

Fred Desberg, general manager of Loew's Ohio Theatres, Inc., was in New York last week.

M. B. Horwitz, president of the Washington circuit of local motion picture theatres, was in Chicago last week, booking novelties.

Allen Simmons, owner-manager of the Allen theatre, Akron, returned from New York last week, just in time to leave for a fishing trip in Michigan. Simmons has a predilection for bass, so he's gone to the place where he's sure to catch 'em.

Mrs. Bert Botzum, wife of the manager of the Orpheum theatre, Akron, who has been in Lakeside hospital, Cleveland, under the care of Dr. Crile for several weeks, is so much improved that she went home last week. Botzum had been spending his days in Cleveland, returning every evening to Akron in time for the evening performance.

Jack Greenbaum, manager of the Opera House in Mansfield and the State theatre, Lorain, accompanied by his Boston bull, "Pat," was a visitor around the Film Exchange building last week. Greenbaum says business is very satisfactory in both Mansfield and Lorain.

Mrs. Elmer G. Derr, former president of the Cleveland Cinema Club, mad a plea for better pictures at cheaper prices for children in an address before the conference of the northeast district of the Ohio Federation of Women's Clubs last Wednesday in the Statler hotel.

Max Lefkowitz, prominent Cleveland exhibitor, has taken over the lease of the Strand theatre, Prospect avenue at East Ninth street. The Strand has been closed all summer. Lefkowitz will open it under his management next week with a daily change policy and ten cents admission price. The Strand, at one time was one of the leading first run downtown picture houses. Max Lefkowitz also owns the Gaiety and Bronx theatres on East Ninth street, the Tivoli on the West Side and the Keystone, and East Side Neighborhood House

E. J. Smith, general manager of Universal, was in town last Tuesday and Wednesday. It was his first visit to Cleveland since his return to the States and he sure had a royal welcome. Ed was manager of the Cleveland exchange once-upon-a-time, you know, and everybody was his friend in those days, just as they are today. Smith went to Chicago from here.

All the male members of the local Universal exchange were smoking good cigars last week, and all the girls were munching chocolates. Joe Krenitz of the Universal organization bought 'em. Reason—a boy! Congratulations were the order of the office almost all week.

A. J. Metz, manager of Universal's Detroit exchange, spent several days of last week in Cleveland conferring with district manager H. M. Herbel.

Maurice Lebenberger, manager of the Cleveland branch of the Standard Film Service Company, spent the week calling on exhibitors in their native haunts.

E. Mandelbaum, president of the First National Company of Ohio, attended the First National meetings at French Lick Springs.

Our old friend Dan Cupid has been around the Film Exchange building and has seriously disrupted the internal workings of the Standard Film Service Company. Lil McLaughlin, who has been with the company for five years, has set November 14th as the date of her wedding to Frank Murray. And Esther Weiss will become Mrs. Arthur Klein very appropriately on Thanksgiving Day. Everybody offers congratulations to both couples.

Viola Werne has joined the local Paramount family as private secretary to Manager Eddie Fontaine.

Eddie Fontaine, manager of Cleveland's Famous Players-Lasky exchange, started out from here last week for a two weeks' vacation trip. His first objective was Washington, D. C. As soon as he struck the Capitol he ran into work, and he's been in New York ever since, with his nose to the grindstone.

Mark G. Cummins, advertising manager of the local Famous Players-Lasky exchange, is back from a two weeks' vacation during which time he toured the state. Tom Gil'oil, special representative to S. R. Kent, spent a day in town last week.

Film Flashes from the Omaha Territory

L. J. McCARTHY, new manager of the local branch of First National, is back among the home folks. He is a native of Council Bluffs, Iowa, which is just across the Missouri river from Omaha. Mr. McCarthy formerly served as assistant manager of the Kansas City First National exchange and previously he was salesman in the Omaha, Des Moines and Kansas City territory.

Clayton F. Lynch, branch manager for Goldwyn, received in his mail this week a check for \$500, payable to himself. This addition to his exchequer was one of the prizes offered by Goldwyn during a sales campaign.

D. L. Donaldson is covering northern Nebraska for the Goldwyn Omaha exchange. B. J. McCarthy is now in southern Nebraska territory and F. B. Sanders is traveling in Iowa.

Phil Reisman, who recently received notice of his promotion from district manager for Famous Players to general manager in Canada, visited the Omaha offices this week. The territory which he leaves comprises Nebraska, Iowa, Minnesota and South Dakota. He came here three years ago as district manager, dividing his time between Omaha, Minneapolis, Des Moines and Sioux Falls. In a recent sales contest this district finished second in the United States, which achievement was a factor in Mr. Reisman's promotion. A. W. Nicolls, manager of the Des Moines office, formerly with the Hostettler Amusement Company of Omaha, has been selected as the new manager for this district.

Leo Blank, nephew of A. H. Blank, has joined the First National sales staff of the Omaha exchange.

Eddie Alpersen, formerly manager of the First National branch, is making himself seen and heard as the new Omaha manager for Preferred.

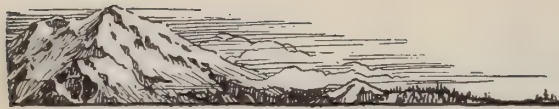
Liberty Films, Inc., distributing independent pictures in Nebraska and Iowa, has just entered upon its fourth year of business. A. E. Thiele is manager.

George M. Colladay has joined the Metro sales staff. He has Southern Nebraska territory.

Harry Keller has returned to the Metro exchange, after a year in Watertown, S. D., where he took a little flier as motion picture theatre manager. He has been assigned to cover the key cities in Iowa.

The Empress theatre has been reopened under the management of the World Realty Company. The policy will be first-class pictures and musical reviews. The World Realty Company now operates five downtown theatres.

Julius Singer, who opened the second film exchange in Omaha—the Laemmle Film Service, now the Universal—visited here last week in a reminiscent mood. There are now 20 film exchanges in Omaha.



Seattle



GEORGE P. ENDERT, manager of the Famous Players-Lasky exchange, has been out of the city for the last several days attending the Coast managers' convention in Los Angeles. Mr. Endert spent a few days in San Francisco before his return. H. W. West, sales manager at the exchange here, was in charge during the absence of Mr. Endert.

Natives of Film Row were given quite a surprise recently when H. Bradley Fish, Western division manager for Vitagraph, announced that he had left the ranks of the single men and had married Miss Laura Deana Curtis, of Lewiston, Idaho. The ceremony was performed in Tacoma, during the several weeks' stay that Mr. Fish made at Manager H. A. Black's Vitagraph exchange recently. Following a honeymoon around the Washington and Oregon territory, Mr. Fish returned to Seattle with his bride, and they are now living in this city while the bridegroom has again taken up his local headquarters for a few weeks in Mr. Black's office.

Several changes in the office staff at Manager Seth D. Perkins' Goldwyn-Cosmopolitan exchange have just been announced. W. H. Storey, formerly manager of William Ripley's Liberty theatre in Centralia, has succeeded A. J. Sullivan as cashier. Mr. Sullivan in turn succeeds G. G. Maxey as booker and assistant office manager. Mr. Maxey, after two seasons in that position, has been promoted to head salesman in the Oregon territory, through the Willamette Valley to the California state line, and left this city to take up his residence in Portland, as he will now work out of that city's Goldwyn exchange.

A block campaign that is meeting with very good results is now being staged in the Oregon territory by Paul R. Aust, manager of the Selznick branch office here. Three of Mr. Aust's local salesmen, Ed Lamb, Lloyd Lamb and V. S. Brown, are now working in Oregon.

Wallace Rucker, salesman for J. A. Gage's Educational exchange, has just returned to this city after a road trip that lasted more than a month. During his absence he covered the Oregon, Montana and Idaho territory. He will remain in the city a short while before starting off again on another sales tour. Don Brothers, the recent addition to the Educational sales staff, is still out on the road, working at

present in Montana districts.

Charles Feldman, manager of the First National office, has been out of the city recently on a short trip that has taken him to Spokane, Walla Walla and other cities in this state. He was expected back in a few days.

Jack Lannon, general manager of the Greater Features exchange, has just announced that C. L. Bryant has joined the Greater Features organization and is now working out in the Oregon territory as salesman. Mr. Bryant was formerly booker at the Goldwyn office in Portland. He was succeeded in that position by Emil Erickson, who was a salesman for the Universal exchange in this city for several seasons recently. W. A. Lamont, formerly booker at Manager Louis Amacher's American Releasing Corporation office here until the consolidation with Selznick, is now booker at Mr. Lannon's exchange here.

A. H. Huot, manager of the Film Booking Offices branch, has been out of the city recently on short trips around this state, working on sales and bookings for his new product.

Edward Armstrong, Western division manager for the Universal Film Company, spent several days in this city recently at Manager L. J. Schlaifer's exchange. He is making a tour of the branches in his territory, and from here was scheduled to return to points in California.

R. C. Hill, manager of the Hodkinson office, has just returned from a trip to several smaller cities of the territory. His last visit was to Centralia, where he sold his entire product for the coming season to the Liberty theatre there.

Sam Demboy, Jr., Western division manager for Goldwyn-Cosmopolitan, was a visitor here for a few days recently before leaving for San Francisco.

Robert Bender, formerly publicity and exploitation director of the Universal Film exchange, has just been appointed to the position of manager of the Columbia theatre here. He succeeds Hal Daigler, who resigned as manager last week after having been associated with the house for a number of months. In an announcement made recently, Mr. Daigler said that he has already made plans for the future, but that they could not be made public for a few weeks. Before coming to the Columbia, he was house manager at the Blue Mouse

theatre for several seasons. Mr. Bender has been with the Universal Company for about two years, having first joined them as advertising manager at the Columbia, and later accepting the position which he has just given up at the exchange.

Two changes in the personnel of cashiers of local picture houses were announced recently. Isabel Foughner, who left Manager Leroy V. Johnson's Liberty theatre several months ago, after having worked there for a number of seasons, has returned from California, and is again in the Liberty box office. Helen Harper, formerly cashier at the Coliseum theatre, left that house last week and is now in the Columbia theatre box office.

M. H. Newman, Western theatre manager for the Universal Film Company, spent several days here recently, en route to his general headquarters in the Columbia theatre, Portland. Mr. Newman just came up the Coast from San Francisco, where he officiated at the opening of the Cameo theatre, Universal's new house in the California city.

J. J. McIntyre, owner and manager of the Columbian theatre in Hillman City, a suburb of Seattle, recently announced the sale of his house to a Mr. Petrie, who will take immediate charge.

Henri C. LeBel, organist at John Hamrick's Blue Mouse theatre, has recently been appointed manager of presentations at that house, and now works in conjunction with Floyd G. Wesp, assistant manager, on all details of staging, prologues, lighting, novelty effects and atmospheric detail for each program presented at the theatre.

Sunday noon half-hour organ recitals by Oliver G. Wallace, head organist, were discontinued recently at the Liberty theatre at the beginning of the new fall season. The Coliseum Concert Orchestra, under the direction of M. Jacques Beaucaire, is now the only house in the city offering such special Sunday concerts, and Manager Frank Steffy is making his theatre the rendezvous for music lovers every Sunday from 12:30 to 1:30 p. m.

D. L. Knutson was recently engaged as doorman at the Liberty theatre, replacing William Preston, who is now at the Columbia theatre in the same capacity.



Milwaukee



ANNOUNCEMENT is made of a contemplated addition to the recently completed Film Exchange Building at 709 Wells Street, which will house the Wisconsin Theatre Supply Company and a number of film representatives who do not have exchanges in Milwaukee, but wish offices for their local representatives. Included among the latter are Vitagraph and United Artists, and it is anticipated several others will be included. Ground will be broken for the annex shortly.

The Butterfly theatre is revising its second-run popular-price plan to the extent of alternating a first and second-run picture on the same week's bill, retaining popular prices. Thus far the idea has been most successful.

The week of Thanksgiving, November 25, has been designated as "Jimmy Grainger Week" throughout the Goldwyn-Cosmopolitan branches. Sam Shurman, local manager for Goldwyn-Cosmopolitan, announces that his branch is taking active interest and expects to make a fine showing.

Tom Norman, formerly with Fox, is now covering the southern part of the state for

Goldwyn. J. J. Clark, who formerly worked that territory, has been transferred to the Chicago office.

G. A. Hickey, district supervisor for Goldwyn-Cosmopolitan, has been in the city the past week on his regular general inspection trip.

Another visitor from home office ranks is Richard V. Anderson, sales manager for International News, Universal's product, who was in Milwaukee this past week en route to the Coast on his annual trip.

Harry Terry, city salesman for Universal, is leaving for Los Angeles, where he will be located.

A local motion picture event which attracted much attention recently was the showing of "The Belle of Milwaukee," a film made in this city by Walter Steiner with a local cast of 42 amateurs. The filming of the picture took three days, and the selection of the cast was made by competitive tests held at the Lake Park stadium. The picture was given a week's run at the Rialto theatre as an added attraction to the regular program.

The use of films as important part of con-

ventions was demonstrated here recently when "The Story of Oil," a film in seven reels made by the Federal Bureau of Mines, was exhibited in connection with the twenty-sixth annual convention of the American Mining Congress. The picture shows oil extraction from Biblical times down to the present. Other films showing mining of coal, iron, gold, silver and copper were also exhibited.

A new neighborhood theatre will be erected at Forty-seventh and Center Streets by the Vernon Realty Co. It will cost approximately \$125,000 and will house stores and offices also.

F. L. Davie, who came to Des Moines in May of 1922, making such changes in the Universal office as to increase its business to a marked degree, has won promotion to the Philadelphia branch, where he will very shortly assume his position as manager. Davie is a man who has won ready co-operation from the exhibitors and he leaves a host of friends in Iowa. He is one of the youngest of exchange managers. He is succeeded by Hermann Stern.



Salt Lake City



MANAGER GEORGE E. CARPENTER, of the Paramount Empress theatre, announces that the Famous Players-Lasky Corporation has selected the Paramount Empress theatre as one of the several central houses in which the new policy regarding the selling of pictures will be carried out.

In connection with the new policy of selling Famous Players-Lasky pictures, H. W. Braly, manager of the local exchange, and his force are co-operating in every way to make the plan a success. In company with K. O. Renaud, exploitation man for Famous Players-Lasky out of the local exchange, Mr. Braly left for the key centers of Idaho and Montana.

F. S. Gulbransen, salesman for the local Famous Players-Lasky exchange, was in the city for a few days from his territory in Eastern Idaho.

J. D. Solomon, manager of the Goldwyn-Cosmopolitan exchange, returned last week after a trip throughout the Montana territory on the new season product.

E. A. Winward, Arrow exchange manager in this city, has moved the offices from 52 Exchange Place to 138 Regent Street, and is open and ready for business at the new quarters.

B. A. Gurnette, manager of the Universal exchange here, returned last week from his initial trip to the Southern Utah territory, since he took charge of the destinies of this office several months ago. He visited Nephi, Moroni, Payson and other cities.

Manager Gurnette announces that a new salesman has been added to the Universal sales force in the person of Robert Saunders, formerly identified with the Pathe exchange of this city. Saunders will cover the Utah and Idaho territory as short subject salesman. In connection with this addition the salesmen were rearranged in territories, Barney Rose now working Central Utah, Joe Solomon, will cover Northern Utah and Idaho, while R. H. Campbell will have the Wyoming country with part of Utah.

The managers of the local film exchanges formed an automobile party last night and went to Ogden, to honor Ed Skinner, formerly manager of the Alhambra theatre in that city, who resigned his duties to become a mayoralty candidate. Seven automobiles of managers and their families made the trip, covered with huge banners boosting for Skinner in the coming election. They attracted much attention, and distributed cards giving Skinner their unqualified commendation, bearing the names of each manager and the company which he represents. After the parade through Ogden streets, they went out to the Skinner home and enjoyed dancing.

Bruit of rumor ever louder waxes that there will be a huge celebration sponsored by film managers for Hallowe'en. More particulars will follow.

George Hayes, resident manager of Associated Exhibitors, returned from Idaho, where he went to book the new product. He left immediately again for Southern Utah and Wyoming.

In celebration of the announcement of winning the first place in the minor league in the recent country wide sales contest conducted by Pathe, the local exchange force held a dinner and dance at the Newhouse Hotel last Wednesday evening. W. S. Wessling, District Manager, was the guest of honor, and, according to W. G. Sieb, local manager, a great time was enjoyed. The entire organization in this city was present.

W. C. Corby, F. B. O. local manager, is the proud possessor of a merit pin, awarded in a recent contest conducted by the entire F. B. O. organization, to determine the ten best salesmen selling their product. The pin is a beautifully decorated medal carrying the caption, "Merit Man." Corby won this honor while selling from the Washington, D. C., exchange, having arrived in this city the first of August to assume charge.

The Film Booking Offices sales, "Dig A Little Deeper," contest which is now in force throughout the country, is bringing forth great efforts on the part of Manager Corby and his sales force. The district to which Salt Lake City belongs comprises the following other cities: Denver, Los Angeles, San Francisco, Seattle and Portland, Oregon. The local office was leading last week. The contest closes Dec. 15, having been inaugurated Sept. 27.

C. W. Walker, assistant manager and booker at the Fox exchange in this city, is in Nevada, and from the reports that W. C. Gehring, manager, is receiving Walker is doing some great business.

J. B. Shea, who covers the Idaho territory for Fox, is breaking all records in securing contracts on the production on the 1923-4 season.

G. L. Cloward, Metro resident manager, returned recently from a successful trip to the Nevada territory.

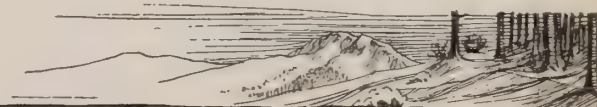
C. J. Duer, who has been working the Montana territory out of the local Metro exchange, has been transferred to the local section, and makes his first Wyoming and Idaho trip this week. C. A. Dillerd, succeeds Duer in the Montana district.

Visitors to the local film exchanges include the following exhibitors: R. G. Wade, Downey theatre, Downey, Idaho; Thomas Berta, Rialto Amusement Company, Rock Springs, Wyoming; George Paul, Isis theatre, Preston, Idaho; Paul De Mordaunt, Rialto theatre, Blackfoot, Idaho; and Walter Mendenhall, of the Boise Amusement Company, of Boise, Idaho. Mr. Mendenhall controls the picture business in Boise, but in spite of this fact each local exchange receives exceptional treatment from him.

Joe Koehler, who recently joined the Metro sales force, is making his first trip, the Idaho territory, this week, and is turning his efforts to good results, according to Manager Cloward.



Canada



JOE LIEBERMAN, formerly with the Fox in Canada, has been appointed special representative of Dominion Films, Limited, Toronto, the new Allen exchange organization, and is making a tour of theatres in all cities of the Dominion in the interest of the new company, which is distributing Preferred Pictures as well as a number of outstanding British productions.

Tom Dowbiggan, well-known in Canada as salesman with Famous-Lasky Film Service, Limited, Toronto, has gone to New York where he is engaged in general exploitation work at the Famous-Lasky head office under S. R. Kent and Claude Saunders.

The death has occurred at Toronto of Samuel L. Taube, father of Sidney B. Taube, manager of Canadian Educational at Toronto, and one of the widely-known exchange men in the Dominion. The deceased passed away at the residence of his son, Sidney, at 189 Indian road. He had been a resident of Toronto for 40 years. He was a life member of Harmony Masonic Lodge and other organizations.

Charles Ramage, manager of First National at Toronto, has resigned and B. D. Murphy, formerly assistant manager, has been appointed his successor. Mr. Ramage was with Vitagraph and Fox for years before going with First National some time ago.

Canadian rights to the Hepworth picture, "Life of the Alley," have been secured by Regal Films, Limited, Toronto.

C. Kenning, assistant to Manager Ted Gould

at the Winnipeg branch of Regal Films, Limited, has been transferred to the Regal office at Vancouver, B. C. Abe Levy, who has been with Mr. Gould for several years, has become assistant manager at Winnipeg.

Danny Freeman, who has been identified with various exchanges in Winnipeg, Manitoba, for a long time past, has moved to Los Angeles.

Jerry Akers, general manager of Famous-Lasky Film Service, Limited, exchanges in Canada for many months, has resigned and is returning to New York City.

The Allen theatre, Toronto, formerly the home theatre of the once famous Allen chain in Canada, closed Saturday night, October 20. Announcement was made that the theatre would reopen in a few weeks under a new name and with a new policy, the name selected for the house being the Tivoli theatre. This house was acquired by Famous Players Canadian Corp. last spring along with 29 other theatres constituting the circuit of the late Allen Theatres, Limited.

A unique incident occurred at Edmonton, Alberta, during a brief visit of President Beatty and various directors of the C. P. R. who were on a tour of inspection. A print of the Dempsey-Firpo fight picture had been received at the censors' office at Edmonton previous to showing in the Alberta theatres. When Beatty heard that the film was in town he asked for permission to see it. The print was secured from the censors and was privately screened

by Manager S. A. Buchanan of the Edmonton Allen. One of those present was Sir Herbert Holt who, in addition to being a director of the C. P. R., is president of the Royal Bank of Canada and a director of the Famous Players Canadian Corp. Regal Films, Limited, the exchange which is affiliated with Famous Players, has been releasing the fight pictures in Canada.

E. J. Sullivan, who has been elected president of the St. Louis, Mo., Theatre Managers' Association, is well-known in Western Canada, having been an exhibitor at Winnipeg, Manitoba, for a considerable time before moving to St. Louis in the recent past.

Rene Marier, until recently a member of the Regent Theatre concert orchestra, Ottawa, has become director of the orchestra of the Eden theatre, Hull, Quebec. Mr. Marier has been with the Regent orchestra for five years, substituting as conductor during the absence of Rodolph Pelisek in Europe for several months last summer. Mr. Marier has also been providing special Sunday evening concerts at the Eden theatre, Hull, during the past two years, in addition to his work at the Regent. Mrs. Marier will have the piano in the new Eden orchestra.

Harry Brouse, owner of the Imperial theatre, Ottawa, secured the first Canadian run of the Mary Pickford special, "Rosita," this production opening a special engagement at the Imperial on Saturday, October 27.

Production-Distribution Activities



Lola Todd, new beauty who is being trained by Universal for feature work later

Wounded Veterans See "Scaramouche"

Veterans from the Walter Reed and Mt. Alto hospitals in Washington were guests early last week at one of the performances of Rex Ingram's "Scaramouche" at the Shubert-Belasco. This is the second time Mr. Ingram's production has contributed to the relief work of the Washington Chapter of the Red Cross.

The attendance of the wounded veterans was arranged by Leon Victor, Metro Exploitation representative who is handling the Washington "Scaramouche" engagement. Mr. Victor, several days later received the following letter from Margaret H. Lower, Red Cross Field Director, in appreciation:

"Words fail me when I attempt to thank you for the wonderful afternoon's pleasure you afforded our boys by inviting so many of them to see the most marvellous picture, 'Scaramouche.' The boys are all loud in their praise of you, and reported a most glorious time."

Photoplay Editions for Preferred Features

Photoplay editions of the two popular novels, "Poisoned Paradise" and "White Man" which are under production by B. P. Schulberg as Preferred Pictures, are now being published. A. L. Burt is preparing the special edition of Robert W. Service's story "Poisoned Paradise," with illustrations from the Gasnier production in which Gaston Glass and Clara Bow are featured.

"White Man," the thrilling adventure story by George Agnew Chamberlain, is now on the press again and will be issued by Grosset and Dunlap elaborately illustrated with scenes from the Preferred Picture now being directed by Tom Forman with Kenneth Harlan as the star.

"Unseeing Eyes" Has N. Y. Premiere

Latest Cosmopolitan Production Is Lauded By Reviewers of Newspapers

"UNSEEING EYES," the latest production from the Cosmopolitan studios, starts its career armed with evidence of the high approval of capacity Broadway audiences and the newspaper reviewers. The premiere of the picture at the Cosmopolitan theatre on Sunday evening attracted a big and typical Broadway audience.

New York newspaper reviewers plainly shared in the welcome which the audience gave to Lionel Barrymore, hero of Arthur Stringer's tale of perilous adventure in the Canadian Rockies.

Following are expressions from some newspaper reviewers:

Daily News Headline—"Unseeing Eyes," tale of the north, has a thrill for every second." And then, "the picture is beautiful without question. Not for a long time have we witnessed a screen production of the snowy North in which the settings are so absolutely exquisite."

N. Y. Times—"Lionel Barrymore gives a good account of himself as Dean. Miss Owen is sympathetic as Miriam, and if you want a super-

villain, Wolheim fills the bill."

Eye. Telegram—"After the film spectacle 'Little Old New York,' the Cosmopolitan theatre now houses a spectacle of a very different nature. Go up to the handsome theatre on Columbus Circle and enjoy the many thrills in this story of the Frozen North. You will find yourself gripping the edges of your chair in suspense."

Telegraph—"One thing we will say, if the success of the film is measured by its appeal to the motion picture public then we must say that 'Unseeing Eyes' occupies an enviable position. It has everything the public loves, from a thrilling aeroplane race to a girl who loses herself in snow-drifts and goes through the most harrowing experiences."

Eye. Mail—"Unseeing Eyes' also differs from other films of the great outdoors in its careful direction and beautiful and effective staging. The picture of the northwestern Canadian Rockies makes a striking background for this melodrama."



Andrew J. Callaghan, president of Monogram Pictures Corp.

Company Off For "Signal Tower" Scenes

With four carloads of equipment, including two big electric generators, dozens of winfield lights, giant sun arcs and spot lights and a full-sized collapsible "signal tower," the Clarence L. Brown special pulled out of the Southern Pacific station, Los Angeles, one night last week for Fort Bragg, 150 miles North of San Francisco, where many of the scenes for "The Signal Tower" will be filmed under his direction.

Brown was accompanied by a cast of seven persons and a production unit of more than 20 workmen, including electricians, technical men and carpenters. Charles Dorian, Brown's veteran assistant who has "second megaphoned" all of the Brown productions, will be in charge of the crew. Ernest Laemmle is second assistant.

"The Signal Tower," Wadsworth Camp's prize short story, will be produced by Universal with Virginia Valli and an all star cast, which includes Rockcliffe Fellowes, Wallace Beery, J. Farrell McDonald, James O. Barrows, Dot Farley and Frankie Darro.

Adapted Novel Closely Follows Picture

There has been a great deal of comment by writers, story readers and all the publishing clan on the alleged "mutilation" of published stories adapted for the screen. Now Doubleday, Page and Company, in reversing the "adaptation" process by publishing a novel taken from the original screen play, "Judgment of the Storm," produced by the Palmer Photoplay Corporation, announce that the film story is to be followed exactly.

The film play is to be novelized by Roy Mason, the novelist. It will be published in full book length and illustrated by photographs from the picture. The novel will be in the book stores and libraries of the country at about the same time the picture is released.

Motion Picture Day Plans Progress

M.P.T.O.A. Supplying Campaign Books to Exhibitors Throughout United States

WITH practically every state in the Union lined up solidly behind National Motion Picture Day under the Motion Picture Theatre Owners of America, which organization is sponsoring the event, efforts are now concentrating on a drive to furnish every theatre in the country with slides, campaign books, and similar exploitation aids. There will be ample material placed in the hands of theatre owners whereby they can energetically promote public interest in their big celebration on November 19th.

A twelve page service book is now being mailed to every theatre in which is covered every phase of the campaign. The front cover carries a reproduction of a calendar in a two-color effect which calls attention to Monday, November 19 as National Motion Picture Day. The next page is devoted to an explanation of the purpose and general plan of the observance, stressing its importance and outlining briefly the high lights of an ideal campaign. Page three contains especially written letters to newspaper editors, mayors, merchants, civic clubs, city department heads, and women's clubs. The two pages following are devoted to a special campaign of newspaper publicity with stories to cover every angle of the day's celebration as it appeals to public interest. The next two pages carry definite suggestions of exploitation and advertising. A section is devoted to appropriate plans for the theatres,

which includes lobby decorations and displays. A wealth of ideas are presented for street exploitation and a complete campaign of newspaper advertising is presented.

An advanced drive is worked out and copy is suggested for a postcard and direct-by-mail campaign, as well as material for program announcements and contest ideas to be arranged in conjunction with newspapers. The back cover of the book carries a reproduction of the slides and posters prepared by the national headquarters and the names of the theatre owners composing the National Motion Picture Day Committee, of which Mr. William Bender, Jr., is chairman.

Johnny Jones Parallels Zev-Papyrus Race

The Zev-Papyrus race has created renewed interest in the Warner feature, "Little Johnny Jones," according to word from the Warner offices. The story of "Little Johnny Jones" is almost a direct parallel with the international race, except that Johnny Jones and his famous horse, Yankee Doodle, traveled to England to race the English champion at Epsom Downs, instead of the English horse coming to this country as did Papyrus.

In all of the reviews that have been written on "Little Johnny Jones" writers gave special commendation to the thrilling race that was filmed, declaring it to be the greatest horse race ever seen on the screen.

"Her Reputation" Is Winning Praise

NEWSPAPER critics throughout the country have given praise to Thomas H. Ince's "Her Reputation," for its rapid action and "thriller" situations.

"The events, in 'Her Reputation,' are set forth convincingly and the fine acting, especially that of May McAvoy, gives the play an atmosphere or realism rare in such an exciting feature," is the criticism of the Chicago Post.

"Thomas H. Ince has acquired his reputation for thrills honestly," comments the Portland Oregonian. "The flood and fire scenes in 'Her Reputation' are convincing and marked with a genuineness in their enactment seldom attained in similar screen efforts."

Doug's "Robin Hood" Wins Mexican Award

Douglas Fairbanks' screen version of Robin Hood has been awarded first place as the best motion picture exhibited in the Republic of Mexico during the year 1923, according to United Artists.

This signal honor came as the result of a voting contest conducted recently by El Universal, one of the leading newspapers of Mexico City.

In honor of the award those in charge of the contest arranged an impressive fiesta at one of the big theatres in Mexico City. One of the principal features was the presentation to Harvey Sheehan, general manager of United Artists in Mexico, of a diploma from El Universal stating that the diploma was for Douglas Fairbanks for his "Douglas Fairbanks in Robin Hood," as the result of a voting contest to determine the best photoplay exhibited in Mexico in 1923.

"April Showers" Song in British Edition

Dan Fish, English Representative for Preferred Pictures Corporation, has concluded an arrangement with Chappell and Company, London music publishers, for a special photoplay edition of the song "April Showers," to tie up with Tom Forman's production of that name which is ready for early release both here and abroad. One hundred thousand copies will be printed. The film edition of this song introduced on the New York stage by Al Jolson is similar to the one which is available in this country through a special arrangement with Harms, Inc.

"Don't Marry for Money" Sold for England

British Exhibitors Films 1922, Ltd., have purchased through the Apollo Trading Corporation B. P. Fineman's "Don't Marry for Money" for the United Kingdom. It is a current release of L. Lawrence Weber and Bobby North.

"Puritan Passions" Gets N. Y. Praise

Film Guild Production Wins Endorsement of Reviewers on Daily Papers

NEW York newspaper critics lavishly expressed their praise of "Puritan Passions," the Film Guild picturization of Percy Mackaye's brilliant stage play "The Scarecrow," now being given its premiere engagement at the Cameo theatre, New York City.

F. W. Mordaunt Hall in the New York Times said, "'Puritan Passions' is a picture that has enlisted careful study and unlimited pains. It is a unique effort, a bold photoplay."

Irene in the Daily News says, "What a remarkable tale is this. What remarkable imaginative powers portrayed. Not only have we Percy Mackaye's best but Glenn Hunter's finest and Mary Astor's most charming personality."

"A singularly fine, graceful performance by Glenn Hunter," declared Robert E. Sherwood in the

N. Y. Herald.

Don Allen in the Evening World wrote: "To us, 'Puritan Passions' was a movie treat; we wish you the same and many of them."

Harriette Underhill in the N. Y. Tribune: "'Puritan Passions' seems to us one of the most interesting pictures of the year. Perhaps it would not have seemed so good if it had not been fitted with a sympathetic score by Frederick Converse. This score is the most perfect thing we have ever heard played during a picture."

The New York Evening Telegram: "For a graphic, life-like picture of manners and morals in Old Salem when it was the New Salem of Colonial days, go to the Cameo theatre, and you will find in 'Puritan Passions' a vanished phase of life brought back vividly and dramatically."

Chaplin Picture Gets First Page

London Editors Print Laudatory Reviews on "A Woman of Paris"

CERTAIN proof of Charles Chaplin's importance in the world at large is found in cabled reviews of his first serious dramatic film production, "A Woman of Paris," which dominated first page space in several London newspapers. Chaplin's directorial genius as revealed in this United Artists Corporation release was considered by the British editors as having international significance, so much so that it was given exceptional display on the first page of the London Daily Express of October 3rd. The clippings were received in Chicago by Mr. Chaplin, then en route to the Coast to begin work on his first feature length comedy for United Artists.

The Express story carried bold-letter headlines which said: "Charles Chaplin as Pioneer. Success of a 'natural' Film Play." The story was a special cable despatch by the Express' New York correspondent, and carried a digest of

the New York opening reviews on "A Woman of Paris," all of them highly favorable, and printed in large body type. The story closed with the following editorial comment in somewhat smaller type:

"The new methods adopted by Charles Chaplin as producer were first described by the Daily Express cinema correspondent on September 20. The photoplay has been produced with extreme simplicity, naturalness and sincerity. The situations are abnormal, but the people in them are severely normal. Settings, lightings and photography follow the same plan. Everything is regulated as it would appear to an eavesdropper and an unseen prompter."

Another first page story in London on "A Woman of Paris" was in the Sunday Express of September 30, in which the correspondent gave his impressions of the film in very profound verbiage.

Warners Plan "Country Kid" Ideas

Numerous Exploitation and Advertising Stunts Suggested for Feature

"BACK-HOME-TO-THE-FARM-WEEK" is an idea which should appeal to exhibitors who have booked the latest Warner feature, "The Country Kid" starring Wesley Barry. Showmen can benefit by co-operating with different stores and securing full page ads from merchants who handle goods of a rural nature.

An endless number of stunts can help the box-office in connection with "Back-Home-to-the-Farm-Week" in each city where the picture is booked. Tie-ups can be made with dance halls, giving nights for a Country Kid Barn Dance with Rube costumes; amateur nights can be staged in each theatre with a prize given to the best Rube dancer.

The exploitation and publicity department of the Warner organiza-

tion have created a number of ideas which are included in the campaign book for the exhibitor's benefit. In the line of posters there is a colorful twenty-four sheet, a special banner similar to the twenty-four sheet, a six-sheet, two three sheets, two one-sheets, and a postal card.

For the lobby there are fourteen oil paintings, an artistic colored lobby display 11x14 and two special colored lobby cards 22 x 28. In addition there is a striking window card in colors, a novel two-color door-knob hanger, and an effective lobby hanger made in three colors, being a cut-out head of Wesley Barry.

Among the different accessories is a folding herald, in colors, and a sixteen page illustrated booklet.

"Jealous Husbands" Timely Theme

THAT Maurice Tourneur hit upon an ever-timely theme when they produced "Jealous Husbands," was pointed out by M. C. Levee, the producer, last week. Through a clipping service the Tourneur organization in one week received four thousand clippings from newspapers in which the word "Jealousy" appeared in the head-lines, many of which were front page stories.

The drama resulting from jealous thoughts has recently prompted editorials syndicated to newspapers throughout the country by Dr. Frank Crane and other leading writers in the United States.

"Shifting Sands" Wins Critics' Approval

That it is worth while to stage a picture in its original setting is proven by the comments of the trade paper critics who viewed the Hodkinson picture "Shifting Sands." Director Fred Leroy Granville took his entire Company to the Libyan Desert, Tripoli, to secure real desert atmosphere.

The Moving Picture World says: "Elaborate pains have been taken to perfect the atmosphere of this picture of the African Desert. There are a number of picturesque shots. The storm on the desert, the bandit raid and the climax in which the English troops rout the desert brigands are fairly elaborate spectacles."

The Film Daily says: "The desert sequences of 'Shifting Sands' are really very attractive and worth seeing."

Composer Discusses New Form of Art

Frederick S. Converse, American composer, and head of the Boston Conservatory of Music, who wrote an original symbolic musical score for the Film Guild photoplay production, "Puritan Passions," now being shown at B. S. Moss' Cameo theatre, made a personal appearance in conjunction with the showing of the picture on Monday evening, and briefly discussed the synchronization of motion pictures and music. Mr. Converse sees a new era in music in the motion picture theatres, predicting a new form of musical dramatic art.

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Lenore Ulric as she appears in "Tiger Rose." A Warner Bros. picture

"Broken Wing" Scores in Coast Premiere

B. P. Schulberg's Preferred Picture, "The Broken Wing," from the play by Paul Dickey and Charles W. Goddard, has concluded a successful first showing on the Pacific Coast at the California in San Francisco. The local press recommends this Tom Forman production highly. Here is what the critics said:

San Francisco Call-Post: "The production sparkles with high dramatic qualities and a brand of humor of the first caliber."

San Francisco Journal: "An amusing story with many bright lines. The outdoor scenes are fresh and interesting and the character roles well taken."

To Duplicate Big Fight In "Fighting Blood"

The Dempsey-Firpo battle for the world's title will be re-fought in all its thrilling details in H. C. Witwer's "Fighting Blood" films, now being produced and distributed by Film Booking Offices, according to word from F. B. O. The struggle will be shown in an early episode of this popular two reel series, based on the widely read stories from the pen of the noted humorist, which have been appearing in Collier's Magazine.

George O'Hara, star of the series, will show how Dempsey retained his title by knocking out the dangerous "wild bull of the pampas," while Larry McGrath will receive the rib-roasting shots from George's padded mitts.

Complete Street for "Three Weeks"

THE building of a street in Venice for Elinor Glyn's "Three Weeks," which Alan Crosland is directing for Goldwyn, has been completed and photography on the sequences involving the street is now being taken.

"Richard, Lion Hearted" Is Lauded

Associated Authors' Initial Production Wins Approval of N. Y. Critics

BROADWAY critics had much of praise for "Richard, the Lion-Hearted," initial production of Associated Authors, Inc., which had its New York premiere at the Mark Strand theatre Sunday, October 21st, under an Allied Producers and Distributors Corporation release.

Harriette Underhill in the New York Tribune: "We enjoyed 'Richard, the Lion-Hearted' quite as much as we did Robin Hood. We were happily surprised, because we had not expected such great things."

"If you like romantic adventure skilfully done into a movie, then by all means see 'Richard, the Lion-Hearted,'" said the reviewer for the Sun and Globe. "It is a most colorful tale."

"'Richard, the Lion-Hearted' is a good picture," said Robert E. Sherwood in the New York Herald. "In the role of King Richard, Wallace Beery is the same splendid, forceful vital, engaging King that he was in 'Robin Hood.'"

"Associated Authors struck home in their initial production," said F. W. M. Hall in the New York Times.

"'Richard, the Lion-Hearted' is exactly the thing as a photoplay for Associated Authors, Wallace Beery, the leading actor, the Mark Strand theatre, and, by far the most important of all, the movie-going populace," said Robert G. Welsh in the Evening Telegram.

"Wallace Beery gives a convincing and vital performance as King Richard," said the critic for the Morning Telegraph.

"Wallace Beery gives an interpretation of England's Crusading King which is human to the Nth degree," said the critic for the Evening Mail.

"We made our exit laughing at the subtle, clever performance of Wallace Beery as King Richard, and we heard laughs on all sides of us," wrote Irene in the Daily News.

"Associated Authors deserve credit for evolving the happy idea of a picture which permits Wallace Beery to show what King Richard was doing in the Holy Land while Robin Hood was raising Cain in Merrie England," said the critic for the Evening Journal.

"To us, 'Richard, the Lion-Hearted' is a thoroughly enjoyable picture," said Don Allen in the Evening World.

Boston Approves "Pioneer Trails"

Vitagraph Production Wins Commendation of Newspaper Reviewers

THE metropolitan premiere of "Pioneer Trails" in Boston called forth high commendation from the critics of newspapers in that city. Not only is the story praised for its dramatic entertainment but the splendid photography is emphasized. The Boston Advertiser said:

"One bit of photography showing an Indian scout signalling to his fellow killers upon a cliff is a beautiful sample of camera painting at its best. The maneuvering for position of the wagon trains is also effectively directed and caught by the photographer."

The Boston Telegram: "Atmosphere and beautiful scenes abound in 'Pioneer Trails,' showing at the Park theatre. All in all, 'Pioneer Trails' is an instructive and well portrayed picture of American life and American people when our country was young. Such pictures with historical interest and value should receive the encouragement of theatre patrons."

The Boston Herald: "Incidentally there is a very pretty heroine in crinolines, played by Alice Calhoun and some controlled villainies from Philip Blaney (Bertram Grassby)."

The Boston American: "Mr. Cullen Landis as the young hero gives a characterization always pleasing and virile. Particular mention should be made of the picturesque scenes in mountains and plains wherein great numbers of extra people that include a large band of Indians are shown."

The Boston Post: "It is a thrilling and romantic drama done in a large manner with a big cast headed by Alice Calhoun and Cullen Landis."

Boston Traveller:

"If anyone goes to see 'Pioneer Trails' at the Park theatre in expectation of seeing an imitation of 'The Covered Wagon' he is going to be surprised. For while 'Pioneer Trails' starts out with a family embarking in a prairie schooner for California, shows the wagon train wending its way westward and being attacked by Indians, there the similarity ends. The major part of the story is set in old California in the lawless days that Bret Harte wrote of."

Chautard Busy Cutting "Beware The Woman"

Assisted by the editorial department of the Pat Powers studio, Director Emile Chautard is completing the cutting and titling of "Beware the Woman," the working title of which was "Born of the Cyclone." Andy Bennison is handling the titles and Jimmy Wilkinson, the shears, under the supervision of the noted French director.

Lloyd Hughes, Derelys Perdue, Ralph Lewis, Josef Swickard, Joe Dowling, Max Davidson, Emilie Fitzroy and others of prominence appear in the cast. Joe Du Bray handled the photography.

Sunset Is Planning for Twelve Features

Anthony J. Xydias of Sunset Production Company announces that he will make at least twelve independent features this season. He has two units now at work.

The first J. B. Warner picture, "Treasure Canyon," has just been completed under the direction of Reaves Eason. Grover Jones, director of unit No. 2, is well under way with a Kenneth McDonald feature.



Messmore Kendall, president of the New York Capitol Theatre

Ince Starts Production On "Last Frontier"

Thos. H. Ince has begun production work on "The Last Frontier," a story of the building of the first trans-continental railroad. It is an adaptation of Courtney Ryley Cooper's novel, recently published by Little, Brown & Company.

Spectacular scenes of the hunting of the great buffalo herds which roamed the western plains in the old days, of the wanton slaughter of the animals and of the destruction of an entire village by a buffalo herd are now being filmed at Wainwright, in the province of Alberta, Canada.

"The Last Frontier" is being directed by John Ince and Reeves Eason.

Kiwanis Sees "Michael O'Halloran"

The Kiwanis Club of Springfield, Massachusetts, arranged for a special showing for its members, of the Hodkinson picture "Michael O'Halloran," at the Nayasset Club-house last week.

"Michael O'Halloran" is Gene Stratton Porter's picturization of her novel by the same name. The story, which has for its theme "Be Square," deals with the influence of a little newsboy in straightening out the lives of grown-ups.

The Kiwanis Club is very much interested in boys, for it does a great deal of work among them. It was in this connection that the picture was shown.

Fox Making "Warrens of Virginia"

THE WARRENS OF VIRGINIA, the famous stage play produced by David Belasco and written by William C. de Mille, is the only production now in progress at the William Fox New York studios. Elmer Clifton is directing the picture.

Martha Mansfield has the feminine lead. The others in the cast include Robert Andrews, Harlan Knight, James Turfner, J. Barney Sherry, Helen Ray Kyle, Wilfred Lytell and Rosemary Hill.

Writes Music Score for Jackie

VICTOR SCHERTZINGER who directed Jackie Coogan in his first Metro picture, "Long Live the King," has also written the music score which will form an important adjunct to Jackie's playing.

Part of Mr. Schertzinger's score was developed during the process of production on "Long Live the King," when the director improvised musical selections at the studio to fit the mood of the scene he was directing. Later these selections were amplified and others written to add to them until Mr. Schertzinger perfected a continuous score of beauty and power exactly befitting the magnificence of the production.

N. Y. Educator Commends "David Copperfield"

"Every lover of Dickens is certain to be pleased with the new photoplay, 'David Copperfield,'" declared Dr. C. E. Meleney, Associate Superintendent of the New York City public schools, following a special showing of the Associated Exhibitors feature, which he attended this week. "And if it pleases the students of Dickens it is certain to make a deep appeal to every one who appreciates good, wholesome entertainment. I consider the production splendidly done and well worthy of popular support."

John S. Woody, Associated's General Manager, announced the booking of "David Copperfield" for an indefinite run in Tremont Temple, Boston. The exact date for the opening of this run is yet to be set.

Warners in Tie-up With "Tiger Rose" Waltz

Warner Brothers have effected a tie-up with the "Tiger Rose" Waltz, written by Ivan Reid and Peter de Rose, published by the F. B. Haviland Co., and will use the song as a special exploitation aid in conjunction with the screen adaptation of David Belasco's stage play, "Tiger Rose," in which Lenore Ulric is being starred.

The publisher has agreed to co-operate in every way with the Warner Exploitation Department, and musical dealers will also lend their co-operation, using window displays in cities where the photoplay is shown.

"Beware the Woman" Being Completed

"Beware the Woman," recently completed on the Pat Powers Hollywood lot by Emile Chautard, is being cut and edited under the supervision of the director, assisted by James Wilkinson, film editor of the Powers producing organization. In the cast are Derelys Perdue, Ralph Lewis, Lloyd Hughes, Joe Dowling, Max Davidson, Emile Fitzroy, Mickey McBan and others. It is scheduled for autumn release by F. B. O.

"Extra Girl" Given High Tribute

Reviewer Declares Picture Is Best That Mabel Normand Has Ever Done

THAT "The Extra Girl," off to an extended run in the Mission theatre, Los Angeles, is "the best thing" Mabel Normand, her director, F. Richard Jones or Mack Sennett "has done, individually or collectively," is the verdict of the Newspaper Enterprise Association's Los Angeles reviewer. In the course of a long review now being syndicated to hundreds of newspapers throughout the country, that writer says:

"The Extra Girl," Mack Sennett's latest feature, is a parody on 'Hollywood' (the picture, also the place). In it Mabel Normand is a slapstick Mona Lisa.

"If you can conceive of a parody on a satire, 'The Extra Girl' is it. It is not your painful burlesque. 'The Extra Girl' is not set out as a parody; it is presented in serious vein but its humor crops out unexpectedly following such a title as 'Hollywood—Any Day,' with an exquisitely exaggerated bit of impressionistic babel. Also in the scenes of the screen test in

which the soulful little Mabel Normand in demure hoopskirts and pantelettes unwittingly makes of herself a first-rate comedienne.

"Mack Sennett, it is now apparent (stacking 'The Extra Girl' on top of 'Molly O' and 'The Crossroads of New York') is the master melodramatist of the movies. There is no one who can approach his lusty combination of melo and comedy. Like his other features, 'The Extra Girl' is an example of the dominance of incident over plot. Sennett has got a good enough plot and he is going to stick to it.

"What is said of Sennett must be divided with F. Richard Jones, who is the active directorial mind in these pictures. It is difficult for an outsider to properly say how much of the credit is the producer's and how much is the director's in this particular case. Anyhow, 'The Extra Girl' is the best thing that Mabel or Jones or Sennett has done individually or collectively."

"Spirit of St. Louis" in Picture

Historical Romance Is Built Around High Spots in Development of City

THE "Spirit of St. Louis," completed by the Rothacker Film Company, is a romance built around high spots in St. Louis' history. While the picture has the historical background of that particular territory, the scenario was written with a view to making the film as interesting reading to a New York State audience as to a Missouri audience.

Being an eight reel picture, it is the first of its pretentious scale and peculiar nature in motion picture history.

"Boston has been getting all the best of it in the history books," says Watterson R. Rothacker. "As a result of the prominent play historians give this city the little boys and girls in The Hub's schools learn of what a wonderful part their city played in the Drama of America, and as long as they live they are mighty proud of their Boston."

"Inhabitants of other cities have much to be proud of, too . . . only in too many cases they don't know it.

"Now St. Louis does not say that the historians make a mistake in giving 'front page space' to Boston, New York or Philadelphia. This nation was cradled in the East and in history's perspective these places shine forth.

"What St. Louis does contend is that, as a historical adventure story, the expedition of the little band that came by cordelle boat up the Mississippi from New Orleans to found St. Louis is quite as interesting as the voyage of the Mayflower."

St. Louisans believe that high spots of their city's history and a romantic theme could be woven together in a picture that would not only go big with theatre audiences but would also give the readers gripping episodes of the city's historical background.

A Mayor's Motion Picture Com-

mittee was appointed, and the Rothacker Company called in.

With the exception of the producing crew from Chicago the motion picture was essentially a St. Louis affair. Every actor in the cast was a St. Louis citizen. When it came to casting the more important roles the producers were surprised at the number of volunteers who had had real Hollywood or New York studio experience.

Export, Import Buy Rights To Chaplin Comedies

Export & Import Film Company, Inc., have just announced the purchase of the famous twelve Chaplin features for the entire world with the exception of United States and Canada. They will immediately re-issue these comedies and will have brand new prints made up for all territories.

The Chaplin pictures included in the list are: "The Count," "The Floorwalker," "The Rink," "The Fireman," "The Cure," "Easy Street," "The Pawnshop," "Behind the Screen," "The Immigrant," "The Adventurer," "One A.M.," and "The Vagabond."

Weber and North Report Sales of Product

L. Lawrence Weber and Bobby North report the following sales:

Celebrated Players Film Corp. of Chicago, Will Nigh's "Marriage Morals"; B. P. Fineman's "Don't Marry For Money."

F. & R. Film Co. of Minneapolis, Minn., Will Nigh's "Notoriety"; Will Nigh's "Marriage Morals"; B. P. Fineman's "Don't Marry For Money."

Celebrated Players Film Corp. of Milwaukee, Wis., Will Nigh's "Marriage Morals"; B. P. Fineman's "Don't Marry For Money."

Preferred Concludes Chicago Deal

J. L. FRIEDMAN, president of Celebrated Players Film Corporation, in Chicago, has taken over the distribution of Preferred Pictures in the Chicago territory. Mr. Friedman left for Chicago on Saturday after completing negotiations with B. P. Schulberg and J. G. Bachmann of Preferred Pictures Corporation.

Mr. Friedman will immediately enlarge his organization to handle adequately this new product. Among the new members of his sales force will be many from the former Preferred staff in Chicago.

The new contract gives Mr. Friedman the new Preferred Fifteen in addition to the Preferred Eight, and he will at once begin an extensive sales and exploitation campaign for Preferred Pictures in Chicago.

Mary Pickford Engages Special Train

Mary Pickford and 115 members of her company have returned to Los Angeles by special train from San Francisco where they went to make scenes for "Dorothy Vernon of Haddon Hall," which will be the star's next feature.

The work in the Bay City was the first production activity in connection with this forthcoming production and incidentally the most extensive location work Miss Pickford has ever done. The "Dorothy Vernon Special," as the train was called, consisted of ten cars, four loaded with properties and equipments. Several horses specially trained for work in this picture were taken along and in the properties were 250 saddles, 850 Elizabethan costumes, twenty carriages and wagons, and fifty fuse-type rifles, each valued at \$100.

In addition to the special train, there was called into service a motor caravan of seven trucks.

WRINKLES

that show in your "close up"

Every motion picture actress is vitally interested in maintaining the freshness and youthfulness of her face, neck, arms and figure. It means much when the director casts and it means more when the "ghost" walks. It enters into the charm of personality on the screen and that affects your popularity with the public.

Wrinkles, deep lines and hollows are correctable. Not by artificial but scientific methods.

The practical value to humanity of a "plastic art" which makes it possible to turn time backward fifteen years, cannot be measured. To accomplish such results will maintain the earning quality of the actress who depends largely on her appearance.

Science today offers nothing better than the practical methods employed for more than 20 years, by Dr. E. P. Robinson, who may be consulted at 18 West 34th St., Suite 47, New York City. Please note that a personal interview is essential.

Picture Edition for "Green Goddess"

A MOVING picture edition of the novelized version of "The Green Goddess" will be put out immediately by the A. L. Burt Company, New York. Louise Jordan Miln is the author of this treatment based on the play by William Archer. While the photoplay feature produced by Distinctive Pictures Corporation, starring George Arliss, is based on the Archer play itself, the novelized story by Mrs. Miln follows the plot faithfully and deals with all of the characters as they appear in the screen production. The dramatic form of "The Green Goddess" has long been in the book stores. It is published by Alfred A. Knopf.

Halperin Starts Signing "Souvenir" Cast

Victor Hugo Halperin of the Halperin Productions has signed the first of his cast of twenty for his all-star picture, "Souvenir," which he will make at the Hollywood Studios. Percy Marmont, who has scored so heavily in "If Winter Comes," has been engaged to portray the male lead, the favorite singer in the court of the late Czar of Russia. The other members of the cast are still to be secured. Halperin expects to start shooting the middle of this month.

Work Finished on New Davies Feature

Photography has been completed on "Mary of Burgundy," Marion Davies' new feature. The film is now in the hands of the cutter. The new picture was formerly titled "Yolanda" and is a picturization of Charles Major's fifteenth-century romance of that name.

Witwer's "Cain and Mabel" Nearly Completed

Photography on "Cain and Mabel," a picturization of one of H. C. Witwer's fight stories, has been completed by the Cosmopolitan Corporation and is now being prepared for release. E. Mason Hopper directed. Anita Stewart, T. Roy Barnes and Oscar Shaw appear in the featured roles.

Leon Errol With Marion Davies in New Film

Leon Errol, a musical comedy comedian co-starred with Marilyn Miller in "Sally," appears in support of Marion Davies in "Mary of Burgundy," a picturization of Charles Major's historical romance, "Yolanda," being completed at the Cosmopolitan Studios. Robert G. Vignola is directing from the scenario of Luther Reed. Joseph Urban designed the settings.

"Blow Your Own Horn" Is Endorsed

Boards of Trade Approve Picture as Proper Tonic for Better Civic Spirit

BASING the campaign on the spirit of civic progressiveness which unified the activities of thousands of communities, F. B. O. is launching an aggressive and widespread exploitation drive for its production, "Blow Your Own Horn."

Among the prominent boards of commerce which have already endorsed the production is the Association of Commerce of Racine, Wis., the executive director of which is Francis H. Bartlett. Mr. Bartlett recently saw a special review of the picture and immediately requested that it be shown to the public in Racine at the best theatre in town because of its lively spirit.

"'Blow Your Own Horn' will do more to uplift one's civic spirit than any other photoplay I have ever seen," remarked the executive after thoroughly analyzing the entertain-

ment elements of the production.

Hundreds of tie-ups are being effected by F. B. O. with chambers of commerce throughout the country it is claimed. Many are adapting the slogan for at least one week of "Throw Away Your Hammer and Blow Your Own Horn."

"Blow Your Own Horn" was directed by James Horne, director of "The Hottentot" and was based on the play of the same name by Owne Davis. In the cast are Warner Baxter, Ralph Lewis, Derelys Perdue, Eugenie Ford and John Fox, Jr., together with several others.

Other tie-ups are being arranged with automobile clubs and many state highways are being placarded with signs reading "Danger Ahead. Blow Your Own Horn." "Turn to the Right and Blow Your Own Horn." "No Parking Here—Blow Your Own Horn."

"Ponjola" Starts First Run Career

Producer Sam Rork Sees Successful Premiere of Picture in Chicago House

THE screen production of Cynthia Stockley's novel, "Ponjola," which is a current First National release, is proving itself a picture of unusual feminine appeal, according to First National. The author is known throughout the literary world as a "woman's writer," and in "Ponjola," while it is based on virile action and stirring drama which command masculine attention, she presents an interesting study of feminine psychology in the character of the heroine, portrayed in the film by Anna Q. Nilsson. In the story the girl, disguised as a man, journeys to South Africa to save the man she loves from the curse of "Ponjola," a native drink which has wrecked his life.

Sam Rork, producer of the picture for First National, who is now in New York, stopped off at Chicago long enough to witness the opening of the picture in Balaban and Katz's Chicago theatre. Largely because of the popularity of the novel in that city, and the personal following of Miss Nilsson and James Kirkwood, who play the leading roles, the picture opened to crowded houses which continued throughout the week, according to reports received in New York. The large attendance was accounted for partly by the enthusiastic reviews accorded the picture by the Chicago newspaper critics.

The trade paper critics likewise contributed laudatory comments to the praise which has greeted Mr. Rork's production. The Exhibitors Herald said: "The film version of Cynthia Stockley's popular story deserves unstinted praise not alone for the excellent performances of James Kirkwood, Anna Q. Nilsson, Joseph Kilgour and Tully Marshall, but for Donald Crisp's superb direction and the ideal atmosphere with which it is imbued. It is a poignant, gripping tale that lends itself admirably to screen adaptation, and no angle of the story has been over-

looked in transferring it to the screen."

The MOTION PICTURE NEWS wrote: "An unusually interesting best seller becomes in its transference to the screen, an unusually interesting photoplay. It takes on a value which will further increase the circulation of the novel and bring a large patronage to the theatre."

Photography Is Feature of "Maud Muller"

Jack Mackenzie, cameraman on the Renaud Hoffman picturization of "Maud Muller," Harry Busquet's screen version of Whittier's poem, has some wonderful photography in his picture, according to critics who have seen it in the projection room at the Hollywood Studios, where it was made.

Holubar Ready for Battle Scene

ALLEN HOLUBAR who spent the last several weeks in Nashville, Tennessee, preparing to film the opening scenes for "The Human Mill"—his first production for the 1923-1924 Metro program, left for Franklin where he is going to reproduce for the camera the historic Battle of Franklin, one of the outstanding events of the Civil War.

With Mr. Holubar is General Isaac R. Sherwood of Toledo, Ohio, said to be the last surviving Union general who fought at Franklin. General Sherwood is acting as Mr. Holubar's chief advisor in staging the scene.

Hodkinson Prepares Unique Novelty

THE Hodkinson Corporation has prepared an interesting novelty for "Puritan Passions," the Film Guild picturization of Percy Mackaye's "The Scarecrow." A card, postal size, shows Glenn Hunter as Lord Ravensbane, looking into the mirror of truth.

When the card is held to the light, the image of the Scarecrow appears in the glass. This novelty is very popular with the audiences at the Cameo theatre, New York City, where the picture is now being shown. It will prove a most helpful accessory to all exhibitors.

Editorial Praise For "Santa Fe Trail"

The "Observer," of Charlotte, N. C., praises Arrow's serial special, "The Santa Fe Trail," in a recent editorial.

The editorial says in part:

"Motion picture producers are fast coming into appreciation of what the people are demanding. The frivolities of the screen are being weeded out and the productions are running to the historical and educational. In the Ottoway, last week, there was begun a historical story of the blazing of the Santa Fe Trail, in which the hardships of the pioneers are depicted and in which the progressive development of the country will be staged. It proves a fine school of instruction."

"Virginian" Has First Showing in Dayton

Owen Wister's story, "The Virginian" which has been filmed for Preferred Pictures by Tom Forman, was given its first public exhibition this week at the Columbia theatre, Dayton, Ohio.

The Dayton Journal said, "Owen Wister's story, 'The Virginian' in its screen form was presented for the first time on a commercial screen Sunday at the Columbia before a packed house. To our mind, it is one of the very superior cinemas of the season—or for two seasons. By dint of deft handling, it succeeded in forcing its point."

"Kenneth Harlan who portrays the name role, seems to be the embodiment of the popular notion of his part."

McDonald Is Concluding "Misunderstood"

J. K. McDonald has started the final week on his Booth Tarkington story, "Misunderstood," at the Hollywood Studios and expects to have this First National release in the editing room in a short time. William Beaudine is directing an all-star cast including Ben Alexander as Penrod, Irene Rich, Henry B. Walthall and Rockcliffe Fallowes.

NEW THEATRE

CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT

TECHNICAL EDITOR

Simple Method for Making Cut-Outs

Inexpensive and Quickly Constructed Feature Great Aid in Advertising Pictures

By CHARLES SIMPSON

IT is nothing like as hard to make a cut-out as you would think it is. On the contrary, it is comparatively easy when you do the work in the right manner, and with a little practice, a boy can make even the more or less elaborate ones. And when it is taken into consideration that cut-outs can be made the means of adding many dollars to the box office by attracting the attention of people who would not otherwise be attracted, and not being costly, they should be used more frequently in exploiting the special features.

Few Tools Required

Only a few tools are required to make a cut-out and most of them can be found in daily use around the average theatre. The tools consist of two large-size paste brushes, a bucket in which to mix glue, a sharp knife, a hammer and a saw. While an ordinary pocket knife, if it has a small blade, will do on small jobs. It is better to use what is known as a cobbler's skiving knife which can be purchased from any hardware store at from fifty cents to one dollar each. This knife has a strong blade which comes down to a sharp point and the blade is not as likely to break when in use, as is that of a pocket knife.

Although a scroll saw has been recommended to some extent for cutting out the figures, it has not proven as satisfactory as a knife. You can not only cut out the figures much quicker with a knife, but you also save a great deal of extra cutting that is necessary when using a scroll saw. The edges of the cut-out, too, are much cleaner when cut with a knife and are not as likely to require being smoothed off with sand-paper.

A very satisfactory base for a one-sheet cut-out can be made of either four- or six-ply theatrical poster cardboard. The latter is preferable, but either kind can be purchased from wholesale paper dealers at from \$6.50 to \$10.00 per hundred sheets. It is 28 by 44 inches in size and can be had in either white or colors, the colored being more expensive. If there is no wholesale paper dealer convenient to you, it is probable that you can obtain some of this cardboard from either a window dresser in a department store or a sign painter, as it is extensively used for show card work.

Regular billposter's paste will not do to mount the poster on the cardboard, as it sticks it on in spots and not uniformly over the entire surface. In its place, use drostine.

Inexpensive Advertising

THE article presented on this page is the first of a series on exploitation, particularly on cut-outs, by Charles Simpson.

Mr. Simpson was for several years an exhibitor in the South, where he gained a thorough knowledge of practical showmanship and has since put this knowledge to practical use as an exploiter for Universal in the Southern Territory and as Exploitation Editor of a Motion Picture trade publication. Mr. Simpson understands the Exhibitor's problem from every angle.

Through these articles is afforded an excellent opportunity for Exhibitors to acquaint themselves with the methods and advantages of cut-outs. As an inexpensive advertising feature, cut-outs have no equal.

a powdered glue which is handled by all paint and hardware stores. This glue is mixed in cold water to the consistency of thin syrup, and should be thoroughly stirred while being mixed so that all lumps will be dissolved. It costs from five to seven cents a

pound, and one pound will make enough glue to mount about fifty-one sheets. After being mixed, it keeps indefinitely.

To mount the poster, spread a thin coat of glue on the cardboard, not on the poster, with one of the brushes. Be sure to cover the cardboard thoroughly, especially where the edges of the cut-out will be, then let the cardboard stand for three or four minutes in order for the glue to set.

The simplest way of putting the poster on so that it will be free from wrinkles and air bubbles, is to first roll it up the long way leaving about three or four inches at the end exposed. Hold the roll of poster above the cardboard, carefully smooth on this exposed portion, using the dry brush. Gradually unroll the poster, brushing it on the cardboard as you unroll with slightly circular strokes from the center to the edge. Each new stroke of the brush should overlap the former one so as to keep it from wrinkling or air bubbles forming. Should one or the other start, pull the poster back beyond where it is and work it out.

This method will probably be a little awkward the first two or three times, but after that you can "daub" them on quicker than it takes to tell you how. Be sure, however, not to get any glue on the dry brush, as it will stain and discolor the poster making a splotchy looking job.

After mounting, lay the cardboard down perfectly flat in order for the glue to dry thoroughly, which will take from eighteen to twenty-four hours. Unless it is dry, the poster is likely to be torn or damaged when the figures are being cut out.

Method to Cut Out Figures

To cut out the figures, place the cardboard on a table or bench that is high enough for you to work at conveniently. This table or bench should be of sufficient width and length so that the cardboard will not hang over the edges. If there are cracks in the top of it where the boards fit together, place the cardboard so that you will cut across these cracks and not parallel with them. In this way you will avoid all danger of the knife slipping through a crack while cutting and the handle tearing a hole in the cut-out.

It is best to start cutting at the top of the figure nearest you (see figure 1). First, go over its outlines with the knife, not cutting deeply but just enough to be a sort of a guide for the knife blade. Do not hold the knife straight up and down, but incline

(Continued on next page)



Figure 1

it in the direction you are drawing it, so that the edge and not the point will do the cutting. It will cut easier by holding it in this manner, and should you strike an imperfection in the cardboard, it will be cut and not torn out as it would if you were using the point.

When you have outlined the figures, then start at X in the illustration and cut about half way to Y. When this is cut all of the way through, then start at Y and cut back to the point where you stopped. Again starting at Y, cut to Z. You will note there is a sharp corner and not a curve at Y, so it is best when you come to a corner like this, to cut from that point and not towards it. The surplus cardboard will then come out leaving a sharp, clean corner.

From Z follow the outlines of the figure to the white margin on the poster, then cut this white margin off on down to the bottom. This will complete the cutting on the right side.

On the left side, start at A, and cut to B, and then from B over to X. Then, start again at A and cut almost to C. In cutting across the tops of the heads, which is from A to C, it is not necessary to make an indentation where the hair is parted. Small places like these are not of enough importance to go to the trouble of cutting out, as the background will take care of them.

There is another right angle or sharp corner at C, so start there and cut back to the point where you stopped. D is also at a sharp corner, so in cutting from C to D, make your cut about half-way, then start at D and cut back.

Starting again at D, follow the outline of the hand, rounding it off into the back, and then on down to the bottom of the poster trimming off the white margin as you did on the left side. Then cut the white margin off the bottom of the poster and the cutting is completed.

When you remove the surplus cardboard, you will find the cut-out has clean, smooth edges if the knife was sharp and you have cut entirely through the cardboard. Should

Bracing the Cut-Out

there be any rough or ragged places, however, take a piece of medium to fine grain sandpaper, and dress these places off.

The next step is to brace the cut-out by tacking wooden strips to the back so that it will be rigid and not curl up from the center (see figure 2). Ordinary building laths will answer for this purpose and they are about the cheapest things you can get. Instead of

nails, use billposter's tacks, and tack the cut-out to the laths not the laths to the cut-out. Place the tacks in the colored portions of the picture as much as possible, as they will not be so noticeable there as when placed in the white part.

Positioning Laths

Tack the laths close to the outer edges so as to form a sort of frame around the cut-out. Where one part of the cut-out is comparatively straight, as is the one illustrated, run the lath from the bottom to the top in a solid piece, then on the other side, tack a piece from the bottom up to the point where the cut begins. Across the top and the bottom, at this point, tack pieces so as to form a square or rectangle. Then, from where the cut begins, tack a piece as close to the edge as possible that will reach from this top cross piece to the top of the cut-out.

If these two side braces do not come together at the top of the cut-out, fit a cross piece in between them. This piece should be

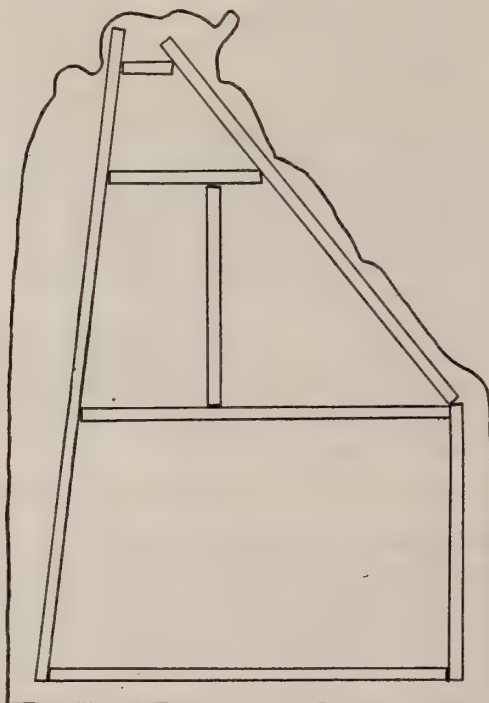
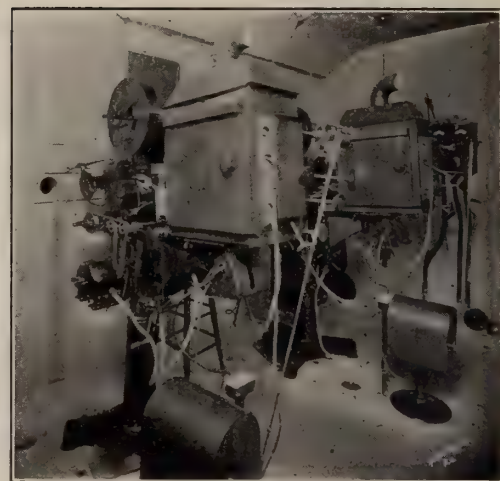


Figure 2

fitted tightly so as to brace the extreme top. Then, come down about one-third of the distance between this top piece and the top piece at the bottom and tack another cross piece on. This cross brace should also fit very



Projection room of the Osage theatre, Kansas City, Mo., which is fully equipped to give satisfaction in picture presentation. The equipment includes two Simplex projectors

snugly between the two outer braces as a small cut-out is inclined to warp at this point.

The last brace should start at about the center of the top piece at the bottom and reach to this lower cross piece at the top. Fit it in snugly, and at the point where it joins the upper cross piece, fasten one end of a lath that is long enough to act as a leg with which to keep the cut-out from falling back. Fasten this lath on with a small hinge so that it can be pulled out. A hinge for this purpose will cost about five cents.

Advantage of Shellac

While the cut-out can be used in its present shape, its appearance can be improved on tremendously, by painting it with white shellac. The shellac will give the cut-out a glossy finish that seems to bring out the colors in the poster, and at the same time, it tends to hide any little imperfections and covers up the tack heads so they are not quite so noticeable. It will also make the cut-out water-proof so that it will not be damaged should it get wet.

The shellac can be obtained from either a paint or hardware store and costs about twenty-five cents a can. One of these cans contains enough for painting thirty or forty one-sheets. Apply the shellac with a three- or four-inch varnish brush, and when not in use, keep it tightly closed. It thickens when exposed to air, and should it become too thick, add a little painters' alcohol to it which will thin it to its proper consistency.

A one-sheet cut-out made along these lines is an attractive piece of advertising that will cost about thirty-five cents complete, if not a little less. As stated at the beginning, it does not require any skill to make them—simply a little practice—and if an exhibitor hasn't the time to make them, a boy can soon learn to make the most elaborate kind.

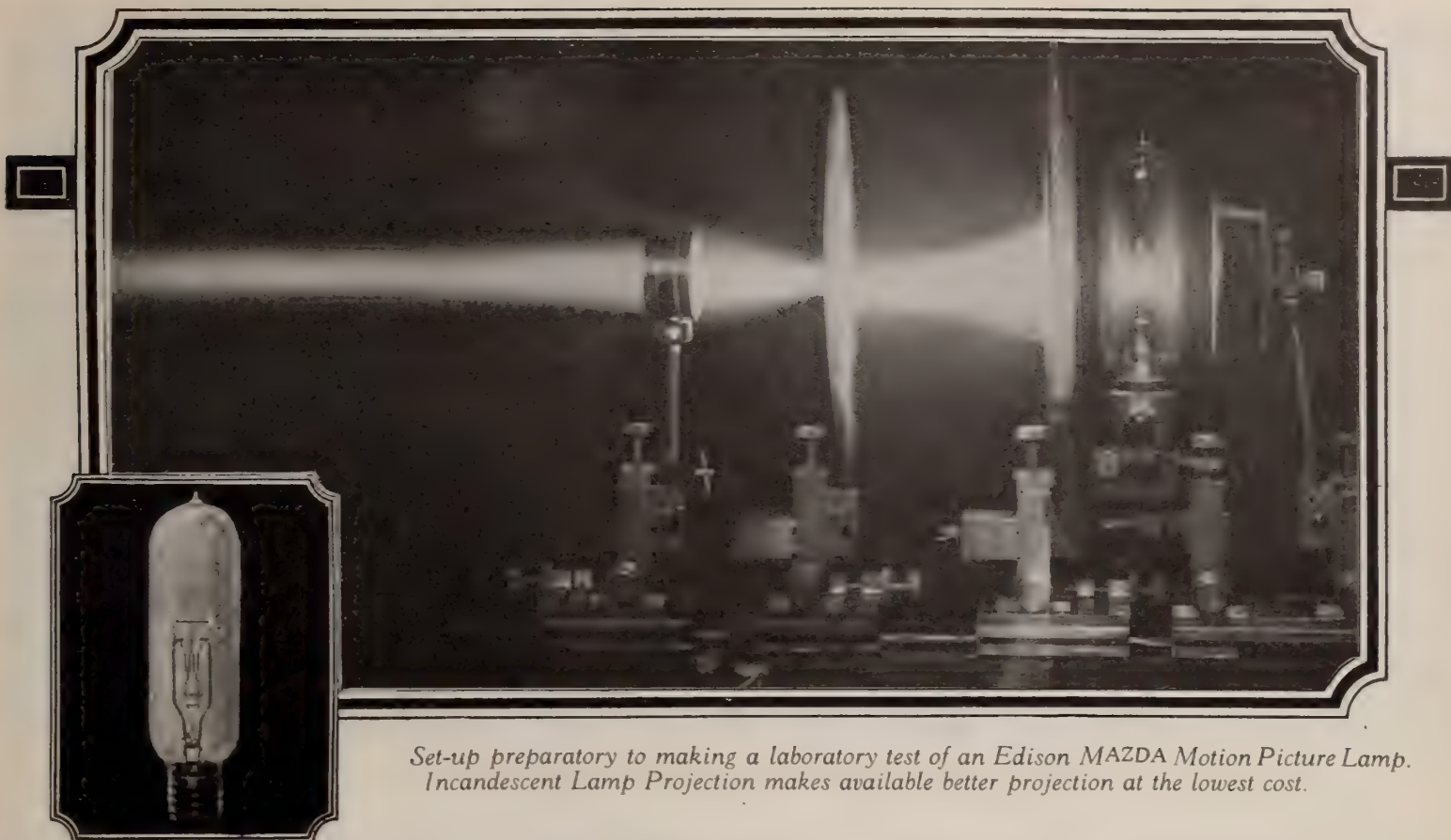
The exhibitor who cannot afford to spend very much in putting over a special feature will not go amiss if he puts this money in cut-outs. After many tests, their value as an advertising medium has been proven beyond dispute, and they are being used more and more by the largest advertisers in the world, as they know they get good results from them.

The next time you play a special feature, make some of these one-sheet cut-outs and spot them in different places, especially those that are frequented by women. Being small and very attractive, you can get them in

(Continued on page 2160)



Exterior of the Osage theatre, Kansas City, Mo., which embodies an extremely plain design of architecture

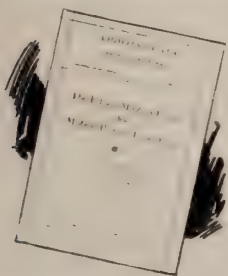


Set-up preparatory to making a laboratory test of an Edison MAZDA Motion Picture Lamp. Incandescent Lamp Projection makes available better projection at the lowest cost.

The 900 watt Edison MAZDA Motion Picture Lamp

Scientific Research—and You

A USEFUL BULLETIN



Containing much valuable information on projection. Send your name and address for a free copy.

THERE is no apparatus or light source available for motion picture projection that surpasses Incandescent Lamp Projection in economy of operation or quality and dependability of screen illumination.

This broad statement of facts has only been made possible thru years of constant experimental and research work. In harmony with this age of scientific advancement, the untiring efforts of our engineers have resulted in a light source for motion picture projection far in advance of those most commonly used in the recent past.

It is not remarkable that a mode of projection which lowers operating costs more than fifty per cent, greatly improves the quality of light on the screen, provides an even screen illumination with an absolutely flickerless light source

along with ideal working conditions for the Projectionists, should rapidly become the accepted standard for projection in this country.

Yet with all these advantages now available thru the use of General Electric Incandescent Lamp Projection Apparatus and Edison MAZDA Motion Picture Lamps, even greater achievements are predicted for the future. Our constant experimenting and research gives that assurance.

Recommendations for any installations for Incandescent Lamp Projection will gladly be furnished gratis if inquiries are addressed to our Lighting Service Dept., Edison Lamp Works, Harrison, N. J.

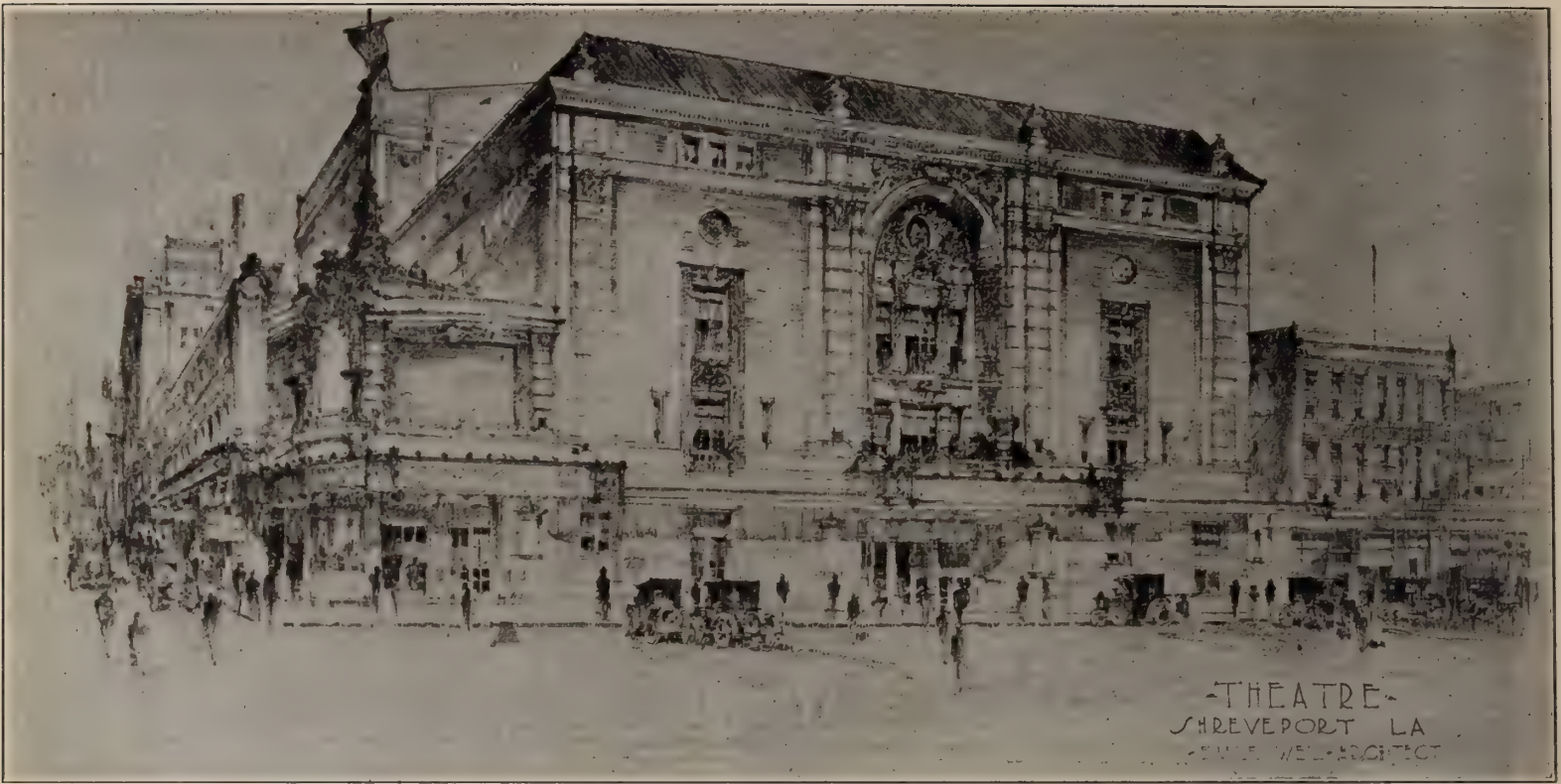
There is a supply dealer in your district carrying Edison MAZDA Lamps and General Electric apparatus.

EDISON

MAZDA LAMPS



EDISON LAMP WORKS OF GENERAL ELECTRIC COMPANY



Architect's drawing of one of the new theatres now under construction at Shreveport, La., by the Saenger Amusement Co., Inc. This magnificent house is one of the several now being built by that company

San Francisco "Cameo" Is Replica of New York House

THE new Cameo theatre, San Francisco, just opened, is considered one of the most attractive theatres on the Pacific Coast in point of harmonious decoration and it represents an outlay close to \$100,000. M. H. Newman, Western general manager for the Universal Theatres, has been given much praise by both authorities and patrons for the manner in which he changed the old Frivoli theatre into a first-class house. Only the four walls of the Frivoli are left.

"It cost about \$100,000 to do it," said Newman, "but we want to give the public the best, not only in pictures, but in seats, house attractions, and in general layout. It pays. That is also the reason we added one of Wurlitzer's latest and finest makes of organ which cost \$25,000, but as we figure good musicians can do their best on the best kind of instruments, we obtained the best."

The design chosen for the theatre proper is after the famous Cameo in New York. Pink and gold are the general colors and on the entrance walls are painted beautiful pictures representing charm and gardens of amusements. The paintings represent the idea of the managers, that the Cameo shall also be a garden of amusement.

While very few pillars are on the main floor none of the thousand for whom high-class wide leather chairs are provided can help but see the screen because they were so arranged that all could see, no matter if the seats were in front, in the middle, on the sides, in back or any part of the balcony.

The outside entrance is large enough to accommodate the many who at certain times will be forced to stand in line, and long enough to add on the sides the present and future attractions. The inside approach is well carpeted and in several sections are flowers and plants.

The stairs leading to the mezzanine floors

and balcony also are heavily carpeted and the sides covered with heavy silk. On the mezzanine floors are spacious rest rooms for men and women, and drinking fountains are provided in several sections of the house.

The lighting effect of the "Cameo" has been particularly well worked out, so that the patrons shall continually have plenty of light, not only to find their seats, but also to find any thing they may have dropped. No matter how efficient the lighting system is, it will in no way spoil the picture's effect, as that has been taken care of. The heating and ventilating systems controlled by steam, fans, etc., are all of the latest and best grades. In fact, the ambition of the house managers is to give the best in everything. "This includes," added one of the managers, "the exits arrangements. In fact conditions are so arranged that in case of necessity the entire house can be emptied in three to four minutes."—Gross.



Ladies room, Crandalls Ambassador theatre, Washington, D. C.

Non-Theatrical Picture Service Co. Opens

The Non-Theatrical Picture Service Company 565 Fifth Avenue, New York, announces the opening of their business to be conducted under the Robt. W. Priest (copyrighted) plan for the sale of Simplex Projector, Fire-Proof Projection Booths, Standard Theatre Screens and the distribution of educational motion pictures, photoplays and comedies exclusively to non-theatrical users. The personnel of the company is Robert W. Priest, President; H. H. Cudmore, General Sales Manager; James R. Cameron, Projection Engineer and George C. Beach, Chairman of the Board.

Improvements Continue

Announcement is made of a change in management of the Columbia theatre, Bristol, Tenn., which brings Leo G. Garner to that city from Washington, D. C., as manager. Mr. Garner will continue the improvements which have been started at the theatre.

The new Wurlitzer Organ which was ordered some time ago has now been received and is being installed by an expert from the factories in Cincinnati. The organ will be unlike any other in that town in that although the console of the organ will be in the pit at the foot of the stage, the pipes for each instrument of the organ will be in separate places. Some will be near the ceiling, on the stage and others will be in the boxes near the stage.

The new leather upholstered opera chairs are in transit and painters have started work on the inside of the theatre.

New Lexington Opens

Recently, the inhabitants of Lexington, North Carolina, witnessed the inaugural performance of the new Lexington theatre, which is an addition to the permanent beauties of the vicinity.

Columbia Projector Carbons

produce a silent, steady,
brilliant, dependable light

*Whether you are operating
on DC or AC*

—at high amperage or low
amperage

—at high intensity or low
intensity

there's a Columbia Trim for
your operating conditions

—*inquiries cheerfully answered
with full information*



NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio San Francisco, Cal.

National Anti-Misframe League Forum

SIMPLIFIED ELECTRICITY for PROJECTIONISTS

Alternating Current Machinery

Lesson VII—Part VIII

Induction Motors



HE induction motor is the type most commonly used on alternating current circuits for power work. This, of course, refers to the polyphase type since the single phase motor is not self-starting unless specially constructed. Even then, due to its low starting torque, it is only in fractional horsepower sizes.

The squirrel cage induction motor, discussed last week, is used wherever it is possible to do so since it is extremely rugged and has no sliding parts, such commutators or slip-rings, to get out of order. It has the disadvantage, through having a low starting torque. As a matter of fact, it requires roughly 5 times full load current to give approximately 2 times full load torque. It is essentially a constant speed motor since the *slip* (difference between full load and no load speed) is about 4 or 5 per cent.

Wound Rotor Motor

The low starting torque of the squirrel cage type, is explained as follows:

The *revolving field* of the stator winding induces alternating voltages in the copper bars of rotor and since these heavy bars are all short-circuited at each end, alternating currents flow through rotor winding, as this is called. The frequency of these induced currents is necessarily the same as that of the voltage which induces them.

Now the *resistance* of large rotor bars is so low that it is practically negligible, but the *reactance* due to the high *frequency* of the currents in the rotor is high so that the current in rotor bars *lags* far behind (nearly 90 degrees) the magnetizing current in the stator winding.

This being so, the *revolving poles* of the stator winding are always far in advance of the rotor conductors in which they are inducing the current. For this reason part of the conductors which have current induced in them by the north pole instead of being acted on by the force of that pole, are far enough behind to come under the influence of the following pole which is a south one. Now this south pole is also inducing current in a group of conductors, part of which are opposite the pole and the rest of which are lagging behind as in the case of the north pole just mentioned.

The result is that there are two sets of conductors under each north and south pole and the current in each group is *opposite* to that of the other. Now we know that a conductor carrying current in a magnetic field is acted on by a force which tends to move the conductor in a certain direction. As a result these two groups of conductors opposite each pole tend to move in *opposite* directions and so tend to buck, or neutralize, each other. One group, however, is stronger than the other so that the rotor rotates as a motor.

Resistance in Rotor Bars

The strength of this rotative effort commonly called torque is not as great as it would be if the current in the rotor bars did not lag behind the revolving poles. In order to cut down this angle of lag and so bring as many as possible of the conductors carrying current in one direction under the proper poles, thus increasing their turning effort, resistance is placed in series with the conductors.

The effect of placing resistance in series with the rotor bars is to bring the current in the conductor more nearly in phase with the voltage. It will be recalled that in a circuit containing pure reactance the current lags the voltage by 90 electrical degrees and in a circuit containing nothing but resistance the current is in phase with the voltage and the angle of lag is, therefore, zero.

In a circuit containing both resistance and reactance, however, the lag is somewhere between 0 degrees and 90 degrees depending upon the proportion of resistance and reactance. The more resistance in the circuit the smaller will be the angle of lag and in the case of the rotor just described, the greater will be the torque.

After the motor is once up to speed, the torque is sufficient to take care of the load and since resistance in any circuit represents a waste of power, it is advisable to cut this resistance out of the circuit.

One method of accomplishing this is shown in Fig. 129. Since it is practically impossible to temporarily connect a resistance in series with each individual bar, they are arranged in *three* groups and each of these groups is then connected to a slip-ring on one end of the shaft. The opposite ends of all the bars remain short-circuited. As the motor comes up to speed the resistances are

slowly cut out, the bars are again short-circuited and the motor runs as a squirrel-cage motor.

Practically the same effect can be obtained by making one of the connectors of high resistance metal as shown in Fig. 130. This method has the disadvantage of having the resistance permanently connected in the rotor circuit and thus makes the motor operate at a lower efficiency.

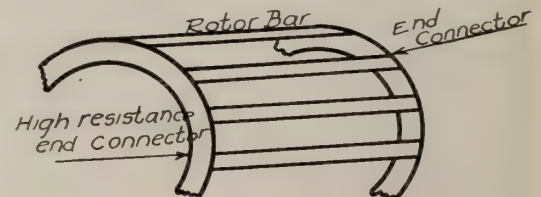


Figure 130

By the use of resistance full load starting torque is developed with full load current whereas in the case of the squirrel-cage type approximately 5 times full load current to develop two times full load torque.

From the M. P. E. D. Bulletin

On October 15th at the Fontemelle Hotel, Omaha, Nebr., distributors and dealers of the M. P. E. D. together with prospects of Chicago, Detroit, Milwaukee, Minneapolis, St. Louis, Kansas City, Denver, Indianapolis and Omaha met to discuss methods, policies and plans.

Distributors and dealer members from Detroit, Cleveland, Buffalo, Pittsburgh, Charleston, Columbus, Cincinnati and Indianapolis are planning to hold a Zone Meeting at Columbus, Ohio, on October 29th. These Zone Meetings will be of great benefit to the members as many problems, kinks, etc., will be ironed out.

January 10th, 11th and 12th, 1924, have been set down as the time for the semi-annual meeting of the Association of Motion Picture Equipment Dealers of America.

The Hotel Morrison was the scene of activity on Friday evening, September 28th, for the Associate and Active members of the Association located in Chicago. The Chicago Group, consisting of six firms represented by Carl H. Fulton, Fulco Sales Co.; B. A. Benson, Amusement Supply Co.; H. A. R. Dutton and G. A. Lincoln, Exhibitors Supply Co.; B. Pearlman, Capitol Merchandise Co.; S. S. Behrend, Movie Supply Co., and J. M. Bernstein, Monarch Theatre Supply Co. agreed that if the Active members found this weekly meeting idea a good one, the associate members might want to share in the benefits accruing from them.

OHIO

Lorain—Architect F. J. McFadden, 543 Broadway, is drawing plans for a three-story and basement, 75 x 134, \$150,000 motion picture and vaudeville theatre, site not yet selected, for L. G. Brady, 195 William St., New York City.
New Philadelphia—Architect C. J. Marr, N. Broadway, finishing plans for a four-story and basement, 60 x 264, \$250,000 theatre and office building on W. High St. for the New Philadelphia Amuse. Co., A. B. Abel, Mgr., construction brick. Architect to take bids in October.

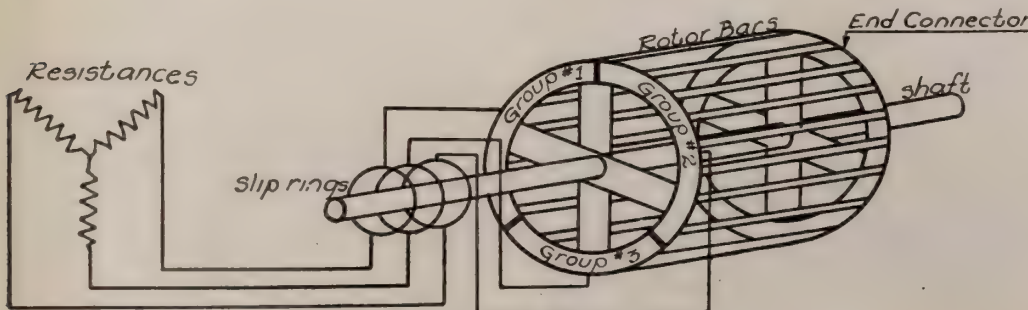


Figure 129

EASTMAN POSITIVE FILM

To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in *black* letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



The Saenger theatre, Pine Bluff, Ark., now being built by the Saenger Amusement Co., Inc., New Orleans, La. This company has several magnificent structures under way

Theatre Supply Dealer Shows Something New in Projection

LEO Dwyer, manager of The Theatre Supply Company, Cleveland, Ohio, working in connection with the Elcar Motor Sales Co., of Cleveland, put on a very novel advertising stunt which created many comments for the Elcar Automobile.

A large captive balloon which was specially built by the Goodyear Tire & Rubber Company, of Akron, Ohio, was flown from the top of the Elcar Building at 66th Street and Euclid Avenue, Cleveland, which is a nine-story structure, and the balloon was suspended about 350 feet in the air above the building by means of a flexible cable and large winch regulating the height up or down.

The balloon was pear shaped and the small end was held out by means of a special parachute arrangement. During the day, the balloon has a large banner on one end and both sides with the wording "Elcar" which makes it an excellent ad during the daytime and as the balloon was coated with a metallic silver surface, it made it excellent to project rays of light on it at night.

Special Equipment Used for Lighting

Dwyer equipped a special spot light and stand consisting of a Powers G. E. High Intensity 100 ampere lamp with special tilting device, making it possible to shoot the rays of light almost directly straight into the air, or in other words, to follow the balloon whichever way the air currents might carry it. The Powers G. E. Lamp was also equipped with a special high powered Stereopticon Lens and his operators projected advertising slides on this balloon 300 feet from the lamp, also throwing various tinted colors on the balloon. The interesting feature, however, was that of projecting slides on a captive balloon at such a long distance. Two A.C. to D.C. G. E. Motor Generators were used to transform the A.C. current into D.C. and Mr. Dwyer stated

that if anyone in other parts of the country were interested in such an attraction, he would be glad to give them all the data he could.

New National Reopened

The new National theatre, Washington, D. C., recently had its formal reopening after being remodeled to such a degree that everything is new but the site. Interesting to builders of motion picture theatres is the plan followed in this home of the spoken word. Edward G. Unitt, of the Unitt studios, New York, had general supervision over the interior decorative scheme, the murals, hangings, etc. A thousand yards of figured tapestry were used as a covering for the special "akoustikos" felt lining the walls and was woven by Arnold, Constable Company of New York. The gold-bordered curtain is of opera-blue velvet, as are the box draperies, the curtains concealing the orchestra pit, the valances for the main entrances, the exits, balcony and parquet railings. Wall-bracket lights of the candelabra pattern in gold and opera blue harmonize with the prevailing motif of the decorative scheme in the manner of the Italian Renaissance, while the carpets are taupe in shade.

The theatre is absolutely fireproof. The six-ton steel curtain, requiring eight seconds to lower, conforming to specifications of the U. S. Bureau of Standards, is based on the latest rulings of the District Commissioners. The street level marquise is in the form of a paneled copper portico, extending twenty-five feet in each direction from the entrance, which furnishes access to the orchestra and two balconies. A mezzanine lounge, back of the balcony, and overlooking Pennsylvania Avenue, is a great between-act attraction. The other usual features, ladies' lounge, smoke lounge, lobby 'phone booths, etc., are provided.—Knappen.

Activities in the Far West

C. C. Neuman, proprietor of the Strand and Crystal theatres, Sturgis, Mich., purchased the building housing the Crystal theatre from Walt Bros. Mr. Neuman will erect a modern picture theatre on the site at an early date.

A new picture theatre, to represent an investment of nearly \$200,000, will be erected at Sterling, Ill., this winter, by G. Geenough. The policy will be pictures and the theatre will be strictly modern in every respect. Work will be started at an early date.

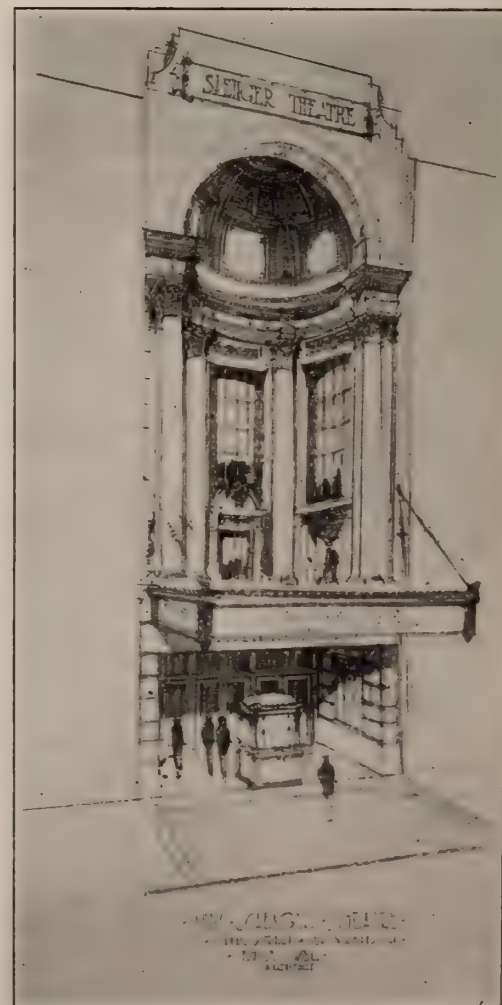
Two of the very latest type Simplex machines have recently been installed at the new Rex theatre at Wewoka, Okla. The building has been completely remodeled into a first-class picture house.

The new Victoria theatre, which is now under construction in Sapulpa, Okla., will be ready to open its doors about November 1. The very best and latest in equipment is now being installed.

The Southern Theatrical Corp. is erecting a modern theatre at Dallas, Texas, to cost about \$100,000 or more. This new house will seat 1,250 people. Theatre will be soon completed and ready to open.—Trout.

CONNECTICUT

New Haven—Architect R. W. Foote, 185 Church St., drawing plans for a one story, 46 x 144, \$50,000 theatre on 754-6 Congress St. for H. W. Endowe, 744 Congress St. Structure to be of brick.



Architect's drawing of the exterior of the new Saenger theatre which is claimed will be the largest theatre in the south, being constructed by the Saenger Amusement Co., Inc., New Orleans, La.



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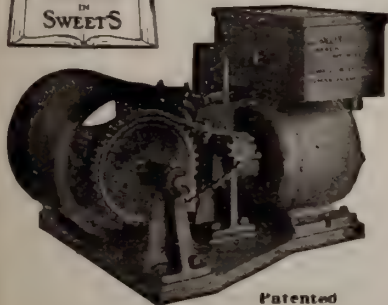
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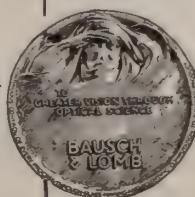
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(Continued from page 2158)

windows and other places where you could not possibly get a plain window card. And an attractive cut-out will generally be placed where it can be seen, and not behind a pile of other stuff, which is usually the fate of a window card.

"Hard-boiled" merchants who will not permit a window card to be placed in their windows, will sometimes fall for these cut-outs, as they realize how much attention they will attract, and tie-up with you on a window display. These displays are always very valuable, too, as they increase the receipts at the box office, which is the thing that counts, at a very nominal cost.

"Metropolitan" Nearing Completion

The new theatre being erected by Samuel H. Levin in Union Street, between Buchanan and Webster, San Francisco, is to be called the Metropolitan. With the completion of this house San Francisco will add to its imposing array of beautiful theatres another picture house of distinction and the Golden Gate district acquires a new business center near the site of the Panama-Pacific International Exposition. Construction commenced about two months ago and is going forward rapidly, the opening of the theatre being planned for the end of the present year. The house is to be of the old Spanish castle type of architecture, the exterior in finish and embellishments of rough stucco and the interior furnishings and fittings retaining the atmosphere of an old castle. This, combined with the practical touches of modernism so necessary to the present-day theatre, should effect a pleasing and exquisite environment. The seats, approximately 1,600, will be all on one floor. Gradual inclines lead to all portions of the raised section.—Gross.



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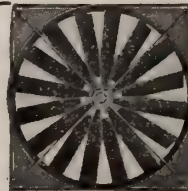
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J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Here and There

"What Next?" is the title of George K. Arthur's second picture at Universal, under direction of Hy Mayer.

Conway Tearle after vacationing at Lake Arrowhead, has begun work in "The Next Corner," a Paramount picture.

Harry Langdon has been loaned by Principal Pictures to Mack Sennett to enact the featured part in "Look Pleasant," under Roy del Ruth's direction.

Mabel Normand is preparing to return to the Sennett lot for the production of "Mary Anne."

The life and habits of the doodlebug will be shown in the fifth of the "Secrets of Life" series being produced by Louis Tolhurst for Principal Pictures.

Prior to departing for New York M. C. Levee announced the engagement of Owen Moore to appear in Maurice Tourneur's next production for First National, "Torment."

Spottiswoode Aitken is to play one of the big roles in the Fred Kusse production to follow "Superstition." Martha Marshall will be leading woman.

First National

Colleen Moore has been made Godmother of the Ninety-First Division and is in San Francisco at the convention of the American Legion.

M. C. Levee is expected to remain in New York for about six weeks in conference with home office executives.

Herds of cattle, approximating a quarter of a million in number, have been driven from the Grand Canyon, Flagstaff, Ariz., and Columbus, N. M., to amalgamate for

a great drive for scenes in "Sundown," a story depicting the passing of the West. Earl Hudson, production chief, is supervising. He also wrote the story.

Frank Lloyd, now editing "Black Oxen," will next do "The Sea Hawk."

Harry Hoyt has been assigned to film "The Woman on the Jury." Mary O'Hara wrote the continuity. Production will start in a few days.

George Marion, after completing work in Thomas Ince's "Anna Christie," has returned to New York.

Goldwyn

Eric Von Stroheim, barred from all visitors and telephone calls and even eating his meals in a tiny cutting room, is living in a world of his own while cutting and editing "Greed." Eighteen hours a day is his working schedule.

A rumor on the Goldwyn lot has Elinor Glyn about to become an independent producer and director. In the event she does, she will finance and write her own stories, and supervise the direction.

Work is being rushed on "Nellie, the Beautiful Cloak Model" in order that Claire Windsor, playing the title role, may finish in time to accompany a troupe to Algiers.

Helene Chadwick, who has been appearing in the John M. Stahl production for Mayer, "Why Men Leave Home," is back at the Goldwyn studio where she is under contract.

Carey Wilson, associate editor, has purchased a home in Hollywood.

Universal

"Backmail" has been completed by King Baggott. Ruth Clif-

ford, Niles Welsh, Charles Clary, Hayden Stevenson, Herbert Fortier, William E. Lawrence, Arthur Howard, Joseph North, Emily Fitzroy, Jane Starr, Carl Stockdale, Mary Kersch and John Merkyl played the principal roles.

Jess Robbins has completed the third of the Baby Peggy Universal-Jewel specials, "The Right to Love."

A Western feature, "Gold Digger Jones," in which Meriwyn Thayer and Bob Reeves are featured, has been finished by Nat Ross.

Virginia Valli will be starred in "The Signal Tower" next, with Rockliffe Fellows and Wallace Beery in important roles. J. Farrell McDonald, James O. Barrows, Dot Farley and Frankie Darro have other principal roles.

Harry Pollard has about completed "The Spice of Life," written by Byron Morgan with the original title "There he Goes." Reginald Denny is starred with Laura La Plante in the leading feminine role.

Editing of "The Storm Daughter," the special directed by George Archainbaud with Priscilla Dean starred, has been completed.

An experiment in production will be seen in the production of "Innocent." Perley Poore Sheehan wrote it, and is to direct it. Each member of the cast will create his or her own role. Each member, so far as possible, will be a college graduate—but it is far from a "highbrow" story, the characters in fact being elemental, representing mountain folk from the Alabama hills. The cast include Ed. Kennedy, Gladys Hulette, Howard Truesdale.

A new Stan Laurel comedy has

been started, the story being of "after-the-war" type. In the supporting cast are Jimmy Finlayson, Ena Gregory, Mae Laurel, Eddie Baker and William Gillespie. George Jenks is directing.

Will Rogers is busy on a new cowboy comedy. Jaw Howe is directing and Marie Mosquino is opposite Rogers.

The Hal Roach "Dippy-Do-Dads" are hard at it on another production, the clever monkeys enacting a crook story in a metropolitan hotel setting.

Another "Our Gang" comedy has been completed by Director Robert McGowan and shipped East to Pathe.

Paramount

Work of cutting in the final titles for Cecil B. De Mille's "Ten Commandments" has about been completed by Anne Bauchens.

A terrific sandstorm, following close upon a cloudburst, has held up production of Zane Grey's "Heritage of the Desert," according to a telegram from Irvin Willat received by Charles F. Eyton, general manager of the studios. The company is in Southern Utah on location.

George Melford's "Flaming Barriers" company also was held up for two days by impassable roads caused by heavy rains, while working in the mountains near Sonora, Cal.

Since so many of the actors taking Parisian Apache roles in Pola Negri's picture "My Man" are French, Herbert Brenon spent the past week directing in the French language.

William de Mille has passed the half way point in his production of "Everyday Love."



MAKING MERCANTILE HOOK-UPS WORK IN THE LOBBY IN "ENEMIES OF WOMEN" DISPLAY

Manager F. J. Miller of the Modjeska theatre, Augusta, Ga., moved his mercantile tie-up material right into his lobby on "Enemies of Women" (Cosmopolitan), making it work for both himself and the dealer

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva.....	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib.....	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?.....	Special Cast	Preferred Pict.	6 reels	Mar. 17
Bolted Door, The.....	Frank Mayo	Universal	5 reels	Mar. 3
Brass.....	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills.....	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?.....	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy.....	Jackie Coogan	First National	6 reels	Mar. 17
Down to Sea in Ships.....	McKee Courtot	Hodkinson	8 reels	Dec. 2
Driven.....	Special Cast	Universal	6 reels	Dec. 9
Flames of Passion.....	Larkin-Stonehouse	Independent Pict.	5 reels	Jan. 20
Fourth Musketeer, The.....	Johnnie Walker	Film Book. Offices	6 reels	Mar. 31
Gallop'n' Through.....	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon.....	Bebe Daniels	Paramount	7 reels	Apr. 14
Jood-By Girls.....	William Russell	Fox	5 reels	Mar. 24
Jossip.....	Gladys Walton	Universal	5 reels	Mar. 10
Her Accidental Husband.....	Special Cast	C. B. C-S. R.	6 reels	
High Speed Lee.....	Reed Howes	Arrow	5 reels	
in the Devil's Bowl.....	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships.....	Nilsson-Sills	First National	7 reels	Mar. 24
's Divorce a Failure?.....	Leah Baird	Asso. Exhib.	6 reels	July 21
Just Like a Woman.....	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert.....	Special Cast	C. B. C-S. R.	5 reels	
Law Rustlers, The.....	Wm. Fairbanks	Arrow	5 reels	
Leopardess, The.....	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner.....	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The.....	Standing-March	Hodkinson	5 reels	Mar. 31
Lost and Found.....	Special Cast	Goldwyn	7 reels	Mar. 17
Lost in a Big City.....	John Lowell	Arrow	7 reels	Jan. 27
Luck.....	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love.....	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife.....	Special Cast	Arrow	5 reels	Aug. 4
Midnight Guest, The.....	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime.....	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The.....	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A.....	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea.....	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The.....	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts.....	Special Cast	Paramount	6 reels	Feb. 24
Refuge.....	K. MacDonald	First National	6 reels	Apr. 21
Scars of Jealousy.....	Special Cast	First National	6 reels	Mar. 17
Shriek of Araby, The.....	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed.....	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On.....	Pete Morrison	Sanford Prod.	5 reels	
Success.....	Special Cast	Metro	6 reels	Feb. 24
Temptation.....	Special Cast	C. B. C-S. R.	7 reels	
Tents of Allah.....	Blue-Alden	Asso. Exhib.	7 reels	Apr. 21
Three Jumps Ahead.....	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair.....	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep.....	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice.....	Josephine Hill	Arrow	4 reels	
When a Woman Turns.....	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends.....	Special Cast	Metro	7 reels	Mar. 24
White Flower, The.....	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine.....	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed by	Length	Reviewed
Abysmal Brute, The.....	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams.....	Florence Vidor	Asso. Exhibitors	7 reels	July 7
Backbone.....	Special Cast	Goldwyn	7 reels	May 12
Bella Donna.....	Pola Negri	Paramount	8 reels	Mar. 31
Bright Shawl, The.....	Rich Barthelmess	First National	8 reels	Apr. 28
Broken Violin, The.....	Special Cast	Arrow	6 reels	
Bucking the Barrier.....	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North.....	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent.....	Clara K. Young	Metro	6 reels	June 2
Crashing Thru.....	Harry Carey	Film Book. Offices	5 reels	Apr. 7
Dead Game.....	Ed Gibson	Universal	5 reels	Apr. 21
Go-Getter, The.....	Special Cast	Paramount	8 reels	Apr. 21
Grumpy.....	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions.....	Viola Dana	Metro	6 reels	May 5
Hunting Big Game in Africa.....	Special Cast	Universal	10 reels	Jan. 27
acqueline.....	Special Cast	Arrow	7 reels	Mar. 31
Little Red Schoolhouse.....	Special Cast	Arrow	6 reels	May 26
Lovebound.....	Shirley Mason	Fox	5 reels	May 19
Madness of Youth.....	John Gilbert	Fox	5 reels	Apr. 28
Nobody's Bride.....	Herbert Rawlinson	Universal	5 reels	Mar. 31
Old Sweetheart of Mine.....	Dexter-Eddy	Metro	6 reels	Apr. 14
Power Divine, The.....	Wynn-Livingston	Independent Pict.	5 reels	
Prodigal Daughters.....	Gloria Swanson	Paramount	6 reels	Apr. 28
Rip Tide, The.....	Special Cast	Arrow	6 reels	June 2
Safety Last.....	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders.....	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman.....	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The.....	Alice Brady	Paramount	6 reels	May 26
Snowdrift.....	Charles Jones	Fox	5 reels	June 9
Souls for Sale.....	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The.....	Douglas MacLean	First National	5 reels	Aug. 4
Tansy.....	Special Cast	Burr Nickle Prod.	5 reels	
Tiger's Claw, The.....	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The.....	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals.....	Special Cast	Metro	7 reels	May 19

Feature

Star

Distributed By

Length Reviewed

Trail of the Lonesome Pine.....	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet.....	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited.....	Ralph Lewis	Film Book. Offices	7 reels	May 8
What Wives Want.....	Special Cast	Universal	5 reels	May 5
Within the Law.....	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea.....	Lulu McGrath	Film Book. Offices	4 reels	Nov. 4
You Are Guilty.....	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife.....	Special Cast	Paramount	7 reels	May 3

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton.....	Liane Haid	Hodkinson	8 reels	Apr. 28
Bava.....	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows.....	Pathe	Pathe	5 reels	June 2
Boston Blackie.....	William Russell	Fox	5 reels	June 2
Burning Words.....	Roy Stewart	Universal	5 reels	June 2
Crossed Wires.....	Gladys Walton	Universal	5 reels	May 19
Double Dealing.....	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The.....	Alden-Morey	Truart Film	7 reels	
Fighting Strain, The.....	Neal Hart	Wm. Steiner-S. R.	5 reels	
Fog Bound.....	Dorothy Dalton	Paramount	6 reels	June 9
Fortune of Christina McNab.....	Special Cast	Playgoers	5 reels	
Fools and Riches.....	Herbert Rawlinson	Universal	5 reels	May 12
Girl of the Golden West.....	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back.....	Special Cast	Preferred Pict.	6 reels	Apr. 21
Lonely Road, The.....	Kath. MacDonald	First National	5 reels	May 12
Man From Glengarry.....	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The.....	Thos. Meighan	Paramount	7 reels	May 12
Ragged Edge, The.....	Lunt-Palmer	Goldwyn	7 reels	June 16
Remittance Woman.....	Ethel Clayton	Film Book. Offices	7 reels	May 19
Rustle of Silk, The.....	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour.....	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast.....	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast.....	Tom Mix	Fox	5 reels	May 26
Sunken Rocks.....	Alma Taylor	Burr Nickle Prod.	5 reels	
Valley of Lost Souls.....	Special Cast	Independent Pict.	5 reels	
Wandering Daughters.....	Special Cast	First National	6 reels	June 30
Wolf Tracks.....	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains.....	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande.....	Neal Hart	Wm. Steiner-S. R.	5 reels	
Counterfeit Love.....	Special Cast	Playgoers	5 reels	Aug. 11
Critical Age, The.....	Special Cast	Hodkinson	5 reels	May 18
Daughters of the Rich.....	Special Cast	Preferred Pict.	6 reels	June 30
Desert Rider, The.....	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The.....	Norma Shearer	Independent Pict.	5 reels	
Divorce.....	Jane Novak	Film Book. Offices	6 reels	June 16
Don Quickshot of the Rio Grande.....	Jack Hoxie	Universal	5 reels	June 9
East Side, West Side.....	Harlan-Percy	Principal Pict.	6 reels	Apr. 21
Fog, The.....	Harris-Landis	Metro	7 reels	July 7
Exciters, The.....	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The.....	Agnes Ayres	Paramount	5 reels	June 16
Last Moment, The.....	Special Cast	Goldwyn	6 reels	May 19
Main Street.....	F. Vidor-Blue	Warner Bros.	10 reels	June 23
Man of Action.....	Douglas MacLean	First National	6 reels	June 7
Michael O'Halloran.....	Irene Rich	Hodkinson	7 reels	June 23
Monkey's Paw, The.....	Special Cast	Selznick	5 reels	
Mysterious Witness, The.....	Robert Gordon	Film Book. Offices	5 reels	June 30
Only 38.....	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing.....	Mac March	Allied Prod. & Dist.	5 reels	May 16
Purple Dawn, The.....	Bessie Love	Aywon	6 reels	Apr. 28
Queen of Sin.....	Special Cast	Selznick	6 reels	Apr. 7
Railroaded.....	Herbert Rawlinson	Universal	5 reels	June 16
Rum Runners.....	Leo Maloney	Aywon	5 reels	
Sawdust.....	Gladys Walton	Universal	5 reels	June 30
Shock, The.....	Chaney-Valli	Universal	7 reels	June 23
Sun-Dog Trails.....	Wm. Fairbanks	Arrow	5 reels	
Temporary Marriage.....	Harlan-Davis	Principal Pict.	7 reels	May 12
Trifling With Honor.....	Special Cast	Universal	5 reels	May 12
Western Blood.....	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces.....	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters.....	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The.....	Special Cast	First National	6 reels	July 28
Children of Dust.....	Special Cast	First National	6 reels	June 23
Children of Jazz.....	Special Cast	Paramount	6 reels	July 21
Crashing Courage.....	Jack Livingston	Independent Pict.	5 reels	
Desert Driven.....	Harry Carey	Film Book. Offices	5 reels	July 14
Drug Monster, The.....	Special Cast	Aywon	5 reels	
Flying Dutchman.....	Special Cast	Film Book. Offices	6 reels	Aug. 4
Forbidden Lover, The.....	Special Cast	Selznick	4 reels	
Forbidden Range.....	Neal Hart	Wm. Steiner Prod.	5 reels	
For You My Boy.....	Special Cast	Rubicon Pict.	6 reels	May 3
Gentleman of Leisure, A.....	Jack Holt	Paramount	5 reels	July 28
Good Men and Bad.....	Special Cast	Selznick	4 reels	
Homeward Bound.....	Thomas Meighan	Paramount	7 reels	
Itching Palms.....	Special Cast	Film Book. Offices	5 reels	July 23
Law of the Lawless, The.....	Dorothy Dalton	Paramount	6 reels	June 30
Love Piker, The.....	Anita Stewart	Goldwyn-Cosmo	6 reels	July 7
Man Between, The.....	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A.....	J. Karren Kerrigan	Film Book. Offices	5 reels	July 14
McGuire of the Mounted.....	William Desmond	Universal	5 reels	July 14
Penrod and Sam.....	Special Cast	First National	6 reels	July 23

Feature	Star	Distributed By	Length	Reviewed
Rapids, The	Harry Morey-Mary			
Self Made Wife, A	Astor	Hodkinson	5 reels	June 30
Shootin' For Love	Special Cast	Universal	5 reels	July 21
Skid Proof	Hoot Gibson	Universal	5 reels	July 1
Stormy Seas	Charles Jones	Fox	5 reels	
Toilers of the Sea	McGowan-Holmes	Asso. Exhibitors	5 reels	Aug. 4
Trilby	Special Cast	Selznick	5 reels	
Victor, The	Special Cast	First National	7 reels	Aug. 4
	Herbert Rawlinson	Universal	5 reels	July 28

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Alias the Night Wind	William Russell	Fox		
Bright Lights of Broadway	Special Cast	Principal Pict.	7 reels	Sept. 8
Broken Wing, The	Special Cast	Preferred Pict.	6 reels	Aug. 18
Circus Days	Jackie Coogan	First National	6 reels	June 30
Common Law, The	Special Cast	Selznick	8 reels	Aug. 11
Cricket on the Hearth	Special Cast	Selznick	6 reels	
Destroying Angel, The	Leah Baird	Asso. Exhibitors	6 reels	
Dulcy	Con. Talmadge	First National	6 reels	Sept. 8
Gold Madness	Guy Bates Post	Principal Pict.	6 reels	
Harbor Lights	T. Moore-Elsom	Asso. Exhibitors	5 reels	Sept. 8
Hollywood	Special Cast	Paramount	8 reels	July 14
Human Wreckage	Mrs. Wallace Reid	Film Book Offices	7 reels	July 14
Huntress, The	Colleen Moore	First National		
If Winter Comes	Special Cast	Fox	12 reels	Mar. 17
Legally Dead	Milton Sills	Universal	5 reels	Aug. 18
Love Brand, The	Roy Stewart	Universal	5 reels	Aug. 11
Man Who Won, The	Dustin Farnum	Fox	5 reels	Sept. 1
Miracle Baby	Harry Carey	Film Book Offices	6 reels	Aug. 18
Out of Luck	Hoot Gibson	Universal	5 reels	Aug. 4
Purple Highway, The	Madge Kennedy	Paramount	7 reels	July 7
Range Patrol, The	Livingston-Wynn	Independent Pict.	5 reels	
Rupert of Hentzau	Special Cast	Selznick	10 reels	July 21
Salome Jane	Special Cast	Paramount	7 reels	Aug. 18
Scarlet Lily, The	K. MacDonald	First National	6 reels	
Second Hand Love	Charles Jones	Fox		
Shadows of the North	William Desmond	Universal	5 reels	Aug. 25
Soft Boiled	Tom Mix	Fox		Aug. 4
Spoilers, The	Special Cast	Goldwyn-Cosmo	8 reels	June 30
Tea—With a Kick	Special Cast	Asso. Exhibitors	6 reels	Sept. 8
Three Wise Fools	Special Cast	Goldwyn-Cosmo	7 reels	July 7
Tipped Off	Special Cast	Playgoers Pict.	5 reels	
Wife in Name Only	Special Cast	Selznick	5 reels	
Yesterday's Wife	Rich-Percy	C. B. C. S. R.	6 reels	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C. S. R.	6 reels	
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Breaking Into Society	Bull Montana	Film Book Offices	5 reels	
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Gold	E. Hammerstein	Truett Film	7 reels	July 7
Broadway Broke	Mary Carr	Selznick	6 reels	
Call of the Wild	Buck (dog)	Pathe	8 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib.	8 reels	
Daytime Wives	Dorothy Perdue	Film Book Offices	6 reels	Sept. 8
Defying Destiny	Monte-Blue-Irene			
Drivin' Fool, The	Rich	Selznick	6 reels	Oct. 27
Eleventh Hour, The	Wally Van	Hodkinson	6 reels	Sept. 8
Enemies of Women	James-Mason	Fox	7 reels	Aug. 4
	L. Barrymore			
Eternal Three, The	Rubens	Goldwyn-Cosmo	10 reels	Apr. 14
Fair Cheat, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fighting Blade, The	Rich. Barthelmess	Film Book Offices	6 reels	
French Doll, The	Mac Murray	First National		
Going Up	Douglas MacLean	Metro	7 reels	July 28
Green Goddess, The	Asso. Exhib.	5 reels	Oct. 20	
Gun Fighter, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
	William Farnum	Fox	5 reels	Sept. 15
Halcyon of Secret Service				
Hell's Hole	Houdini	Film Book Offices	6 reels	
Her Reputation	Charles Jones	Fox	6 reels	Aug. 11
Is Money Everything?	Special Cast	First National	7 reels	Sept. 22
Lawful Larceny	Special Cast	Lee-Bradford	6 reels	
Lone Star Ranger, The	Special Cast	Paramount	6 reels	Aug. 4
Modern Matrimony	Tom Mix	Fox		
Monna Vanna	Owen Moore	Selznick	5 reels	Sept. 22
Merry-Go-Round	Lee Parry	Fox	11 reels	
Mothers-in-Law	Philbin-Kerry	Universal	10 reels	July 14
Potash and Perlmutter	Special Cast	Preferred Pict.	7 reels	Aug. 18
	Barnard-Carr			
Red Lights	Gordon	First National		
Rosita	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rough Lips	Mary Pickford	United Artists	9 reels	Sept. 15
Scarred Hands	Viola Dana	Metro	6 reels	Sept. 8
Shattered Reputations	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Silent Command, The	Walker-Saunders	Lee-Bradford		
Silent Partner, The	Special Cast	Fox	9 reels	Sept. 15
Six Days	Special Cast	Paramount	6 reels	Sept. 1
Souls in Bondage	C. Griffith-F. Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
St. Elmo	Special Cast	Sanford Prod.	6 reels	
Strangers of the Night	John Gilbert	Fox	6 reels	Aug. 18
Tango Cavalier, The	Special Cast	Metro	8 reels	Sept. 15
Three Ages	Geo. Larkin	Aywon	5 reels	
To the Last Man	Buster Keaton	Metro	6 reels	July 21
Unknown Purnie, The	Special Cast	Paramount	7 reels	Sept. 8
Untameable, The	Walthall-Lake	Truett Film	7 reels	
Virginian, The	Gladys Walton	Universal	5 reels	Sept. 8
Vow of Vengeance	Special Cast	Preferred Pictures		
Where Is This West?	Jack Livingston	Independent Pict.	5 reels	
Why Worry?	Jack Hoxie	Universal	5 reels	Sept. 22
	Harold Lloyd	Pathe	6 reels	Sept. 15

Feature	Star	Distributed By	Length	Reviewed
April Showers	Harlan C. Moore	Preferred Pict.	6 reels	
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan	Charles Jones	Fox		
Cameo Kirby	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile, The	Special Cast	Film Book Offices	6 reels	
Day of Faith, The	Special Cast	Goldwyn-Cosmo		

Feature	Star	Distributed By	Length	Reviewed
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilbert	Fox		
Extra Girl, The		Asso. Exhib.		
Flyin' Fool, The	Tom Mix	Fox		
Foolish Parents		Asso. Exhib.		
Governor's Lady, The	Special Cast	Fox		
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
Held to Answer	Special Cast	Metro		
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	
Lights Out	Ruth Stonehouse	Film Book Offices	6 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset-S. R.	5 reels	
Long Live the King	Jackie Coogan	Metro		
Meanest Man in World	Special Cast	First National	5 reels	
Men in the Raw	Jack Hoxie	Universal	5 reels	
Miracle Makers, The		Asso. Exhib.		
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	
Prinola	Special Cast	First National	7 reels	Oct. 27
Prince of a King, A	Dinky	Selznick	6 reels	Oct. 27
Printer's Devil, The	Wesley Barry	Warner Bros.		
Puritan Passions	Special Cast	Hodkinson	8 reels	
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Shattered Faith	Special Cast	Independent Pict.	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion	Edmund Cobb	Arrow	5 reels	
Thundergate	Special Cast	First National	7 reels	
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor	Special Cast	Independent Pict.	5 reels	
What Love Will Do	Kenneth McDonald	Sunset-S. R.	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Blow Your Own Horn	Lewis-Perdue	Film Book Offices	6 reels	Oct. 20
Crooked Alley	Special Cast	Universal	5 reels	
Dangerous Maid, The	C. Talmadge	First National		
Flaming Waters	Eddie Hearn	Film Book Offices	6 reels	
Flaming Youth	Colleen Moore	First National		
Hospitality	Buster Keaton	Metro	5 reels	
Human Mill, The	Special Cast	Metro		
Jealous Husbands	Special Cast	First National		
Kentucky Days	Dustin Farnum	Fox		
Little Old New York	Marion Davies	Goldwyn-Cosmo		
Man, Woman and Temp.				
Maytime	Special Cast	Metro		
Million to Burn, A	Herbert Rawlinson	Universal	5 reels	
Pleasure Mad	Special Cast	Metro		
Rendezvous, The	Special Cast	Goldwyn-Cosmo		
Scars of Hate	Jack Livingston	Independent Pict.	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
Social Code, The	Viola Dana	Metro	6 reels	Sept. 29
South Sea Love	Shirley Mason	Fox		
Thundering Dawn	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Wanders, The	Special Cast	First National		
When Odds Are Even	William Russell	Fox		

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Aged in the Wood	Aesops Fables	Pathe	2/3 reel	Oct. 20
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
Back to Earth	Earle Engle	Universal	2 reels	Sept. 15
Barnyard Rodeo, A	Aesops Fables	Pathe	1 reel	
Be My Guest	Neely Edwards	Universal	1 reel	
Be Yourself	Billy West	Arrow	2 reels	
Big Game	Sid Smith	Grand-Asher	2 reels	
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messenger	Universal	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messenger	Universal	2 reels	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	Sept. 1
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 13
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	
Derby Day	Aesops Fables	Pathe	1 reel	Sept. 22
Derby Day	Children	Pathe	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down to Sea in Shoes		Pathe	2 reels	Oct. 13
Down to Ship to See	Pal (dog)	Universal	5 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	
Explorers, The		Fox	2 reels	
Farmer Al Falta's Pet Cat	Aesops Fables	Pathe	2 3 reel	
Fashion Follies	Gorham Follies			
	Girls	Universal	2 reels	
Fearless Flannigan	Charles Murray	Hodkinson	2 reels	
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Fly Time		Arrow	1 reel	
Front Proof	Neal Burns	Educational	2 reels	Oct. 20
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Gasoline Trail		Arrow	1 reel	
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	
Go West	Animals	Pathe	1 reel	

Feature	Star	Distributed By	Length	Reviewed
Green Cat, The	Snub Pollard	Pathe	1 reel	Aug. 4
Happy Go-Luckies	Aesops Fables	Pathe	1 reel	
Heads Up	Bowes-Vance	Educational	1 reel	
Heavy Seas	Lige Conley	Pathe	2 reels	
High Fliers	Aesops Fables	Pathe	1 reel	
High Life	Lige Conley	Educational	2 reels	Sept. 29
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold Everything	Vernon-Steadman	Educational	2 reels	Sept. 1
Horseshoes	Larry Semon	Vitagraph	4 reels	
Hustlin' Hank	Will Rogers	Pathe	2 reels	
Idea Man, The	Chuck Reisner	Universal	1 reel	
Jollywood	Will Rogers	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Universal	2 reels	Oct. 13
Kidding Capt. Kidd	Monty Banks	Lee-Bradford	1 reel	
Kids Wanted	Animals	Grand-Asher	2 reels	
Knockout, The	Animals	Pathe	1 reel	Oct. 27
Let's Build	Animals	Pathe	2 reels	Sept. 15
Life of Riley, The	Hodkinson	Pathe	2 reels	Oct. 27
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	1 reel	Sept. 29
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 18
Monkey Farm, The	Fox	Fox	2 reels	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Pal	Pal (dog)	Universal	1 reel	Sept. 2
Napoleon Not So Great	Lee-Bradford	Lee-Bradford	1 reel	
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Nobody's Darling	Baby Peggy	Universal	2 reels	
No Noise	Children	Pathe	2 reels	Sept. 22
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
Oh What a Day	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Bobby Dunn	Arrow	2 reels	
One Cylinder Love	Pathe	Pathe	2 reels	
One Dark Knight	Joe Rock	Grand-Asher	2 reels	
One Exciting Day	Earle-Engle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 18
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Perfect 36, A	Educational	Educational	2 reels	
Pinhead, The	Clyde Cook	Vitagraph	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Pop Tuttle's Russian				
Rumor	Dan Mason	Film Book. Offices	2 reels	June 3
Regular Boy, A	Buddy Messenger	Universal	2 reels	
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rip Without a Wink	Lee-Bradford	Lee-Bradford	1 reel	
Robinson Crusoe Returns				
on Friday	Lee-Bradford	Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 18
Roughest Africa	Stan Laurel	Pathe	1 reel	Sept. 29
Roughing It	Pathe	Pathe	2 reels	
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Lige Conley	Educational	2 reels	Oct. 13
Save the Ship	Stan Laurel	Pathe	1 reel	
She's a He	Buddy Messenger	Universal	2 reels	
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Simple Sadie	Special Cast	Educational	1 reel	Oct. 20
Skylarking	Special Cast	Pathe	2 reels	Sept. 8
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Soilers, The	Stan Laurel	Pathe	2 reels	
So Long Sultan	Chuck Reisner	Universal	1 reel	
Somebody Lied	Children	Fox	2 reels	
Stage Fright	Animals	Pathe	2 reels	Oct. 20
Stepping Out	Animals	Pathe	1 reel	
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Three Cheers	Roger Keene	Educational	2 reels	
Tom's First Fliver	Arrow	Arrow	1 reel	
Two Johns, The	Fox	Fox	2 reels	
Uncle Jim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 8
Uncle Sam	Educational	Educational	2 reels	
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Unreal News Reel	Fox	Fox	2 reels	
Up in the Air	Fox	Fox	2 reels	
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2 1/2 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
Whole Truth, The	Stan Laurel	Pathe	1 reel	
Why Pay Rent?	Fox	Fox	2 reels	
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 20
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Alaskan Honeymoon, An (Educational)		Fox	1 reel	
Algeria (Educational)		Fox	1 reel	
Alpine Ride Up Stanserhorn (Burlingham)		Truart Film	1 reel	
Arctic Hike on Great Aletsch Glacier		Truart Film	1 reel	
Barnaby's Grudge, Reginald Denny		Universal	2 reels	
Bath, Famous British Spa (Burlingham)		Truart Film	1 reel	
Better Than Gold (Drama), Roy Stewart		Universal	2 reels	June 23
Borneo Venice, A (Burlingham)		Truart Film	1 reel	
Broad Highway (Bray Romance)		Hodkinson	1 reel	
Cat and the Fiddle, The (Hodge-Podge)		Educational	1 reel	
Catacting Around Niagara (Burlingham)		Truart Film	1 reel	
Champion in the Making, A		State Rights	1 reel	
Christopher of Columbus (Geo. O'Hara)		Film Book. Offices	2 reels	
City of Dreams (Bray Romance)		Hodkinson	1 reel	
Close Harmony (Sing Them Again Series)		Educational	1 reel	July 23
Columbia the Gem of the Ocean, R. Denny		Universal	2 reels	
Crystal Ascension, The (Artfilm)		Pathe	1 reel	May 26
Crystal Jewels (Educational)		Fox	1 reel	
Dark Timber (Wilderness Tales)		Educational	1 reel	
Dipping in the Deep (Hodge-Podge)		Educational	1 reel	Aug. 11
Dizzy Land of Wm. Tell (Burlingham)		Truart Film	1 reel	
Don Coyote (Drama), Reginald Denny		Universal	2 reels	
Double Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar. 2

Feature	Star	Distributed By	Length	Reviewed
Double Suspicion (Drama), Neal Hart		Universal	2 reels	
Down the Crater of Vesuvius		Truart Film	1 reel	
Drifter, The (Drama), Harry Carey		Universal	2 reels	
Duck, The (Rod-Gun Series)		Hodkinson	1 reel	
Eagle's Talons, The (Serial)		Universal	15 episodes	
Einstein's Theory of Relativity		Premier Prod.	2 reels	
End of a Perfect Fray, Geo. O'Hara		Film Book. Offices	2 reels	
Extra Seven, The (Drama), Leo Maloney		Pathe	2 reels	Mar. 31
Face to Face (Drama), Edmund Cobb		Universal	2 reels	Sept. 15
False Play (Drama), Pete Morrison		Universal	2 reels	
Festive Haul, The		Pathe	1 reel	
Fight for a Mine, A (Drama), Roy Stewart		Universal	2 reels	June 9
Fighting Blood (Drama), George O'Hara		Film Book. Offices	2 reels	Feb. 3
Fighting Fists (Drama), Jack Ford		Universal	2 reels	
Fighting Skipper, The (Serial)		Arrow	15 episodes	
Fight in the Fog, The, Jack Mulhall		Universal	2 reels	
Forgetting the Law, Jack Daugherty		Universal	1 reel	
From Montreux to Bernese Alps		Truart Film	1 reel	
From the Windows of My House		Educational	1 reel	May 12
Fun From the Press		Hodkinson	1 reel	
Gall of the Wild, Geo. O'Hara		Film Book. Offices	2 reels	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golf Played by Gene Sarazen		Educational	1 reel	June 9
Gray Rider, The (Wilderness Tales)		Educational	1 reel	July 14
Grim Fairy Tale, A, Geo. O'Hara		Film Book. Offices	2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart		Universal	2 reels	
Haunted Valley (Serial)		Pathe	15 epis'ds	Apr. 28
Heavyweight Fight Pictures		Universal	3 reels	May 26
Her Dangerous Path (Serial)		Pathe	10 episodes	
Homeward Trail, The, Pete Morrison		Universal	2 reels	July 14
Hyde and Zeke (Drama), Leo Maloney		Pathe	2 reels	June 9
Immortal Voice (Bray Romance)		Hodkinson	1 reel	July 14
In the Days of Daniel Boone (Serial)		Universal	18 epis'ds	June 30
In Wrong Right (Drama), Leo Maloney		Pathe	2 reels	
Island of Surprise (Burlingham)		Truart Film	1 reel	
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel	Feb. 3
Judy Punch, George O'Hara		Film Book. Offices	2 reels	
Jungle Belles of Borneo (Burlingham)		Truart Film	1 reel	
King of the Ice		State Rights	2 reels	
Knight in Gale (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Knight That Failed, Geo. O'Hara		Film Book. Offices	2 reels	
Land of Tut Ankh Amen		Fox	1 reel	
Lonesome Luck, Jack Daugherty		Universal	2 reels	June 23
Long Live the Ring, George O'Hara		Film Book. Offices	2 reels	
Lure of the South Seas (Burlingham)		Truart Film	1 reel	
Lyin' Hunt, A (Howe Hodge-Podge)		Educational	1 reel	
Mediterranean Scenes (Burlingham)		Truart Film	1 reel	
Memories of Alpine Republic		Truart Film	1 reel	
Mixed Trails (Wilderness Tales)		Educational	1 reel	June 16
Monkey Land Up Barito River, Borneo		Truart Film	1 reel	
Mont Blanc (Burlingham)		Truart Film	1 reel	
Moon Blind (Wilderness Tales)		Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart		Universal	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)		Pathe	2 reels	Apr. 28
One of Three (Drama), Roy Stewart		Universal	2 reels	
Oregon Trail, The (Serial)		Universal	18 epis'ds	Feb. 10
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Paradisising on Italian Lakes		Truart Film	1 reel	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	Mar. 17
Pelican Island (Burlingham)		Truart Film	1 reel	
Perilous Ascent of Zinal-Rothorn		Truart Film	1 reel	
Phantom Fortune, The (Serial)		Universal	12 epis'ds	Mar. 17
Quaint Berne, Swiss Capital		Truart Film	1 reel	
Radio Active Bomb (Drama), Roy Stewart		Universal	1 reel	
Red Russia Revealed		Fox	2 reels	
Right of Way Casey (Drama), Neal Hart		Universal	2 reels	
Romance of Life (Bray Romance)		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart		Universal	2 reels	
Rustlin' (Drama), Jay Morley		Universal	2 reels	Aug. 18
School Days in Japan (Educational)		Fox	1 reel	
Science of Life (Series)		Bray Prod.	1 reel	May 12
Sea of Dreams		Educational	1 reel	June 16
Secret Code, The (Drama), Roy Stewart		Universal	2 reels	
Sentinels of the Sea (Educational)		Fox	1 reel	
She Supes to Conquer, George O'Hara		Film Book. Offices	2 reels	
Shooting the Earth (Hodge-Podge)		Educational	1 reel	June 9
Six-Second Smith (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Sky Trails Above Lake Lucerne		Truart Film	1 reel	
Some Punches and Judy, Geo. O'Hara		Film Book. Offices	2 reels	
Some Sense and Some Nonsense		Educational	1 reel	May 3
Something For Nothing, Reginald Denny		Universal	2 reels	
So This is Hollywood, George O'Hara		Film Book. Offices	2 reels	
Speed Demons (Hodge-Podge)		Educational	1 reel	
Starland Revue (Series)		Film Book. Offices	1 reel	
Steel Shod Evidence, Leo Maloney		Pathe	2 reels	July 7
Steel Trail, The (Serial)		Universal	15 epis'ds	Aug. 11
Strike of the Rattler, Pete Morrison		Universal	2 reels	Aug. 23
Tarpon Fishing (Hodge-Podge)		Educational	1 reel	
Tempest Cody Rides Wild, Marie Walcamp		Universal	2 reels	
This Wife Business		Alexander Film	2 reels	
Tom, Dick and Harry, Leo Maloney		Pathe	2 reels	June 30
Trail of No Return (Drama), Hart-Sedgwick		Universal	2 reels	May 26
True Gold, Jack Daugherty		Universal	2 reels	
Turkey, The (Rod and Gun Series)		Hodkinson	1 reel	
Two Stones With One Bird		Film Book. Offices	2 reels	
Under Secret Orders (Drama)		Universal	2 reels	
Unsuspecting Stranger (Drama), Pathe		Pathe	2 reels	May 26
Wandering Two (Drama), Reginald Denny		Universal	2 reels	
Wedding Feast Among Borneo Dyaks		Truart Film	1 reel	
Weeping Waters (Artfilm)		Pathe	1 reel	May 5
When Fighting's Necessary, Leo Maloney		Pathe	2 reels	Apr. 14
When Gale and Hurricane Meet		Film Book. Offices	2 reels	
Widower's Mite (Drama), Reginald Denny		Universal	2 reels	
Wild Waters (Educational)		Fox	1 reel	
Will He Conquer Dempsey? Firpo		Selznick	1 reel	
Wings of the Storm (Drama), Leo Maloney		Pathe	2 reels	May 12
Winter in the Engadine		Truart Film	1 reel	
With the Movie Camera Through the Bolshev				
vic Revolution		Mondial Film-S. R.	3 reels	
Yellow Men and Gold, Leo Maloney		Pathe	2 reels	

WURLITZER

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Theatrical Enterprises
New McVickers Theatre Bldg.
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Dec 2, 1922.

*Letter of Jones & Schaefer Co. to
The Rudolph Wurlitzer Co.,
121 E. Fourth St.,
Cincinnati, Ohio.*

The Rudolph Wurlitzer Co.,
121 E Fourth St.,
Cincinnati, Ohio.

Gentlemen:-

During the rush of the opening of our new Mc Vickers Theatre was too busy to let you know how pleased we are with the Hope-Jones organ. I don't see how any real picture house could get along without one. Everything is very satisfactory.

Yours very truly,

JONES LINICK & SCHAEFER CO.
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Praise such as this from the world's greatest exhibitors is conclusive evidence of Wurlitzer supremacy in the art of organ building. There is Wurlitzer music for every style of theatre, whether large or small, and Wurlitzer prices and terms are within the reach of all.

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Hollywood, California



Donald Crisp

Mr. Sam E. Rork presents
"Ponjola," a strong screen
 Version of the fascinating
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 The very distinguished cast
 Includes such artists as
 Anna Q. Nilsson, Jim Kirkwood,
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 Bernard Randall and others.
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 Photography by Paul Perry—
 James Ewens, asst. director—
 Wilfred Buckland, art director
 Assisted by Jack O'Key—
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 All directed by Donald Crisp.
A First National Picture.
Rothacker Prints and Service.

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Founded 1910
by
Watterson R. Rothacker

**Look Better—
Wear Longer!**

NOVEMBER 10, 1923

Motion Picture News

Reg. U. S. Patent Office

The Biggest Picture Of All

MARION DAVIES *in*
Little Old New York

Adapted by Luther Reed from the stage play by
Rida Johnson Young. Directed by Sidney Olcott.
Settings by Joseph Urban.

A Cosmopolitan Production

Distributed by
Goldwyn-Cosmopolitan

VOL. XXVIII No. 19

Entered as Second Class Matter, October 15, 1913, at the Post Office at New York, N. Y.,
under the Act of March 3, 1879

PRICE, 20 CENTS

Reg. U. S. Patent Office

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— 729 Seventh Avenue, New York —

Chicago

A RIBBON OF ART



UPON a narrow ribbon of celluloid wound on a spool is recorded the achievement of artists, the genius of director, the skill of cinematographer, the vision and the dollars of producer.

But it is not by this sole record that the picture is judged, but by the positive prints that go forth to the public.

That each of these prints may be perfect reproductions of the master film down to the most minute detail—with quality uniform in every particular is one very good reason why so many leading producers entrust the developing and the printing of their film to these laboratories.

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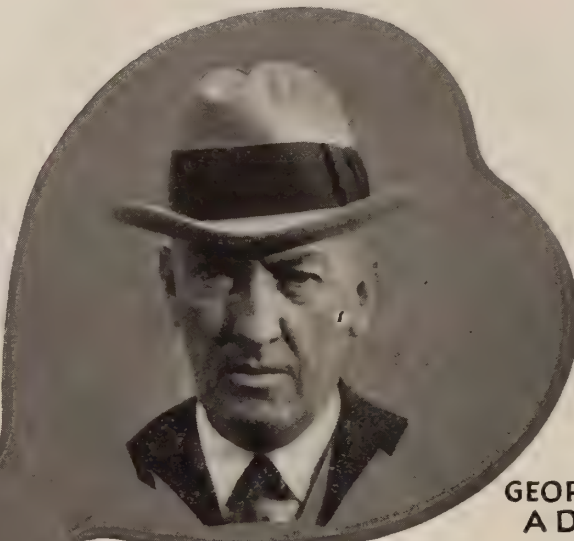
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The Good-Luck Combination



THOMAS
MEIGHAN



GEORGE
ADE



LILA
LEE



ALFRED
E. GREEN

ADOLPH ZUKOR Presents

THOMAS MEIGHAN

in

"Woman-Proof"

BY GEORGE ADE

THE same big star and the same Good-Luck Combination that made "Back Home and Broke" one of the biggest comedy hits in film history have repeated in "Woman-Proof," the latest Meighan picture.

Variety's daily reviewer says: "'Woman-Proof' at the Rivoli drew

a line that stretched over a block when the fire department rules stopped the sale of tickets several times. There never was a line-up less than four deep behind the orchestra rail."

You can book this sure-fire Meighan clean-up at your exchange NOW!

A Paramount Picture



Announcing **19** New *Paramount*

1. "THE SPANISH DANCER"

Starring POLA NEGRI

A Herbert Brenon Production

With Antonio Moreno

Supported by Wallace Beery, Kathlyn Williams, Robert Agnew, Gareth Hughes and Adolphe Menjou.

2. "THE LIGHT THAT FAILED"

A George Melford Production

From Rudyard Kipling's famous novel

With Jacqueline Logan, Percy Marmont, Sigrid Holmquist and David Torrence.

3. "HIS CHILDREN'S CHILDREN"

A Sam Wood Production

With BEBE DANIELS, Dorothy Mackaill, James Rennie, George Fawcett, Mahlon Hamilton, Hale Hamilton, Mary Eaton, Warner Oland, John Davidson and Lawrence D'Orsay.

From the novel by Arthur Train.

4. "STEPHEN STEPS OUT"

Starring DOUGLAS FAIRBANKS, JR.

With Theodore Roberts

Supported by Noah Beery, Harry Myers and Frank Currier.

From "The Grand Cross of the Crescent" by Richard Harding Davis.

Directed by Joseph Henabery.

**5. "AROUND THE WORLD IN
THE SPEEJACKS"**

An amazing film record of A. Y. Gowen's cruise around the world in a 90-foot motor boat.

6. "WILD BILL HICKOK"

Starring WILLIAM S. HART

By William S. Hart

Adapted by J. G. Hawks

Directed by Clifford Smith

A William S. Hart Production.

7. "TO THE LADIES"

A James Cruze Production

With Edward Horton, Theodore Roberts, Helen Jerome Eddy and Louise Dresser.

From the play by Kaufman & Connelly.

8. "THE CALL OF THE CANYON"

A Zane Grey Production.

With Richard Dix, Lois Wilson and Marjorie Daw.

Supported by Noah Beery, Ricardo Cortez and Fred Huntley.

Directed by Victor Fleming.

9. "BIG BROTHER"

By Rex Beach

An Allan Dwan Production

With Tom Moore, Edith Roberts and Raymond Hatton

10. "HOLIDAY LOVE"

A William deMille Production

With Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff and Rod La Roque.

From the novel "Rita Coventry" by Julian Street.

*These pictures are now completed.
They will be released one a week be-
ginning November 4th, following the*

Pictures

—and the
STARS
DIRECTORS
and
Supporting
Casts

11. "WEST OF THE WATER TOWER"

Starring GLENN HUNTER

With Ernest Torrence and May McAvoy
Supported by George Fawcett and Zasu Pitts.
From the novel by Homer Croy.
Directed by Rollin Sturgeon.

12. "THE HUMMING BIRD"

Starring GLORIA SWANSON

A Sidney Olcott Production
From the play by Maud Fulton.

Zane Grey's

13. "THE HERITAGE OF THE DESERT"

An Irvin Willat Production

With Bebe Daniels, Ernest Torrence, Noah Beery and
Lloyd Hughes.

14. "FLAMING BARRIERS"

A George Melford Production

With Jacqueline Logan, Antonio Moreno, Walter Hiers,
Charles Ogle and Luke Cosgrave.
By Byron Morgan.

15. "MY MAN"

Starring POLA NEGRI

A Herbert Brenon Production

Supported by Charles deRoche, Huntly Gordon and
Adolphe Menjou.

From the play "Mon Homme" by Andre Picard.

16. "PIED PIPER MALONE"

Starring THOMAS MEIGHAN

Supported by Lois Wilson, George Fawcett and Emma Dunn
By Booth Tarkington.
Directed by Alfred E. Green.

17. "THE STRANGER"

A Joseph Henabery Production

With Betty Compson, Richard Dix and Lewis Stone.
From the story "The First and the Last"
By John Galsworthy.

18. "SINGER JIM McKEE"

Starring WILLIAM S. HART

By William S. Hart.

Supported by Phyllis Haver and a great cast.

Adapted by J. G. Hawks.

Directed by Clifford Smith.

A William S. Hart Production.

19. "THE NEXT CORNER"

By Kate Jordan.

A Sam Wood Production

With Conway Tearle, Dorothy Mackaill and Lon Chaney
Supported by Louise Dresser, Ricardo Cortez and others

Announcement of the foregoing Paramount Pictures
appears as a two-color spread in the Saturday Even-
ing Post this week—November 3rd; in the November
Ladies' Home Journal, now on the news-stands; and
in all the fan magazines.

demonstration runs.

Prints of the first four:—

"THE SPANISH DANCER"

"HIS CHILDREN'S CHILDREN"

"THE LIGHT THAT FAILED"

"STEPHEN STEPS OUT"

—are now in the Paramount Exchanges—

**a sure fire
hit!**

**"A
Success!"**

says N. Y. Sun & Globe



"RAPID, SWIRLING EXCITEMENT!"

Toledo Blade

**"KEEPS INTEREST AT WHITE
HEAT!"**

Los Angeles Herald

**"SENSATIONAL! DEAN A VIVID
AND VOLCANIC FIGURE!"**

New York Mail

"INTERESTING. THRILLING!"

New York Times

ADVERTISED
in
**THE
SATURDAY
EVENING
POST**

DATE THE BIG TEN NOW!

**MERRY
GO
ROUND**

UNIVERSAL
SUPER
JEWEL

**A CHAPTER
IN HER LIFE**

A LOIS WEBER
PRODUCTION
UNIVERSAL JEWEL

Byron Morgan's Famous
Auto Racing Story—Title
to be Announced
starring

REGINALD DENNY
UNIVERSAL JEWEL

J. WARREN
KERRIGAN
and ANNA Q. NILSSON in
**THUNDERING
DAWN**

UNIVERSAL
SUPER
JEWEL

PRESENT
CARL

**BABY
The DA
of NEW**
UNIVERSAL

CARL LAEMMLE Presents

RIFTING

THE SPECTACULAR SCREEN VERSION OF
Wm.A.BRADY'S SUCCESSFUL STAGE PRODUCTION

Starring

PRISCILLA DEAN

WITH
WALLACE BEERY
MATT MOORE
ANNA MAE WONG

FROM THE PLAY BY
JOHN COLTON *and*
DAISY H. ANDREWS
DIRECTED BY
TOD BROWNING

ED BY
AEMMLE

PEGGY *in*
RLING
YORK
JEWEL

The
ACQUITTAL
with CLAIRE WINDSOR
and NORMAN KERRY
UNIVERSAL
SUPER
JEWEL

UNIVERSAL *has the* PICTURES

WHITE TIGER
starring PRISCILLA
DEAN
UNIVERSAL JEWEL

MY MAMIE ROSE
Starring
MARY PHILBIN
UNIVERSAL JEWEL

A HOBART
HENLEY
PRODUCTION
**A LADY of
QUALITY**
Starring
VIRGINIA VALLI
UNIVERSAL SUPER
JEWEL



WESLEY BARRY

in

"THE COUNTRY KID"

Story By Julien Josephson

Directed By William Beaudine

With Helen Jerome Eddy, Bruce Guerin and "Spec"
O'Donnell in a Delightfully Human Drama Filled
With Pathos, Romance and Adventure.

At the Rialto Theatre, New York

Week of October 28th

Warner Bros.

Warner Bros. Classics
of the Screen

"Little Johnny Jones"
"The Age of Innocence"
"Lucretia Lombard"
"Being Respectable"
"The Tenth Woman"
"Beau Brummel"
"Broadway After Dark"
"The Printer's Devil"
"How to Educate a Wife"
"Geo. Washington, Jr."
"Babbitt"
"Tiger Rose"
"The Country Kid"
"Daddies"
"Cornered"
"Conductor 1492"
"Lover's Lane"
"The Marriage Circle"
"Where the North Begins"

WARNER BROS.
Classics of the Screen

**WESLEY
BARRY**
and
HARRY MYERS
in
**"THE PRINTER'S
DEVIL"**

Story By Julien Josephson

Directed By William Beaudine

A Fast Moving Comedy-Drama With "Freckles"
an Inkstained Cupid in Overalls.

Ready for Immediate Release



“**Classics of the Screen**”




Judge for Yourself

a motion picture masterpiece

COMING FROM

Goldwyn-Cosmopolitan



A MESSAGE TO PRODUCERS


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We produce no pictures—we own no studios, no exchanges (but use 34 of them), no physical plants and properties with their heavy overheads. We devote our time exclusively to selling. From the biggest city to the smallest community, Associated men are everywhere in the never ending business of circulating product.

Producers are best served when given adequate, economical, and successful distribution for money making attractions—that's the aim of Associated Exhibitors.

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EXHIBIT PICTURES

ALBANY, N. Y.







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a motion picture masterpiece

COMING FROM

Goldwyn-Cosmopolitan



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Produced by CHARLES RAY

Directed by Frederic

A PRODIGIOUS SPECTACLE, costing nearly \$1,000,000 to produce, and with 87 name parts in the cast—the largest number ever assembled in a photoplay. A startlingly realistic portrayal of the struggles, the adventures, the conflicts attending the Founding of America. Mr. Ray's crowning achievement as a star and a producer warmly acclaimed at its

First Presentation in

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Florence Lawrence, *The Examiner*:
"A work of power and beauty. A tale of glorious romance which will thrill every spectator. Scenically, the picture is magnificently complete. There were storms of the elements and of the emotions. You will like Charles Ray in his new characterization."

L. B. Fowler, *Daily News*: "There is plenty of suspense. In places the picture is most thrilling. Charlie is delightful. He carries you with him. You live his part with him. Don't miss this production. If you want to be entertained don't pass it up."

An Attendance-Compelling Box-Office Triumph
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Adventure Romance Dramatic Clash

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in

"Going Up"



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I WISH TO CONGRATULATE YOU ON YOUR LATEST RELEASE GOING UP WHICH WE ARE FEATURING AT OUR GRANADA THEATRE THIS WEEK STOP NEVER IN MY EXPERIENCE HAVE I SEEN AS FAST A CLOSING REEL AS THE LAST PART OF THIS PICTURE STOP LAST REEL HAS MORE LAUGHS THAN ANY FEATURE LENGTH COMEDY NOT EXCLUDING LLOYD OR CHAPLIN STOP IT IS FAR BETTER THAN THE HOTTENTOT OR 23 1/2 HOURS LEAVE BOTH OF WHICH WERE SENSATIONAL FOR DOUGLAS MACLEAN STOP THIS PICTURE IS DESERVING OF PRESENTATION AT THE BEST HOUSES THROUGHOUT THE COUNTRY AND SHOULD DUPLICATE ITS SUCCESSFUL RUN AT THE GRANADA IN ANY LOCALITY STOP DUE TO THE FACT THAT IT HAS BEEN PICTURIZED FROM THE MUSICAL COMEDY GOING UP WE ARE ABLE TO PRESENT IT WITH A PROLOGUE FEATURING THE SONG HITS AND DANCES STOP THIS HELPED PUT OVER ONE OF THE MOST SUCCESSFUL ARTISTIC AND FINANCIAL WEEKS IN THE GRANADA HISTORY STOP YOU HAVE A WINNER IN THIS SEASON BIG PICTURES AND I WISH TO EXTEND MY HEARTIEST CONGRATULATIONS TO YOU AND DOUGLAS MACLEAN

JACK PARTINGTON

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Encore
Pictures



with
MARJORIE DAW
and distinguished cast

Directed by
Lloyd Ingraham

Adapted by
Raymond Griffith

From the great Broadway success
"Going Up" by
Otto Harbach and Louis A. Hirsch

Based upon James Montgomery's
"The Aviator"



Produced by
Douglas MacLean
Productions



MacLEAN *Up.*

*A challenge to the greatest
screen comedies of the year*

John H. Kunsky, Detroit: "‘Going Up’ is doing exceptional business at the Madison. Every one delighted. It will make a lot of money."

Samuel Harding, Kansas City: "‘Going Up’ at the Liberty scored splendid success. Audiences enthusiastic; tremendous applause. MacLean and ‘Going Up’ are credit to entire industry."

Harry Davis, Million Dollar, Pittsburgh: "Wholesome, appealing, decidedly well told. Audiences thoroughly pleased. Hope for more like it."

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"It's hair raising and hilarious as anything we have ever seen—in any comedy."

—Robert E. Sherwood in *N. Y. Herald*

DOUGLAS

in

"The Yankee"

Story of Laughing Memory

IN this the second Douglas MacLean Production for Associated Exhibitors our popular star has planned his most ambitious achievement.

Following a wise policy he selected for picturization another well remembered knockout musical comedy, "The Yankee Consul." This piece made Raymond Hitchcock famous on Broadway and was applauded for three years by the laugh-seeking American public.

The film story is a perfectly killing romance of the U. S. Consular Service and has a surprise with a kick that will again make the Nation literally roll in the aisles with laughter.



MacLEAN *Consul*,

Another Bubbling Broadway Success

NO one can look back to Henry W. Savage's production of "The Yankee Consul" without recalling its remarkable success on Broadway.

It is all the more to the credit of Douglas MacLean that he discovered the screen possibilities of this blithesome musical play.

For three years its merry melodies were whistled and danced the country over. It was a high speed laughing success from the first night and promises a knockout de luxe for the screen comedy wizard, Douglas MacLean, for release during the holidays.

WITH PATSY RUTH MILLER and cast of screen favorites.

Directed by James W. Horne. Adapted by Raymond Griffith and Raymond Cannon. From the Broadway musical comedy success by Henry Blossom, Jr., and Alfred G. Robyn.



Encore Pictures

Produced by
Douglas MacLean
Productions

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Pathe Exchange, Inc.

Mack Sennett
presents

MABEL

in "The

World Premiere at
Mission Theatre, Los Angeles

Now launched on indefinite run at top
prices and smashing all house records.

Edwin Schallert in Los Angeles Times:
"Mabel is at her very best. Her role is one
that matches her personality much better than
Suzanna, and she doesn't have to Act (with a
big A), which is better. She is absolutely
free to be natural and funny, and she is both
to a T, or a gin rickey, just as you please."

Florence Lawrence in Los Angeles Exam-
iner: "Miss Normand devotes herself almost
entirely to making you laugh. The vibrant
Mabel in her most rib-tickling mood."

Directed by
F. Richard Jones



Encore
Pictures

NORMAND

Extra Girl,

New High Level
Reached by Popular Comedienne

As the greatest woman entertainer of a
fun-loving world

Guy Price in Los Angeles Evening Herald:
"You are going to thrill over Miss Normand
as 'The Extra Girl.' Just passing on the pic-
ture briefly, it is one of Mabel's greatest ef-
forts in one of the greatest stories Mack Sen-
nett has written for her. Mabel is more a star
than ever. Her acting plays on the heart-
strings—bringing tears one moment, laughter
the next. The picture is most appealing."

Her Next—"Mary Anne."

ASSOCIATED EXHIBITORS,
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A Super-"Mickey"—A Greater "Molly O"

It will bring back
the good old S. R. O. days

HAROLD

in 'Why'



HAROLD was a rich young idler who imagined he had every disease in the medical catalogue and fed on pills constantly—

He went to a South American republic in search of health—encountered a revolution and—was thrown into jail as a suspected plotter—

With his cellmate, a giant nearly nine feet tall, he escaped—quelled the insurrection and—

Having tasted exercise and found it helped him more than medicine, he threw away his pills, dispensed with the professional services of his nurse, fell in love with her and—quit worrying

*Creating New Box Office Records
Even for a Harold Lloyd Show*



LLOYD

Worry?.

Just to Say it's a
Harold Lloyd Means—
A New Box-Office Record



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TRADE MARK



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A MESSAGE TO EXHIBITORS/

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We own no theatres—we are independent distributors—independent even of the necessity for getting excessive value from one picture to make up losses on another. You are served as you wish to be served—with the sort of product for which your box office hungers—big attractions that stand on their own feet.

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Dedicated to you—to serve your exact needs—that's Associated Exhibitors' idea and ideal.

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MARY PICKFORD

Rosita

A Spanish Romance

with HOLMBROOK BLINN

Adapted by Edwin A. Kimbrell

Screenplay by Edwin A. Kimbrell

Directed by Edwin A. Kimbrell

In ERNEST LUNNICH PRODUCTION

NEW BOOKING
UNITED ARTISTS CORPORATION

Distributed by United Artists Corporation

"Best Picture"

"Rosita is Mary Pickford's most beautiful picture. It will wait a long time before you see a better picture. There is not a single dull moment in Rosita and not a single incident that does not increase. —Evening Telegram

"A Dream"

"Every foot of 'Rosita' is a delight to the eye. The continuous action and photography combine to present a glowing stream of radiant beauty. —Evening Journal

"No False Touch"

"The picture is a work of art. Mary Pickford is a true artist. The picture is a work of art. Mary Pickford is a true artist. The picture is a work of art. Mary Pickford is a true artist. —N.Y. American

"One Of the best"

"Rosita is one of the best pictures of the year. Rivals anything that has been done on the screen or stage by the greatest of actresses. —Va. ty.

"A Dream"

"When Mary Pickford plays Rosita, she is a dream. The picture is a work of art. Mary Pickford is a true artist. The picture is a work of art. Mary Pickford is a true artist. —N.Y. Times

"A Dream"


"The picture is a work of art. Mary Pickford is a true artist. The picture is a work of art. Mary Pickford is a true artist. The picture is a work of art. Mary Pickford is a true artist. —N.Y. Times

"A Dream"

"Perfection is attained in Rosita. The picture is a work of art. Mary Pickford is a true artist. The picture is a work of art. Mary Pickford is a true artist. —N.Y. Times

"A Dream"

"Rosita is thoroughly enjoyed by all who have seen it for worlds. The story is a gripping one, and the picture is a masterpiece of photography. —N.Y. Times



A MESSAGE TO EXHIBITORS

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And you may rest assured not to maintain a law of averages. Here's open market for you, whether you want one picture or twelve.

Dedicated to serving your exact needs—that's Associated Exhibitors' idea and ideal.

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1234 N. W. 10th St., New York, N. Y.



MARY PICKFORD

in

"Rosita"

A Spanish Romance

with HOLBROOK BLINN

Adapted by Edward Knoblock

Story by Norbert Falk

Photography by Charles Rosher

An ERNST LUBITSCH PRODUCTION

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford

Charles Chaplin

Douglas Fairbanks

D.W. Griffith

Hiram Abrams, President

"Best Picture"

"'Rosita' is Mary Pickford's new and best picture. You will wait a long time before you see a better photoplay. There is not a single dull moment in 'Rosita' and not a single incident that seems incredible."—Evening Telegram.

"A Delight"

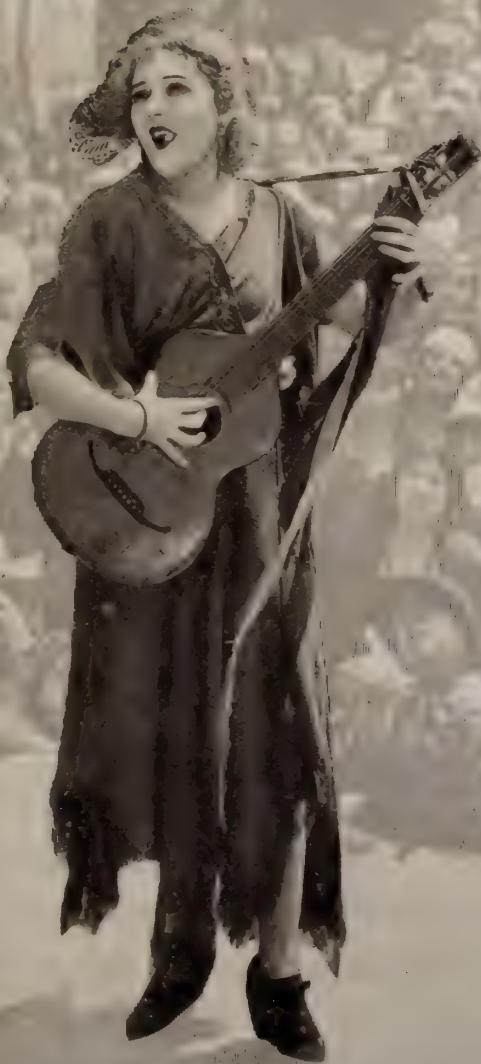
"Every foot of 'Rosita' is a delight to the eye. Acting, costumes, settings and photography combine to present a glowing stream of radiant beauty."—Evening Journal.

"No False Touch"

"'Rosita' has pep, and flavor, and bouquet. Our Mary makes no false touch. She is tremendously accurate, and artistic. There is not a single jarring note."—N. Y. American.

"One Of Biggest"

"'Rosita' is one of the biggest pictures of the year. Rivals anything that has been done on the screen or stage by the greatest of actresses."—Variety.



"Exquisite"

"Nothing more delightful than Mary Pickford's 'Rosita' has been seen for some time. Exquisite is an adjective that fits this film. One of the most charming productions in which Miss Pickford has ever appeared."—N. Y. Times.

"Flawless"

"The finest thing that Mary Pickford has ever done. Is as nearly flawless as any film could be. We need more pictures like 'Rosita.'"—Morning Telegraph.

"Perfection"

"Perfection is attained in many directions. Miss Pickford is as wild and wicked a gamin as ever romped on any screen. An exceptionally brilliant performance."—Tribune.

"A Cinema Treat"

"'Rosita' is thoroughly enjoyable, and we wouldn't have missed it for worlds. The story is a gripping one, splendidly cast, directed and photographed, and is indeed a cinema treat."—Evening World.

"Paddy-the Next-Best-Thing"

"Should be acceptable in any house"

Says the M. P. News

Here is one of the most beautifully photographed film plays it has ever been our pleasure to view. We have seldom seen such crystal-clear work, while some of the sepia printing is highly artistic.

The production marks the return to the screen of our old favorite, Mae Marsh, and her work as Paddy is a distinct achievement. As the vivacious, mischievous, fun-loving little Irish hoyden, Miss Marsh contributes to screen literature one of its most appealing characterizations. Donned in a large blonde wig and acting against some of the most beautiful scenic backgrounds we've seen in many moons, a new Mae Marsh comes to the screen. It is a thoroughly refreshing bit of acting. Miss Marsh went to London and Ireland to act in this one, so that the supporting company is 100 per cent. English. But in this case this fact will not detract from the picture on this side of the pond.

The picture has its moments. There is a thrilling horse race, which shows Mae to be a regular jockey. The fog scenes toward the end of the picture have their thrill and offer some more of the abovementioned wonderful camera work.

"Paddy-the-Next-Best-Thing" will surely meet with the approval of mothers' clubs. It is the quintessence of cleanliness.

Classification.—A picturization of stage success in which Peggy O'Neill, Eileen Huban and others have appeared.

Production Highlights.—The crystal-clear photography. The artistic subtitles. The quaint old Ireland backgrounds. Mae Marsh's characterization of the title role.

Drawing Power.—Should be acceptable in any house.

Graham Wilcox Productions, Ltd.

present

MAE MARSH

in

"Paddy-the-Next-Best-Thing"

By Gertrude Page

Now Booking

Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President

A Branch Office Located in every United Artists Exchange

Associated Authors, Inc.
Frank Woods AA Elmer Harris
Thompson Buchanan AA Clark W. Thomas
present

"RICHARD THE LION-HEARTED"

A Frank Woods Production

*Based on Sir Walter Scott's novel, "The Talisman"
with Wallace Beery as "King Richard"
the role he created in "Robin Hood"*

"A Good Box-Office Bet; Should Satisfy Any Type Of Audience"

"A colorful, highly interesting and finely mounted production that promises well for the new Associated Authors. "A picture that should appeal to and thoroughly satisfy almost any type of audience. Also, it should, because of the great interest aroused in the character of Richard, the Lion-Hearted on account of the fine performance of Wallace Beery, appeal particularly to all who saw 'Robin Hood.'

"Beery's work in the title role is admirable and will be a revelation because of his excellent work in the lighter comedy moments of the picture.

"Whether your patrons have seen 'Robin Hood' or not makes no difference for we believe that both classes will like this picture and that it will prove a good box-office bet."—M. P. World.

"Star And Title Will Put It Over" "Clever Comedy Touches"

"Here we have a picture which may in some respects be called a sequel to 'Robin Hood' in that it discloses the adventures of King Richard in the Holy Land. The colorful character of the English king is depicted in all his glory by the same actor who interpreted him in 'Robin Hood'—Wallace Beery.

"There is a splendid flavor of comedy in relief which exploits the swaggering king in intimate scenes in his bath.

"Mr. Beery and the title will put this over.

"A colorful picture which carries good detail and clever comedy touches.

"The adventures of Richard are interesting enough to make the film compelling."
—M. P. News.



Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located in every United Artists Exchange

Shifting

Assures a place in the
sun for your box office!



Sands

A photodrama where undying love is pitted against the silent, desolate desert, the apaches of Tripoli, Arab outlaws, trickery and intrigue—

A pulsating, throbbing action story that swings from London to the enchanted East and comes to a climax after thrilling adventure and a pitched battle on the flaming Libyan desert—

Breathes the spirit of the East, where wine and passion often rule the destinies of men—


Camel caravans, Arab attacks, daring horsemanship, scheming sheiks, desert duels—

An oasis for your box office—a picture you can sift through your silver screen for golden returns.

Presented by

Luxor Picture Corporation
A FRED LEROY GRANVILLE
PRODUCTION

With Peggy Hyland



HODKINSON
PICTURES

A
GREAT
GREAT
GREAT

*money getter for
every exhibitor
who shows
it!*

The **Virginian**

B.P. Schulberg

presents

A
TOM FORMAN
production
PREFERRED
PICTURES



Tal O'Malley
as "Molly"

Florence Vidor
as Molly

Kenneth Harlan
as the Virginian

Russell Simpson
as "Trampas"

Raymond Hatton
as "Sherry"

from the book and play
by
OWEN WISTER and
KIRKE LA SHELLE
Adapted by
Hope Loring and Louis D. Lighton

PREFERRED PICTURES CORP'N.

1650 BROADWAY

NEW YORK CITY

FOREIGN DISTRIBUTORS — EXPORT AND IMPORT FILM CO. INC.

FEATURE PREVIEWS

'Pioneer Trails'

Vitagraph Six Part Photoplay Directed by David Smith. Scenario by C. Graham Baker. Length about 6,000 Feet.

CAST AND SYNOPSIS

Robert Dale	.....Cullen Landis
Jack Plains	.....Alice Calhoun
Rose Miller	.....Bertram Grassby
Philip Blaney	.....Otis Harlan
"Easy Aaron" Cropsey	.....Dwight Crittenden
Rodney Miller	.....Virginia True Boardman
Mrs. Salter	.....Aggie Herring
"Laundry Lou"	.....Nelson McDowell
Parson	.....W. J. Dyer
Bill Slater	.....Joe Rickson
Sheriff	

The lure of gold draws Robert Dale, his wife and their son, Jack, over the prairie. The party is attacked by Indians and all are killed save Jack, who is only four and cannot remember his last name. He is adopted by a Mrs. Salter, a member of another party, and reared as her own child. The story moves to twenty years later and is full of action, love, humor and pathos. An unique situation forces the heroine to do much of the love making as the hero, believing himself to be beneath her rank, refuses to make any advances although he loves the girl dearly. The film is replete with thrills containing a runaway stage coach on a narrow mountain pass, a leap over a ravine and other daring adventures known to the West in the early '70's.

By DOUGLAS GRAHAME

VITAGRAPH has produced a picture that ranks with the best of current screen offerings. The theme, story, characterization, photography, direction and atmosphere of "Pioneer Trails" make it a picture that will hold the undivided attention of the great majority of people and make them cordially recommend it to their friends as first class entertainment.

Before the showing one reviewer said to himself, "Just another of those gold hunting old-time Westerns." But before the first reel was over, the reviewer was not only agreeably disappointed but genuinely interested and forgot everything else so absorbed was he in what was being shown on the screen.

Director David Smith has made a picture of the romantic gold-urge period of the early '70s that is a graphic and convincing as though a modern news reel camera man had taken pictures of people and happenings in that colorful era. Every minute detail of presentation has been so carefully taken care of that the spectator feels that he is one of the party of Easterners, jogging across the dusty expanse of land to the then Golden West, that he is fighting for his life and the lives of his loved ones against an overwhelming mob of red skins who know no mercy, and that he is a member of the community of the rough and ready pioneer California town.

Cullen Landis gives a realistic portrayal of the young pioneer. All his acting is natural, without a gesture of affectation, and as real as though he were really accused of murdering his foster mother and prevented by the schemes of the sophisticated villain from claiming the girl whom he loves. Alice Calhoun is a heroine who will win the heart of everybody, and her characterization in this picture is such that it will be long and pleasantly remembered.

Thrills (the break neck runaway of a stage coach down a curvy mountain road, and the timely and nervy rescue by the hero), romance, villainy, natural comedy touches and convincing scenic effects are all here.

Every player seems to have been born to his and her part. The work of Otis Harlan as the hanger-on lawyer of the pioneer town is unusually convincing as is the portrayal of the cold, scheming, non-spectacular villain by Bertram Grassby. The casting director has certainly made a very happy selection in this cast.

The story is full of "punch." It is the sort that is almost as old as time and yet ever new, ever holding the spectator's interest. There

is suspense, and sympathy for the verile young man, rescued when a mere child from the band of blood thirsty red skins who have slaughtered his parents and everybody else in the schooner train, who finds himself in a dangerous tangle as the result of the murder of his foster mother and his love for the beautiful Eastern girl who has come to the West.

Landis' wonderful horsemanship is a valuable contribution to the entertainment of this picture. Gun-play is held down to the minimum, as only the arch-villain is taken off by a well directed bullet, and the director has shown rare restraint in presenting the pioneer town. Except for a couple of drunkards, and the bar that serves red liquor, above board, but not free, the town is just about as real as it probably was forty odd years ago.

This picture is one of the easiest to sell to your public that has been produced this season, and it is one that any exhibitor can book with full confidence that the film will fully please his patrons and make his house more popular than ever. "Pioneer Trails" fairly bristles with exploitation possibilities and yet it can be easily sold to the people without the expenditure of a great deal of time, money or effort on the part of the exhibitor.

Fox Photopl
from the
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Social Activities Through the

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Col at Southampton

Mrs. Robert A. Hatfield

Charming Amit
Of , Pr

Here's BULL MONTANA

In His Greatest
Success

Produced Under the
Personal
Supervision of

HUNT STROMBERG

Gentlemen, here's a riot of
laughter in a super special
comedy production that's
going to make comedy history.

Not alone that the picture
is there in AAA1 style but
F. B. O. has put behind this
picture the most novel, most
unique, business getting ex-
ploitation and advertising yet
conceived in the trade.

Ask your nearest F. B. O.
exchange for copies of the
novel little "Rule Books" on
"HOW TO BREAK INTO
SOCIETY." These little
booklets properly distributed
to your community will guar-
antee capacity business for
you.

You've never seen such
novel posters, nor ads and
other accessories as F. B. O.
has put behind this comedy
special.

Ideas galore in the Press
Book showing you how to
put this one across with a
wallop.

Not just one or two or
three weak little wishy washy
ideas that the average press
sheet shows but a dozen
giant crashes that will arouse
any and every community to
go and see this picture.

Here is your chance to
make some money with a laff-
getting super special that
means profits in juicy gobs
for you.

Ask to see the picture. Ask
to see the Press Book. Ask
to see the little rule books.
Then book and boost to the
limit.

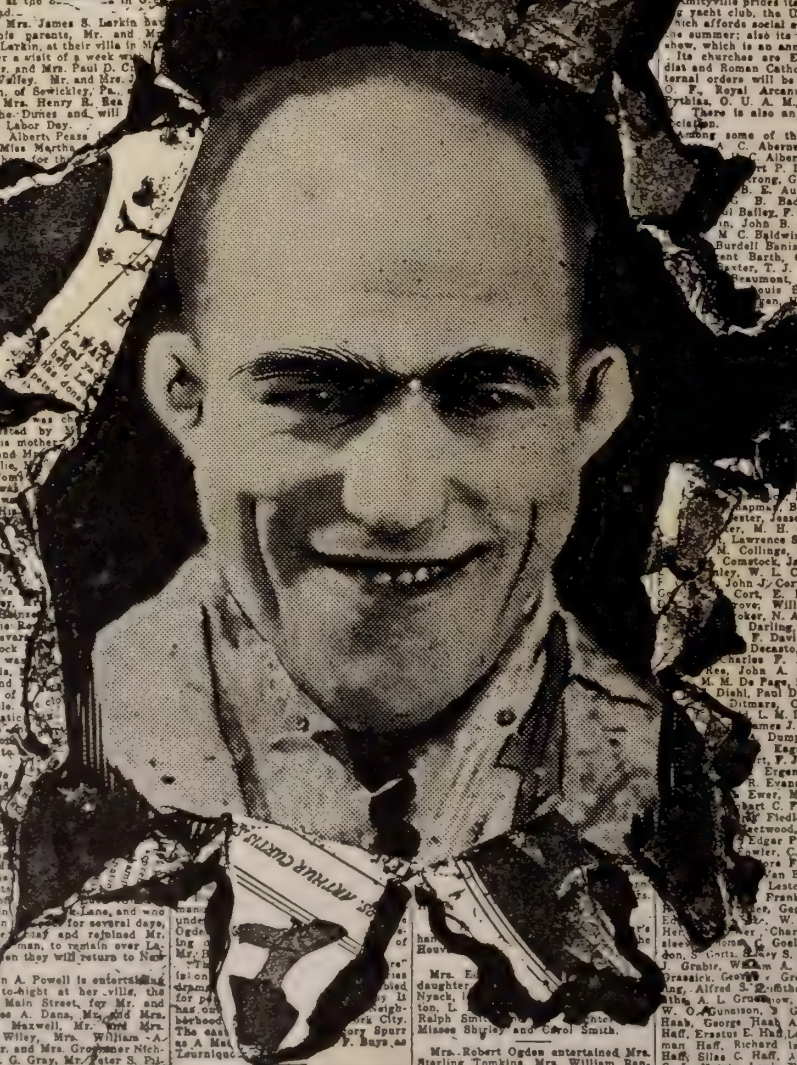
F. B. O.

723 Seventh Ave.
New York, N. Y.

EXCHANGES
EVERYWHERE

Sales Office, United Kingdom
R-C Pictures Corporation
26-27 D'Arbury St., Wardour St.
London, W. 1, England

Breaking into Society



A meeting of the Nyack Garden Club
will be held Tuesday at the home of
Mrs. A. M. Voorhis, in South Nyack,
which will be called "Question Day".
Mr. Henry Wild will answer questions
and discuss garden problems. Miss J.
S. Ballahary, of South Nyack, who is in
charge, urges that members submit
their questions before the meeting.

Mr. and Mrs. Frederick Grand
arrived home from Johannesburg, Africa,
Friday night. Their villa, Dornoch,
has been occupied by Mr. and Mrs.
Lina Maynard, of Nyack, during their
absence.

Mr. James Ford, of South Nyack,
retired to his home this week after
a recent illness. He is now in the
hospital.



Metro presents

JACKIE COOGAN

in


Long Live the King

by Mary Roberts Rinehart
Produced under the personal supervision
of Jack Coogan, Sr.
directed by

Victor Schertzinger
Adapted by C Gardner Sullivan
Continuity & Scenario by Eve Unsell
Edited by Irene Morra



*Jury Imperial Pictures Ltd Exclusive Distributors thruout
Great Britain. Sir William Jury, Managing Director*



HIS Jack Long

by
**Mary Roberts
Rinehart**

*Produced under the
Personal Supervision of*
Jack Coogan Sr.

Directed by
**Victor
Schertzinger**

Continuity and Scenario by
Eve Unsell

Adapted by
C. Gardner Sullivan

A ROMANCE OF GOLDEN YOUTH, ROYAL LOVE
AND THRILLING ADVENTURE, IN WHICH JACKIE
APPEARS AS THE BOY PRINCE OF EVERYBODY'S
DREAMS AMID THE SENSATIONAL INTRIGUE OF
A BALKAN COURT. IT IS A MAGNIFICENT PRO-
DUCTION, REFLECTING THE ROMANTIC SPLEN-
DOR OF A FAR-OFF KINGDOM, AND JACKIE, AS
CROWN PRINCE OTTO, HAS
THE BIGGEST ROLE OF HIS
CAREER.

Edited by **Irene Morra**

*Jury Imperial Pictures Ltd. Exclusive Distributors thru-
out Great Britain. Sir William Jury Managing Dir.*

**A
Metro
Picture**

REG. U.S.
PAT. OFF.

GREATEST PHOTOPLAY

ie Coogan *in* Live the King



A **Metro**
Picture

Jackie Coogan

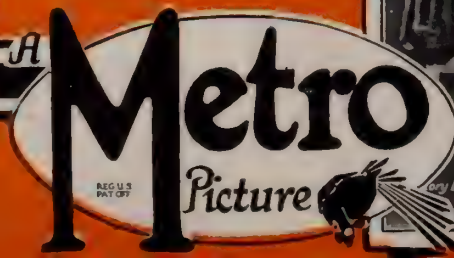
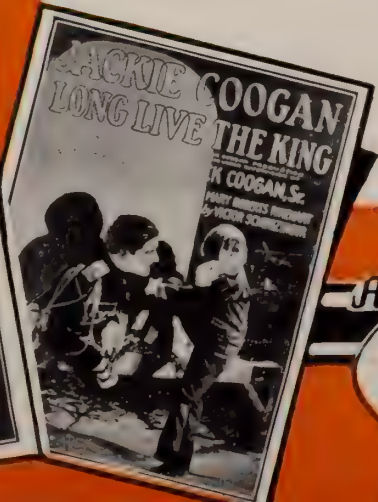
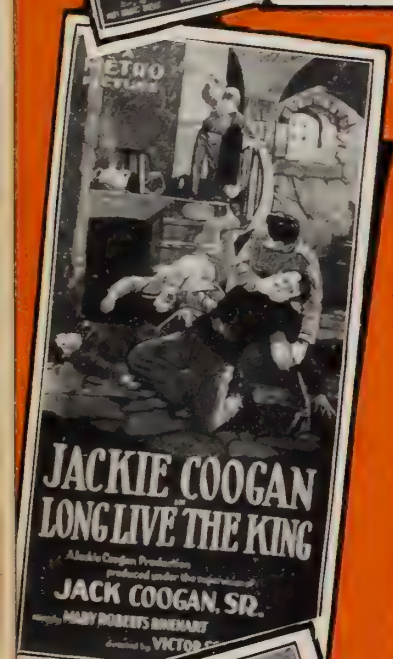
in
Long Live The King

METRO PICTURE

A Jackie Coogan Production Produced Under Supervision of
JACK COOGAN, Sr.
Story by MARY ROBERTS RINEHART Directed by VIKTOR SCHERTZINGER

GO THE LIMIT ON THIS PAPER

THERE WON'T BE ANY SAD POST MORTEMES IN YOUR BOX-OFFICE IF YOU TAKE ADVANTAGE OF THE OPPORTUNITY OFFERED BY MAKING A LIBERAL DISPLAY OF THE PAPER PROVIDED FOR THIS PRODUCTION. THIS IS A PICTURE ON WHICH YOU CAN GUARANTEE ONE HUNDRED PER CENT SATISFACTION. ISN'T IT, THEREFORE, A GOOD TIME TO USE THE BILLBOARDS TO THE LIMIT?



CRITICS LIKE FLOOD CLIMAX

IN

"On The Banks of the Wabash"

So Will Your Patrons!

N. Y. EVENING JOURNAL: "Combines distinctly impressive flood scenes and good performances. It is a pleasure to look at little Madge Evans."

N. Y. MORNING WORLD: "Here we have a flood for a climax. And it is quite well carried out. Mrs. Carr is quite effective, as indeed, she usually is, and the story ends in a roar of happiness."

N. Y. TELEGRAM: "The story centers about a fine old character, 'Cap' Hammond, quaint in humour, strong in manhood, who rises to an emergency and provides the thrill of the picture, a climax startling in its immensity."

MORNING TELEGRAPH: "This latest effort of J. Stuart Blackton has all the concomitants requisite to popular appeal. The picture has exciting river scenes which bring the story to its climax."

N. Y. EVENING WORLD: "If you like those 'down hum' films, you'll like 'On the Banks of the Wabash.'"

N. Y. TRIBUNE: "It will no doubt be a very popular picture."

MOVING PICTURE WORLD: "Thrill seekers will find something new and big in the flood climax which brings this Vitagraph melodrama to a close. The old 'Sarah Jane' plowing through Main Street, making its rescues from second story windows, is an impressive spectacle but only a part of a maelstrom of dramatic events that culminate here."

"'ON THE BANKS OF THE WABASH' IS AN ATTRACTION WHICH A LARGE CLASS OF THEATRES CANNOT AFFORD TO MISS. ITS STUPENDOUS CLIMAX WILL ACCOMPLISH ITS PURPOSE IN BRINGING OUT THE THRILLS AND GIVING YOUR PATRONS WHAT THE EARLIER PART OF THE PICTURE HINTS AT—TERRIFIC FLOOD SCENES."

The cast has many excellent types and shows enthusiastic direction."

FILM DAILY: "Will very likely be a happy choice for a good many exhibitors. The flood has been realistically staged and furnishes an exciting finish for the story."

And down South, in Atlanta, the

WEEKLY FILM REVIEW said: "The climax brings a real thrill when the dam bursts, houses and barns are swept along by swirling water, the hero is caught beneath a heavy piece of machinery with water rising rapidly about him, a steamboat catches fire and her boilers explode. Thrills are piled on thrills."

J. STUART BLACKTON PRODUCTION

By arrangement with EDGAR SELDEN

VITAGRAPH

ALBERT E. SMITH PRESIDENT

"ON THE BANKS



MARY MACLAREN



JAMES MORRISON



OF THE WABASH"

J. STUART BLACKTON PRODUCTION

[By Arrangement with Edgar Selden]

They're all folks you know from your own town! Lovable, familiar faces, with joys and sorrows and laughter and tears—just plain, everyday folks, baring their hearts to you—in the greatest human heart interest story ever filmed!

*With the most stupendous, awe inspiring
flood catastrophe ever filmed!*

*SEE the "Sarah Jane"
steamin' down Main Street!*



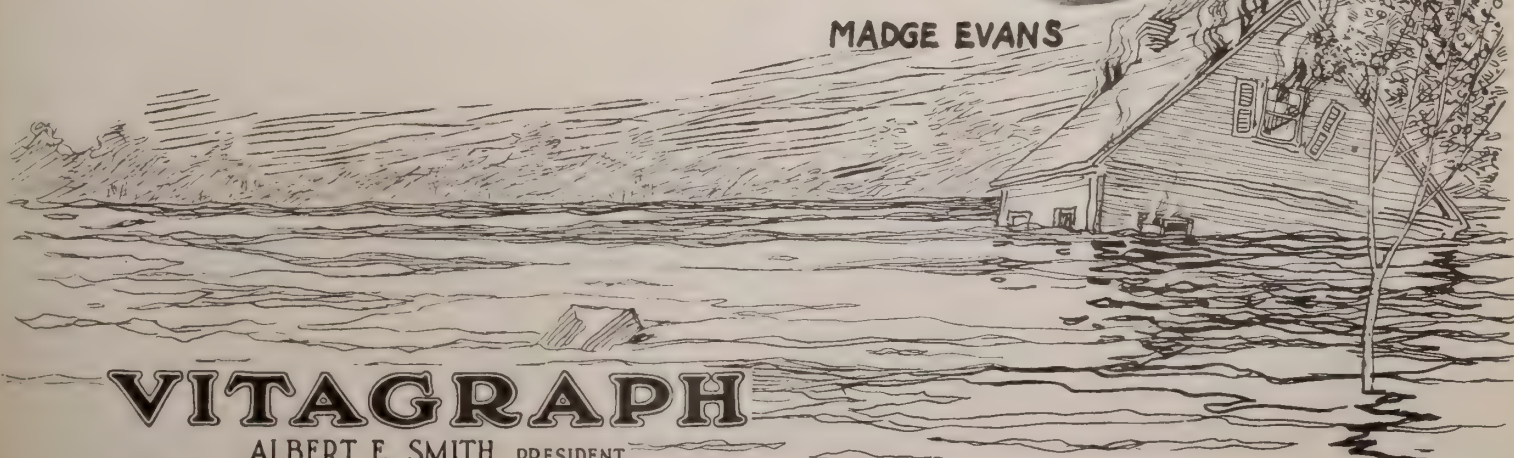
MARY CARR



BURR MCINTOSH



MADGE EVANS

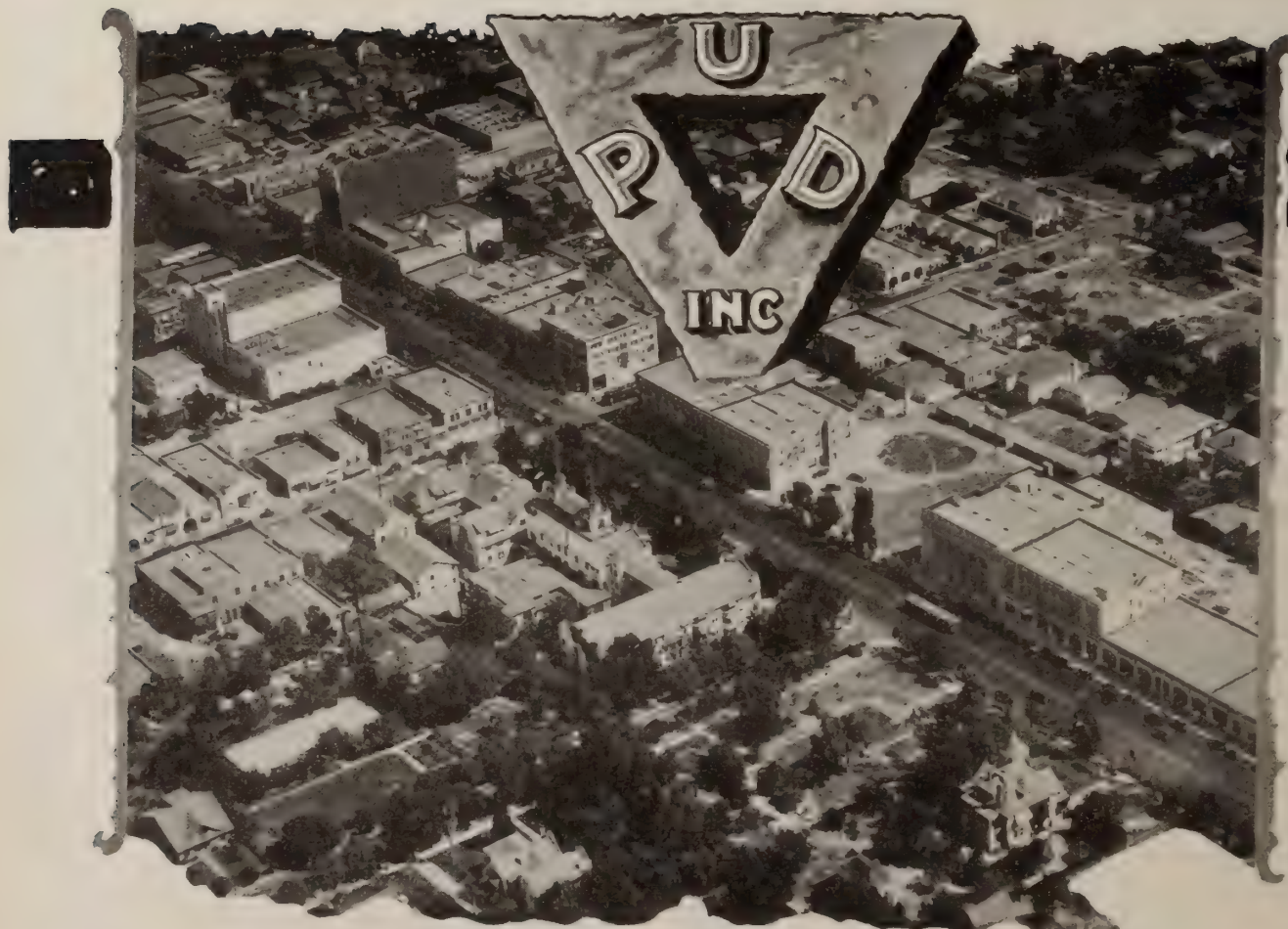


VITAGRAPH

ALBERT E. SMITH PRESIDENT

United

PRODUCERS & DISTRIBUTORS HOLLYWOOD



A new Idea rises out of Hollywood

Exhibitors, independent producers, authors and the public will welcome the coming of Hollywood's strongly organized producing and distributing corporation—a company of Hollywood, by Hollywood, for Hollywood and for the best interests of the entire motion picture industry.

The independent producer, author, and distributor will get together for the purpose of producing the *best* pictures—of giving the exhibitor a square deal—and to permit the public to get its money's worth. Hollywood—not New York—should be the distributing center of

motion pictures. Producer and distributor should work side by side for their mutual benefit. This will ultimately be—and U. P. D., Inc., is the first step in that direction.

United is going to pioneer it—and it has the backing of Los Angeles and Hollywood banking, business and motion picture interests.

Our new building at Highland and Selma Avenues is now rapidly rising. We're getting the "sets" ready—and we'll soon be able to "shoot."

You're going to hear a whole lot more about United in the next few months.

Our temporary headquarters are at 6812 Hollywood Boulevard, Hollywood, Calif.



It Grows With Your Requirements



FIGURE 1
Starting with one top, one film storage section and one base. Capacity 5 reels



FIGURE 3
Adding a third storage section to outfit No. 2. This system has a storage capacity of 15 reels

YOU can start your American Film Safe film storage system with one top, one middle storage section and one base, as shown in illustration No. 1.

As your requirements increase, additional storage sections may be added, as shown in illustrations 3 and 4, and you can continue to increase vertically to any height, always using the same top and base.

Horizontal expansion with additional tops and bases may also be made at any time.

The American Film Safe is the only film storage device that is absolutely fire and dust proof, that keeps film in a proper degree of moisture, that fulfills every requirement of the Board of Fire Underwriters and has its approval.

Every top is arranged for venting to the outside air and every section automatically conforms to this venting system.

Financially responsible distributors will be awarded territory and protected in same.



FIGURE 2
Adding a second storage section to system shown in figure 1. This outfit has a storage capacity of 10 reels



FIGURE 4
A 15-reel Film Safe storage system completely assembled

Write today for detailed description and prices

AMERICAN FILM-SAFE CORPORATION

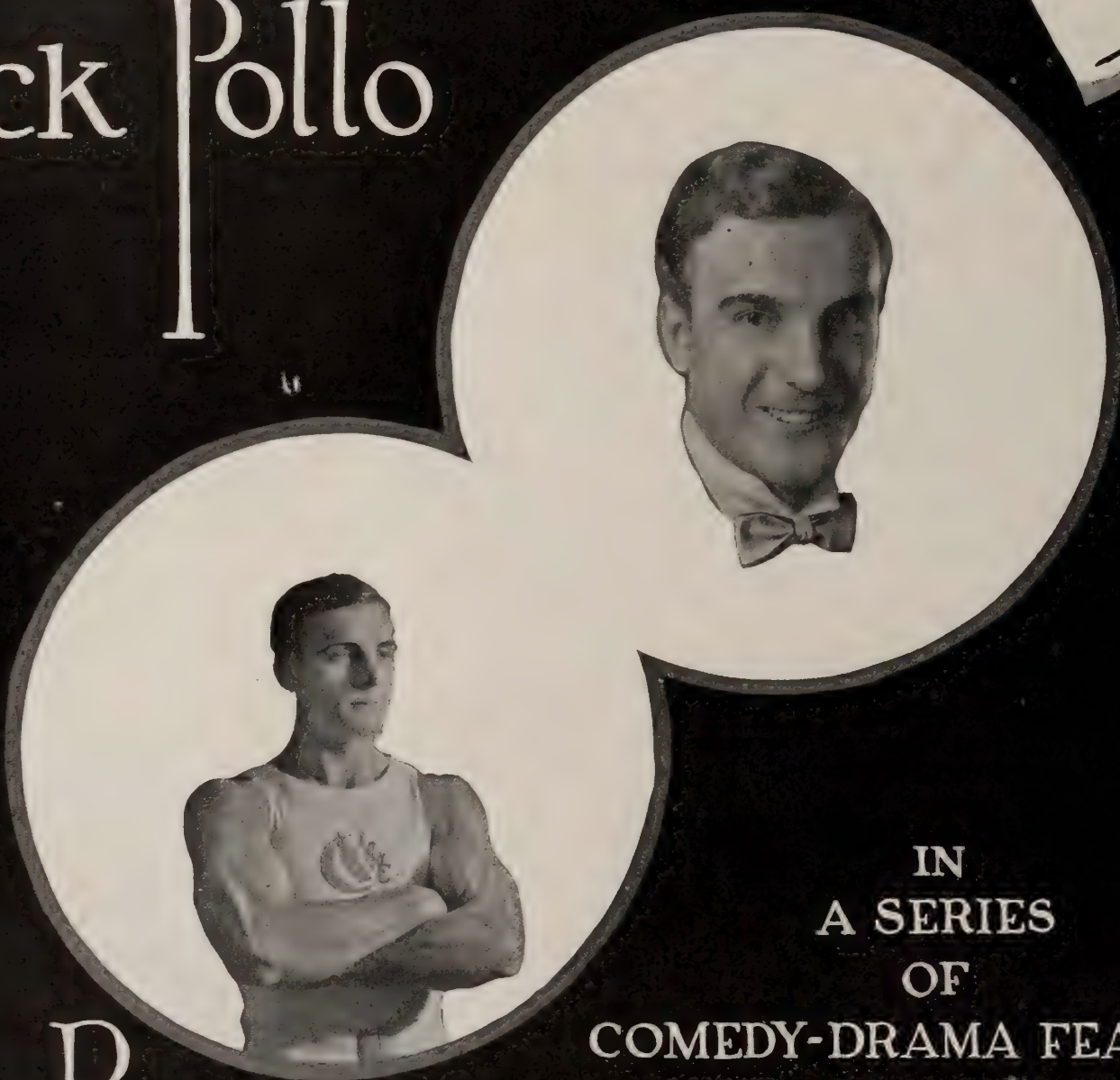
1800 Washington Boulevard

Baltimore, Md.

Hercules Films Productions, Inc.
presents

Jack Pollo

*Offering for State Rights
Distribution*



IN
A SERIES
OF
COMEDY-DRAMA FEATURES

FIRST RELEASE

"Made to Fight"

NOW READY

*A
fast moving Action Story
with
100% Entertainment Value*



PRODUCED BY
*Hercules
Film Productions, Inc.*
1442 BEACHWOOD DRIVE
HOLLYWOOD CAL.

Juvenile -COMEDIES-

Two Reels

Are Introduced to
YOUR PATRONS
through National Advertising

This Ad Appears in
THE SATURDAY EVENING POST
Nov. 3rd Issue

Educational Pictures

are the only Nationally Advertised

SHORT SUBJECTS

The Public is Looking for the *Educational Pictures*
Trade-Mark in YOUR LOBBY as a
Guarantee of a

**WHOLE EVENING'S
ENTERTAINMENT**

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons President

Another Half Hour of Childhood!

WHAT would you not give for such a rich gift; to be able for just a few minutes to feel again the care-free joy of youth?

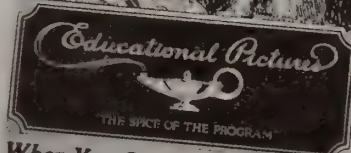
Here is real boyhood—and girlhood—fun, but fun that the older folks will enjoy just as keenly as the youngsters, in Educational's new series of Juvenile Comedies.

And for the first time a serious attempt is being made through fun films to advance the fine work being done among children by such organizations as the Boy Scouts—to appeal to the best in boys and girls, as well as to make you laugh.

Juvenile -COMEDIES-

JUVENILE COMEDIES bear the Educational Pictures trademark, as do such other splendid Short Subjects as *Christie Comedies*, *Mermaid Comedies* (Jack White Productions), *Hamilton Comedies*, *Jack White Comedy Specials*, *Tuxedo Comedies*, *Cameo Comedies*, "Sing Them Again" Series, *Lyman H. Howe's Hodge-Podge*, *Wilderness Tales* by Robert C. Bruce and *Kinograms*, *The Visual News of All the World*.

There is a theatre in your neighborhood that shows these pictures.



When You See This Sign, Go In.
It's the Sign of a
Whole Evening's Entertainment

EDUCATIONAL FILM EXCHANGES, INC.
E. W. HAMMONS, President
Executive Offices, New York

"Recent developments in the production of motion pictures indicate, more forcefully than ever before in the history of the business, the urgent need for production at a moderate cost and economical distribution by the elimination of unnecessary overhead.

"This has been our contention for months.

"Anderson Pictures Corporation assures a distribution service to the largest possible number of theatres. This means large revenue to the producer without burdensome cost to the exhibitor."

CARL ANDERSON, *President*

ANDERSON PICTURES CORPORATION

An Absolute Service

723 Seventh Avenue

NEW YORK

One false step meant ruin



"You dirty crook! You thought you could sink me forever—disgrace me and then sit back and wait until I killed myself. Well, you and your bunch have another guess coming. I'm going to stay on this earth long enough to smash you and your cut-throats."

Associated First National Pictures Inc. presents
"THUNDERGATE"

featuring Owen Moore, Sylvia Breamer, Tully Marshall
 Virginia Brown Faire, Robert McKim

Story by Sidney Herschel Small~ Scenario by Perry N. Vékroff
 Directed by Joseph De Grasse~Cameraman Sam Landers

Why does the thought of possible suspense and excitement in a picture always please the people who flock to the movies.

It's because it jazzes up our tired brains and bodies and puts a little more zip into our whole system. Did you ever think of that? Study your audience and you will quickly see why dramas are always popular.

In "Thundergate" there is plenty of suspense and excitement, especially when Bob Wells, masquerading as the Lord of Thundergate, his life constantly in danger and just on the verge of springing a trap laid to catch a desperate gang of crooks, is confronted with an unforeseen situation which threatens to spoil everything and cost him his life.

They're all going to like "Thundergate."



A First National Picture

Foreign Rights Controlled by
 Associated First National Pictures Inc.
 383 Madison Avenue, New York

Chalk up another winner

MOTION PICTURE NEWS

MOVING PICTURE WORLD

Ponjola (Rork—First National—6500 Feet)

(Reviewed by Fred Clements)

AN unusually interesting best seller becomes in its transference to the screen, an unusually interesting photoplay—one saturated with romance and adventure—one which may be catalogued under a familiar formula, but through a clever manipulation of plot and incident, coupled with most effective interpretation—to say nothing of an effective background—takes on a value which will further increase the circulation of the novel and bring a large patronage to the theatre.

The tale is laid in South Africa and features the exploits of a young Englishwoman who journeys to that distant country to escape the clutches of the law. The action starts in Paris and the introductory shots disclose the heroine balked in an effort to commit suicide by a stranger who is returning to South Africa and his promised bride. He takes her into his confidence—and as a result she resolves to forget her suicidal impulse. She even goes so far as to accompany him to South Africa disguised as a man—and right here we wish to state that Anna Q. Nilsson makes a startling appearance in her masquerade and manages to be more convincing than any contemporary who has essayed such a role—and discovers him a drunkard—the instrument of his degeneration being "Ponjola," Kaffir word for whisky.

You may be able to see the plot building all this time—and it does run true to form—but it grips you with its exciting adventure, its love interest and its heart appeal. The regeneration is effected—as it always has been effected whenever the spiritual and sympathetic factors enter—but before the conclusion which reveals the masquerade revealing her identity, one sees the betrayal of the hero by his partner who, to make matters worse, had married the fiancée. The episode featuring the regeneration are fraught with thrills and lead up to a trial in which the heroine's identity and the past she was run away from are uncovered.

Let it be said that "Ponjola" is expertly acted by Miss Nilsson and James Kirkwood—the latter putting considerable feeling into his expression. Tully Marshall and Joseph Kilgour also contribute effective performances. We will also say that Miss Nilsson spares the shears in trimming her locks. It is a regular hair-cut.

The picture looks like S. R. O.
EXPLOITATION ANGLES. Tie up with book on sale of novel. Feature it as one of the biggest Play up cast—and use stills of Miss Nilsson in her novel characterization. Put on atmospheric prologue.
DRAWING POWER. Suitable for all classes—high low.

SUMMARY. A very interesting picture on an old Director has kept it moving with crackling incident. with romance and adventure and expertly acted.

Anna Q. Nilsson Masquerades as Boy in Fascinating Out-of-Ordinary First National Film

Reviewed by Beatrice Barrett

"Ponjola" is a picture that the exhibitor can book with confidence that his patrons will be pleased.

Starting right off with interesting action the First National production "Ponjola," does not make the audience wait through several hundred feet of introduction of the characters and getting the development under way. You get right into the story in the first scene, it catches the interest immediately and holds it without a break until the end of the picture.

"Ponjola" should fascinate any audience and appeal to everyone in that audience, from three angles; first, a story that wanders far from the trite path followed by many picture plots; second, players whose acting is much above the ordinary; third, unusual settings depicting the scenes in South Africa.

This well told and carefully worked out story combines an appealing love theme and thrilling adventure. It has many dramatic scenes chief among them being the one in the Count's home where just four hours after their marriage the Countess is told of the other woman and her son, this disclosure resulting in the death of two men.

The trial scenes are exceedingly well handled to combine dramatic suspense and excitement with many unexpected developments. Another scene which will grip the spectators is where Desmond poses as Gay to save the sanity of Druro and awaken in him a desire to live. These are the high spots of the story which is underlaid with constantly moving chain of dramatic situations and events.

Anna Q. Nilsson with her hair cut short and dressed as a boy is very captivating. She makes a convincing boy but at the same time never lets you forget she is really a woman masquerading to help the man she loves. She presents exceedingly well a characterization which is unusually attractive. James Kirkwood equals her in a splendid actor study and grips the interest and sympathy especially in the scenes of the broken by fever and drink and fight to keep his sanity. Here is acting that no other equals Kirkwood's previous fine work. Ruth Clifford as a girl who cares for money than being faithful to her adds to the convincing quality of the picture while Tully Marshall makes his role very effective.

Excellent photography and backgrounds light camps, caravans and kaffir villages to keep up the atmosphere of "something different."

SAM E. ROR
presents

After seeing "Ponjola" one needed no great amount of knowledge of the whys and wherefores of the motion picture business to realize that this production was going to be a big seller at the ticket window.

In Los Angeles they proved it. At the Loew's State, where it opened on a Saturday; they did the biggest business, Saturday and Sunday, that theatre has ever known.

"Ponjola" created a national sensation when it appeared in Cosmopolis.

tan Magazine and later in book form its immediate jump into the ranks of best sellers was not at all surprising.

This popular demonstration on the part of the public, plus the widespread publicity given to its picture exhibition; the great interest shown in Anna Q. Nilsson's preparation for the role of "Desmond" and the moviegoers' fondness of James Kirkwood automatically placed "Ponjola" one of the outstanding money-makers being offered today.



A First National Picture

For FIRST NATIONAL-

EXHIBITORS HERALD

CHICAGO TRIBUNE

SPECIAL CAST IN PONJOLA

(FIRST NATIONAL)

A gripping, forceful story of the South African veldt, adapted from Cynthia Stockley's story of the same name. Splendid performances are contributed by Anna Q. Nilsson, James Kirkwood and others, and it is one of the outstanding features of the season. Directed by Donald Crisp. Seven parts.

This film version of Cynthia Stockley's popular story deserves unstinted praise not alone for the excellent performances of James Kirkwood, Anna Q. Nilsson, James Kilgour and Tully Marshall but for Donald Crisp's superb direction and the ideal atmosphere with which it is imbued. It is a poignant, gripping tale that lends itself admirably to screen adaptation, and no angle of the story has been overlooked in transferring it to the screen.

Miss Nilsson's role was a particularly hard one to play but as the young lady, accused of the death of two men, who dons boys clothes and cuts her hair, she presents a most appealing and convincing figure. And it is a real hair cut that Miss Nilsson had for the part. James Kirkwood delivers with telling effect as Druro, and Kilgour was excellent as the "heavy." The picture is excellent in every detail and it furnishes screen entertainment of the highest order.

"Ponjola" Is Superior in Every Detail

Direction, Photography,
Cast, Story Fine.

By Mae Tinée.

Good Morning!

Again a Cynthia Stockley story, with scenes laid on the South African veldt, lends itself dramatically to the screen under the management of a good director and a clever cast.

"Ponjola," perhaps you will recall, is the tale of a certain lady of high degree, who, for certain reasons, assumes the clothing of a man, quits her native country and, over in Africa, meets with the most exciting of adventures.

If you've read the book—no use telling you the story. If you haven't, to put you wise to any more than you've already been put wise TO—would spoil your enjoyment of the picture, which ought really to prove absorbingly interesting.

Miss Nilsson as a boy—makes a surprisingly convincing one. As a woman she is lovely. Her work all the way through is artistic, as is indeed that of every member of the cast.

The scenery and photography are fine, and the story unfolds naturally, with reason and "punch" behind the plot.

Hope you enjoy "Ponjola" as much as I did.

"PONJOLA"

with
**JAMES KIRKWOOD
ANNA Q. NILSSON
& TULLY MARSHALL**

Adapted from the thrilling Novel by
Cynthia Stockley of a young girl on
the South African veldt, masquerad-
ing as a Man.

A DONALD CRISP
PRODUCTION

A First National Picture



And the Critics Raved About It!

New York World: "Ashes of Vengeance is a notable mountain among the myriad mole-hills of the cinema."

Buffalo Courier: "Highly enthralling."

Buffalo News: "One of outstanding pictures of the year."

Irene in N. Y. Daily News: "The picture is marvelous. A masterpiece of film production."

Newark Ledger: "Miss Talmadge's masterpiece."

Newark Star-Eagle: "A picture that makes the evening fly."

Harriett Underhill in N. Y. Tribune: "Never before has Miss Talmadge been so convincing and so lovable. The story is fascinating."

Buffalo Enquirer: "A marvelous spectacle of the sixteenth century. Its interest never relaxes to the end."

Denver Times: "One of the most spectacular seen in Denver in many days."

Denver News: "Surpasses anything she has ever done."

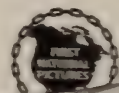
Cleveland Plain Dealer: "Good stuff."

Boston American: "For settings of splendor, romance and magnitude the production is a milestone."

Philadelphia Inquirer: "One of the best period pictures shown in this city."

Philadelphia Evening Bulletin: "A stirring romance."

Now Booking on the Open Market



Booked by the Best

TRIANON THEATRE
 Birmingham, Ala.
 METROPOLITAN
 THEATRE
 Atlanta, Ga.
 RIVOLI THEATRE
 Portland, Ore.
 ROOSEVELT THEATRE
 Chicago, Ill.
 APOLLO THEATRE
 New York
 RIVOLI THEATRE
 New York
 RIALTO THEATRE
 New York
 WALNUT THEATRE
 Cincinnati, O.
 LIBERTY THEATRE
 Pittsburgh, Pa.
 STILLMAN THEATRE
 Cleveland, O.
 BRANFORD THEATRE
 Newark, N. J.
 STANTON THEATRE
 Philadelphia, Pa.
 LIBERTY THEATRE
 Kansas City, Mo.
 GARRICK THEATRE
 Duluth, Minn.
 AVON THEATRE
 Utica, N. Y.
 POLI'S MAJESTIC
 Bridgeport, Conn.
 STRAND THEATRE
 Waco, Tex.
 VALENTINE THEATRE
 Toledo, O.
 QUEEN THEATRE
 Austin, Tex.
 COLISEUM THEATRE
 Seattle, Wash.

Joseph M. Schenck presents
**NORMA
 TALMADGE**
 in
"Ashes of Vengeance"

by
 H.B. SOMERVILLE
 and
 FRANK LLOYD

A First National Attraction

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No. 19

Stars' Salaries

THAT a manufacturing concern with goods produced for the market as far ahead as March should decide to curtail production—even radically, seems just a very advisable and sensible thing to do.

There is nothing unusual about it. In most producing industries shut-downs happen right along. The picture industry has been subject in the immediate past to general and extreme periods of activity and dullness.

We of the trade respect such action. Wall Street, where a professional market has prevailed for some time, seems to have utilized the announcement, naturally, to its own ends. It seems regrettable that the public should be let in on a matter it will not understand, but the newspapers demand news of everything that savors of a movie upheaval and a statement was necessary.

Which seems to cover the matter. In a few days, in this busy trade, it will be forgotten. The gist of our telegrams from exhibitors is: "Sure! It's a good idea. Expenses have reached the limit. We can't get the money to pay the high rentals."

But there is a grave doubt in our minds that anything advantageous to the industry will result from this action. We look upon it only as the individual action of one concern, a prominent one, to be sure.

A few days following the announcement David Belasco, in Chicago, prophesied that a shut-down might also happen in the stage business, but he gave a sound reason. He said that there were too many playhouses in the country and too few good plays.

And that—largely and fundamentally—has been the trouble with the picture business right along. The country is over-seated; the market is always cluttered up with mediocre pictures.

Then there are other big faults in our economic make-up.

It seems to us that the producers' problem right now is not merely the making of pictures, but the selling of them.

And the exhibitors' problem is not merely the renting of pictures, but also the selling of them to the public.

There is waste in production.

But it isn't merely the waste of high salaries to stars. And just how—will some one tell us?—are stars' salaries to be controlled. We do a lot of explaining—but what are the facts?

* * *

Production is centralized at Los Angeles. There's a great aggregation of players there, but when production is high everybody wants a few of them at once. That makes high salaries inevitable.

What is to be done?

Should production be decentralized? Would that help? We doubt it. There's plenty more talent right in Los Angeles than the few names and faces always in demand. But new talent isn't engaged.

* * *

The director has the say-so. We recall a remark made once by a New York executive. He said: "I'm the President of this Company, but the directors make the pictures."

The director doesn't want the new talent. He prefers to play safe with the old. And the star, who often has the say-so, doesn't want new talent.

So the few get the jobs—and the salaries.

But the exhibitor is the greatest force of all. He also wants the well-known names and faces. He declaims against the high salaries with one hand and with the other he puts out his poster inviting the public to come in and see his stars; he protests when his competitor gets them.

* * *

It has been suggested that the producers all sit amicably about the table and so dovetail production that it will want all the talent, labor and materials at one time.

Fine! But it sounds Utopian.

How fine also it would be if the distributors sat down in amity and so guide distribution that right along the market get only what it can absorb.

* * *

Any individual problem is difficult to control from the top down. It is risky to try it. These things work themselves out by the dictates of the box-office. The process is going merrily on all the time.

Statistics would help us—better business statistics. We have too few.

One thing the exhibitor could do right now is to put down, as to comparative box-office value, a list of all players; then let him estimate what they count, anyway, at the box-office, along with story and other value.

Ten thousand such reports would accomplish something with stars' salaries.

Wm A Johnston

THE welcome luncheon tendered to Ernest Fredman, editor of Moving Picture News and Film Renter, of London, at the Ritz last Friday, was marked by a representative gathering who had assembled to pay homage to the honored guest.

Everyone not scheduled to speak sensed the idea that a few bombshells would be exploded—in view of the Zukor announcement which appeared in the morning papers.

Seldom has a luncheon or banquet been punctuated with such vital remarks pertaining to the industry. One merely had to glance toward the speakers' table to appreciate that verbal fireworks would color the occasion.

Harry Reichenbach, who acted as toastmaster, indulged in good-natured kidding when introducing his speakers. Harry was at his best with his quips and gags—and called upon Joe Dannenberg, John Flinn, Sam Rothafel, Nathan Burkan, Charles Pettijohn, Sam Goldwyn, F. W. Mordaunt Hall, Richard A. Rowland, William Brandt, Marcus Loew and Mr. Fredman.

While a few of the speeches touched upon personalities and gracious tributes to Mr. Fredman, the general keynote of the conversation when the speakers waxed serious, was an endorsement of the Zukor idea.

Richard A. Rowland, general manager of First National, was the first speaker to mention what was in the minds of all present—the sensational announcement of the Famous Players production shut-down. He voiced the opinion that it took a great deal of courage on the part of Mr. Zukor to make the move that he did.

"It is practically impossible to make pictures and sell them at the prices paid today," he said, "and Zukor should be congratulated for what he has done. The entire business is 'overheaded' to death. There is too much overhead in production, too much in distribution, too much in the operation of theatres and unless the overhead is reduced in all three of the branches trouble must develop. All three of the units mentioned are to be blamed for existing conditions—one as much as the other."

Sam Goldwyn agreed with Mr. Rowland and said "exhibitor control throughout the country, especially in closed towns, was liable to ruin the industry." "What we need," he declared, "is for producers to support Famous Players in this move. You will see a tremendous gain for the business as a result."

He concluded by predicting great prosperity for the country and for the industry.

The gist of William Brandt's address pertained to exhibitors. He declared they only got together when film prices were so high they could not exist otherwise. He blamed most of the cost of production upon extravagant salaries of the stars, directors and supporting casts.

Marcus Loew's address was straight from the shoulder. He struck home with this one: "We've got to watch the pennies—and that has never been done in this industry."

Mr. Fredman, the last speaker, made a plea for better reciprocity between America and England regarding the booking of pictures. After paying tribute to the American product, he pleaded for more consideration of the British product—and voiced his ideas that the English producer and director are profiting by their mistakes and have adopted American methods which would make their product comparable to any other brand.

The luncheon was attended by film executives, publicity and advertising men of the industry and editors and writers of the dailies and trade press.

PICTURES AND PEOPLE

HAVE you drawn the red or blue circle around November 19th on your calendar? That is the date of the National Motion Picture Day, which according to the bulletin, offers to all theatres the opportunity of a concerted, constructive campaign for public approval, recognition, prestige and increased patronage.

It is sponsored by the M. P. T. O. A. as a definite means of directing public attention to the motion picture theatre as a community institution. It is

conceived with the thought of establishing one day in the year upon which the individual theatre owner can achieve the two-fold purpose of building up his own business and assisting the M. P. T. O. A. to carry on its campaign of protection and betterment for the good of all.

The sponsors have issued a booklet which indicates ways and means whereby theatre owners can increase the revenue of Monday, November 19th, to the point where the theatre's 75 per cent. of the day's business will greatly exceed a usual Monday's intake.

* * *

JOHN FLINN left New York for the Coast the other day—as the ambassador of the Zukor policy—the Famous Players production shut-down. While in Hollywood he will consult with the Paramount units over present and future productions.

* * *

TO celebrate Baby Peggy's fifth birthday, and at the same time bid her welcome to New York on her initial visit, a throng of film folk, writers of the newspaper, magazine and trade press, and other guests, assembled in the Music Room of the Biltmore Hotel last Friday.

Harry Wilson, press agent extraordinary and plenipotentiary for the little star, introduced Harry Hirshfield, cartoonist, as master of ceremonies. Followed then (as the subtitle artists say) a round of speechmaking by such celebrities as William Johnston of the New York World; Richard Connell, Saturday Evening Post writer; Irene, of the Daily News; Irving Lesser, Mrs. Jack Coogan, Sr., and others, all of whom congratulated the little miss and wished her happiness and still greater fame. Mr. and Mrs. Montgomery, parents of Baby Peggy, were also introduced. And Peggy was seated in a big chair like a queen and facing her was a big cake with five candles on it. All around, it was a happy occasion.

* * *

"KEEP 'em laughing when they say 'goodby!'" That pungent expression of George M. Cohan's has been adopted by George Ade who, since he became associated with the screen, has found a new medium for his shrewd and humorous observations. If his ideas are unoriginal he has the saving grace of a sense of humor—and he capitalizes it through pointed witticisms in his subtitles.

His newest film essay, "Woman Proof," is familiar of theme—and nothing new is exposed in it aside from a fresh treatment. But how it sparkles with wit and humor—especially in its captions! They are readable and they appeal to the intelligence. And the picture closes with one of Ade's characteristic morals.

The idea behind the story concerns a shy young bachelor who boasts that he will never get married. And the moral follows the scene when the s. y. b. takes his bride in his arms. This is approximately the gist of it: The Fellow You Meet Pushing a Baby-Carriage Down the Street is the Fellow Who's Boasted He Never Would.

THE latest arrivals from the Coast are King Vidor, his scenario editor, Winifred Dunn, and the cameraman, Chet Lyons. Mr. Vidor is to direct Laurette Taylor in "Happiness," and the group will return to Hollywood in six weeks.

* * *

H. R. H., the Prince of Wales, thought he would have no trouble the other night securing a seat for "The Covered Wagon," playing at the London Pavilion. But when he reached the theatre, the S. R. O. sign was out—as every seat was sold. The Prince admitted his error in not securing his seat in advance—and refused to entertain the courtesy of the house, adding that he did not wish to see anyone disturbed.

This story is vouched for by the press agent who culled it from the London papers. It surely is a booster for the picture.

* * *

WELL, what do you think? Walter Hayes, of Buffalo, one of the officials in the Strand operating circuit, and owner of the Troy, in Troy, was mistaken for "Potash" the other night in the Collar City. It so happened that "Potash and Perlmutter" was playing at the Troy, when Mr. Hayes hit town. Whenever Mr. Hayes visits one of his theatres, he can generally be counted upon to visit every nook and cranny.

Walter Roberts, house manager, was standing in the lobby when a couple approached him, the woman remarking that she had a bet up with her husband that "Potash" was present, and making a personal appearance.

Mr. Roberts said that Mr. Potash was not present, whereupon, the woman pointed out Mr. Hayes, and asked if that was not "Mr. Potash" as she had noticed him in all parts of the house, and, naturally enough, wondered if he was not making a personal appearance from the stage at some time during the evening.

* * *

THE latest members of Hollywood's screen colony to stand before the parson are Irvin Willat, the director, and Bille Dove, the actress. The nuptial knot was tied last Saturday, at Santa Monica, Calif.

* * *

ANITA STEWART having completed work on "Cain and Mabel," at the Cosmopolitan studio, will open in a vaudeville sketch written by herself for a tour on the B. F. Keith Circuit. Miss Stewart's brother, George, will appear in her support. This announcement does not mean that the star will desert pictures, rather she is filling in the "between-pictures" period and will return to the screen shortly to start work on another production.

"Fine Feathers" is the name of the one-act sketch. The action takes place in a modiste shop and gives Miss Stewart an opportunity to display some charming gowns. It will open at the Orpheum theatre, Brooklyn, N. Y., the city in which the star made her debut in pictures when she appeared in Vitagraph productions. This will be her first appearance on the stage.

* * *

MARCUS LOEW, according to a newspaper dispatch, has applied for a \$5,000,000 life insurance policy, which, if issued, will place him in the forefront of individual policy holders in the United States. This was announced Tuesday night at a dinner at the Hotel Astor for Mitchell May, Jr., son of Supreme Court Justice May, and Lee Naussbaum, who recently founded an insurance partnership.

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LOUIS WOLHEIM left for the Bahamas this week where he will take a hard-earned rest following his laborious duties in "Unseeing Eyes." After seeing him in this elemental picture of the frozen North, we will agree that he deserves to go easy for a while.

* * *

CABLE advices received from Paris by Ben Blumenthal state that Dimitri Buchowetzki, the Russian director, is aboard the Leviathan, due at New York this Saturday.

Buchowetzki is coming here to study American production methods at the Coast and it is understood that several offers have been made him to direct pictures during his stay.

The Russian director handled the megaphone on "All for a Woman," "Othello," and "Peter the Great."

* * *

REX INGRAM has arrived safely in Cairo, Egypt. His journey to the Nile country was punctuated by stopovers in England, Ireland—where he visited his father—and Paris. With the director are Alice Terry, his wife, who plays the leading feminine role in "Scaramouche," Marion Burton, scenario writer, and Curt Rehfeld, production manager. Before Mr. Ingram returns to America he will spend several months in Europe gathering ideas which he will incorporate in future productions.

* * *

THE asterisk has been called upon again by the National Board of Review—to appear opposite the Paramount feature, "The Light That Failed," and Chaplin's production, "A Woman of Paris."

* * *

CAPTAIN METHVEN and the forty-eight men who composed the Wagon Train Division of the Eighteenth U. S. Infantry attended the showing of "The Covered Wagon" at the Criterion Tuesday night.

The Eighteenth Infantry has been renowned for many years for its service against the Indians in the West.

* * *

PETER MILNE, who returned to New York from Hollywood recently—whither he journeyed several months ago to write continuity, has signed with the Edwin Carewe company as traveling press representative—and will accompany the members of the cast—Bert Lytell, Montagu Love, Rosemary Theby, Claire Windsor, and Paul Panzer—when they sail for Paris November 10th. Mr. Carewe will join his company in the French capital and conduct them across the Mediterranean to Algiers. Ships of the desert will be waiting to transport the party to Biskra, on the edge of the Sahara, where headquarters will be maintained for the next three months.

Mr. Milne's friends in and out of the industry—he was a member of the editorial staff of the News for several years—are offering felicitations. A cruise to the Orient at the beginning of the winter season is something to be joyful over.

* * *

CHARLES WILCOX, of Graham Wilcox Productions, is in New York with a print of "Chu Chin Chow," and additional features made by his organization in Europe. He intends remaining here for six weeks.

* * *

JUST as soon as Constance Binney completes her picture work for C. C. Burr at the Glendale, L. I., studios she will return to the stage where she will be featured in "The Perfect Lady," a musical comedy, which is now in rehearsal. Miss Binney's last appearance behind the footlights was in "Oh! Lady, Lady," which also carried words and music.

Say Uniform Contract Is Non-Uniform

Washington Motion Picture Exhibitors Alliance Point Out Discrepancies

MEMBERS of the Washington, D. C., unit of Motion Picture Exhibitors' Alliance met in Washington, D. C., Tuesday and Wednesday, October 30 and 31. Jake Wells of the Norfolk circuit in Virginia strongly supported the plan to put the District of Columbia, Maryland, Virginia, and Delaware in one zone with representation equivalent to New York State. Visiting speakers from other states in remote territories stressed the idea of strongly financed state organizations backing national legislative relief and other constructive policies.

Among those present for the opening were: Harry Crandall, Washington; Jake Wells and E. T. Crall, Virginia; Frank Durkee, J. Louis Rome, Walter D. Pacey, Mr. and Mrs. Irvin Levine of the Real Art theatre, Mr. Julius Goodman of the Ideal theatre, Baltimore; I. Weinberg of Lexington, Va.; W. P. Kline of Richmond; "Judge" A. W. Carrington, counsel for Mr. Wells and the Virginia League, Richmond; Mr. and Mrs. Harry Bernstein, of Virginia; Mrs. A. E. Thorpe and her general manager, Walter J. Coulter, of the Blue Bird theatres of Richmond and Petersburg, Va.; Maurice Davis of Washington, secretary of the convention, "Judge" Sam Boyd, of the Crandall enterprises, Washington and D. C., Maryland and Virginia delegates who dropped in from time to time.

South Carolina was represented by Max W. Bryant of Rock Hill, S. C., who spoke on the zone plan. He was accompanied by Albert

Lutillier of South Carolina. A later arrival was Col. H. B. Varner, recently re-elected head of the Carolina exhibitors group, an original proponent of the three- or four-state zone plan of organization. H. A. Cale of Marshall, Texas, president of the Texas unit, was a visitor who seemed strongly inclined to favor stronger, better financed and active state units.

Charges that certain members of the Will Hays' organization had made the "uniform contract non-uniform" were preferred and incorporated in a resolution that was communicated to that body. As a result of telegraphic and telephonic communications with Will Hays representatives, a conference was arranged for Thursday, November 1, between Charles C. Pettijohn and a committee of exhibitors of that district. The exhibitor committee is headed by Henry Crandall.

The convention also adopted various committee reports and the amended by-laws. A special committee made up of F. R. Durkee (chairman), Sam Boyd and Clarence Linz, presented a resolution flaying "the practice of producers offering unduly long motion pictures." A resolution demanding the cessation of "the practice of showing pictures in other than motion picture theatres" also was passed.

The convention came to a close Wednesday night with a banquet at which representative exhibitors of the capital district and various officials of national prominence spoke.

Famous Canadian Profits Show Increase

ANNOUNCEMENT is made at Montreal that the annual report of Famous Players Canadian Corporation, Ltd., for the year ending September 1, 1923, will show net profits, after interest and 1922 Government taxes but before depreciation of more than \$500,000, as compared with \$439,000 profit shown in the 1922 report.

A substantial surplus will be shown after depreciation and the full year's dividend of \$320,000, being eight per cent. on the first preferred stock, have been met and the balance sheet, reflecting increased profits, will indicate a satisfactory liquid position.

Balaban & Katz Lease Temple Theatre, Chicago

Balaban & Katz are to operate another magnificent motion picture house in the Chicago loop, having signed a contract for a fifty-year lease of the 3,500-seat theatre, which will be part of the \$5,000,000 Masonic Temple to be erected on the site of the present Colonial theatre.

The contract for the lease of the Temple theatre was signed by Barney Balaban, Herman L. Stern and Sam Katz and the firm of Balaban & Katz is to pay an annual rental of \$327,000, or \$16,350,000 for the fifty-year term. This is at the rate of approximately \$6,288 per week.

Erno Rapee Leaves Capitol to Accept Fox Position

Erno Rapee, musical director of the Capitol theatre since its opening, has resigned his position to become managing director of the new Fox theatre soon to be opened in Philadelphia.

Mr. Rapee's new position will be similar to that occupied by Hugo Riesenfeld at the Rialto, Rivoli and Criterion theatres, New York.

Farley Praised for Defeat of Sunday Bills

The Montgomery, Ala., Advertiser recently paid signal honor to H. C. Farley, director of Alabama theatres for Southern Enterprises for his valiant work in defeating Sunday closing bills before the State Legislature. Two Sunday bills were introduced and it fell upon "Hoxey" Farley single-handed almost, to fight and defeat them.

A drastic state admission tax was also introduced and Farley succeeded in killing it. Farley was one of the pioneers in the southern exhibition field. He is not spectacular in his methods, but is a most able exhibitor, non-assuming and mild.

No Combination of Houses in St. Louis

Fred L. Cornwell, owner of the Delmonte theatre, in St. Louis, through his manager, Harry Niemeyer, has issued a statement amplifying the booking arrangement whereby the Delmonte plays day and date with William Goldman's Kings theatre.

Niemeyer states that no combination of the two houses has occurred other than the arrangements as to showing the same pictures at the same time.

M.P.T.O.A. Officers and Directors Draft Plan for National Legislative Committee

UNITED action on the part of motion picture theatre owners in the country to handle legislative matters at Washington in the next session of Congress was agreed upon at a meeting of national officers and Board of Directors of the Motion Picture Theatre Owners of America in Hotel Seneca, Rochester, N. Y., October 31.

To further this project and render it entirely effective, it was agreed that the next meeting of the national officers and Board of Directors be held in Washington in December, while Congress is in session.

From this meeting a National Legislative Committee will be evolved with headquarters in Washington during the entire session of Congress. The special work of the committee will be to care for the interests of the motion picture industry in the nation, effect a repeal of the admission and seat taxes, and also prevent the passage of legislation inimical to the welfare of the theatrical business.

"The campaign in this relation throughout the nation will be conducted along the most constructive and advanced line possible," said the announcement. "Every Congressional district will be canvassed and flying squadrons of theatre owners and others will be at the service of the National Committee to deliver addresses and handle any other line of work necessary to the confirmation of the general purpose of the committee. This is the greatest line of action yet projected along legislation lines by the Motion Picture Theatre Owners of America and is destined to give the theatre people a line of protection not heretofore attained."

Those present at the meeting in Rochester, aside from the local theatre owners invited to attend, were: National President Sydney S. Cohen, New York; Harry Davis, Pittsburgh; C. E. Whitehurst, of Baltimore; R. F. Woodhull, Dover, N. J.; John Schwalm, Hamilton, Ohio; Ernest Horstmann, Boston; Samuel Bullock, Cleveland, Ohio; M. J. O'Toole, Scranton, Pa.; William Bender, Indianapolis, Ind.; George Aarons, Philadelphia, Pa., and E. M. Fay, of Providence, R. I.

From Rochester, Mr. Cohen goes to Toronto to meet with the Ontario Division of the Motion Picture Owners of Canada, which meeting is also being attended by the officers and Board of Directors of the Motion Picture Theatre Owners of America. The Canadian organization is being presented with an engrossed charter of affiliation with the Motion Picture Theatre Owners of America.

National Motion Picture Day and other outstanding subjects of importance to all theatre owners will be discussed at Toronto.

F.P.-L. Orders Production Shut Down

DECISION of the Famous Players-Lasky Corporation to shut

down production until costs of picture-making have reached a common sense basis was the chief topic of discussion in the industry this week.

After the initial announcement in the newspapers that the curtailment period would last ten weeks, Adolph Zukor, President of the Corporation, contented himself with issuing the following brief statement:

"The Famous Players-Lasky Corporation has completed the production program for this fall that was outlined in its announcement several months ago. We are now curtailing production in our studios to the greatest possible extent and we will not resume the making of any further new negatives until production costs have come down to a common sense basis."

Officials of other companies at once made public the production status of their concerns and their attitude toward the shut-down idea.

The first announcement concerning the cut-down in production was made by Jesse L. Lasky, at Los Angeles, when the first intimation of any definite action respecting a slump in producing activities was given out in the form of an announcement to the press.

Lasky's Announcement

"On account of the mounting costs of production, a problem as yet unsolved, and the over production of the past several months within the film industry as a whole, the studios of the Famous Players-Lasky Corporation in Hollywood and Long Island, will be closed Saturday, October 27th, and remain closed for a period of ten weeks," the statement read.

The statement was made over the signature of Mr. Lasky as first vice-president of Famous Players-Lasky.

Productions now under way will be continued, it was learned at the Hollywood studios of the company, but no new productions will be started until after the first of January following a readjustment of production costs and a reorganization of the studio organization.

The announcement of the shut-down was made by Paramount late on October 27th, after an all-day conference of officials at the home office in New York. A reduction in personnel was also decided upon, 150 employees of the home office being discharged two days later, as were about 200 at the Famous Players' Long Island studio. At the latter plant only two companies are now at work on pictures and they will go through according to schedule. All production in the East will then stop for the ten weeks' period.

Reduction in Personnel

With the exception of Claude Saunders, Paramount has dispensed with all its exploitation field force. Several high-salaried men in other departments are out, including H. L. Salisbury, of the real estate division. It is understood in New York that the Paramount West Coast studios will lay off about 500 people as soon as plans are completed.

The West Coast correspondent of *MOTION PICTURE NEWS* reports that Paramount has six units working at the Lasky studio, with about forty actors and eight directors under contract. Subjects now in process, he reports, will not be finished until sometime in December.

Commenting on the statement regarding the F. P.-L. "shutdown" made by Mr. Zukor, R.

Decision Arouses Wide Interest

do not believe that activities can be resumed on the former basis, or assume former extent

until a complete reconstruction of ideas in regard to costs has taken place."

F. J. Godsol, President of the Goldwyn, made the following statement in response to inquiries:

"The Goldwyn Pictures Corporation will make the same number of pictures as originally planned and the studio at Culver City is running on schedule and will continue to do so. If over-production is the case with any other company, it is not the case with Goldwyn, which is operating on a carefully thought out and carefully arranged schedule. The entire Goldwyn Cosmopolitan Distributing programme, which includes Cosmopolitan, Distinctive and Goldwyn Pictures, will go forward in a normal course."

No Change in Pathe Plans

The Pathe producing companies on the West Coast are now hard at work on the heaviest production schedule that has ever claimed their attention and efforts. This is the word brought back early this week by Victor Shapiro, Pathe's exploitation and publicity manager.

"The production boom which hit the Los Angeles producing center some time ago continues, as far as the Pathe producing units are concerned, unabated and with no immediate signs of diminishing," declared Mr. Shapiro.

The production schedule for 1923-24 at the Thomas H. Ince Studios will continue just as it was planned many months ago, according to a statement made by the producer. The problem of readjustment which has caused a temporary shut-down of some of the studios was foreseen, it is said, and dealt with by Mr. Ince almost a year ago.

Early this season Ince announced that he had made a decided change in his plans for the coming year and would offer not more than four or six pictures during the year—about half the number usually made at his studios during a season.

By cutting down the number of his productions Mr. Ince says that he has been able to reduce costs through close personal supervision and also has insured the maximum entertainment and dramatic values through the personal touch.

H. M. Warner issued the statement that the flurry which the announcement caused in film circles would in no way affect the elaborate production plans the Warner organization has made for the future.

Warners Continue Production

"While rumors are rife everywhere," Mr. Warner stated, "concerning the closing down of different motion picture plants it is only fair to the exhibitor and to the public to issue the statement that the Warner organization intends to keep the different production units working at full blast with no changes in the elaborate plans we have made for the future."

"When the news broke concerning the move of Famous Players, Hollywood was thrown into apprehension and this has rebounded in all directions affecting every organization in the producing business. I have not been aware that conditions are below normalcy and I see no reason to fear for the future as far as our own productions are concerned."

Commenting upon some of the recent announcements in the trade papers, Carl Ander-

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Hundred Units at Work on West Coast

(By Wire to Motion Picture News)
Los Angeles, Cal., Oct. 29.

THE production situation at the studios on the West Coast is as follows:

Famous Players has six units working to complete pictures already under way when the shutdown was announced. Universal has eleven units at work; Goldwyn two; Louis B. Mayer two; Fox fourteen; Fairbanks-Pickford two; Harold Lloyd one; Hal Roach seven; Christie three; Century five; Schulberg preparing two; Chaplin one; Metro two; Warner Bros. four; Mack Sennett four; Vitagraph two; Ben Wilson two; Grand-Asher preparing two.

In seventy per cent. of the cases, it is stated, principals are under contract. Independent laboratories report that fifty-two producing units are having daily "rushes" at their plants. Of that number eleven of the units mentioned above are included. According to the reckoning here, a total of more than one hundred units are now producing. Apparently, all of them except Famous Players expect to continue.

H. Cochrane, vice-president of the Universal, issued the following statement from the company's home office:

"Mr. Zukor is right. Production conditions are and have been outrageously abnormal. It would be a great thing if all studios could close their doors until the people who have been forcing costs skyward have a chance to wake up.

"The only reason why the Universal has not closed its studios is because it would leave us with so many unfinished negatives on hand that we would risk a loss of over a million dollars. When these negatives are finished we intend to shut off production as close to the complete stopping point as our leasing contracts will permit."

Rowland's Statement

Absolute denial of the announcement from Los Angeles that Associated First National Pictures would spend \$3,500,000 on film productions in the next two months is given by Richard A. Rowland, general manager of the company.

"To say that First National will spend \$3,500,000 on productions in the next two months is incorrect. On the contrary, we intend to retrench as much as we possibly can with the pictures we ourselves make," said Mr. Rowland. "Our contractual relations with independent producers compel us to continue, however, insofar as their product is concerned. But we will spend no more than is absolutely necessary to carry these contracts through. Mounting production costs and a reluctance by producers to face the truth about possible returns, make drastic action imperative.

"The move of Famous Players in temporarily shutting down is right. We are in sympathy with them; and if we were placed in a similar position, if our contracts did not call for fulfillment, there is no question but that we would have taken the same step. What the solution is I don't know, but I certainly

Paramount Orders Shut-Down

(Continued from page 2225)

son, President of Anderson Pictures Corporation, said: "The present situation in the motion picture industry is largely a mental condition. Actually, the dimes and quarters are coming into the box office windows of motion picture theatres just the same as they have been doing for months and years. Theatres are running full blast; the exchanges are busy and there is nothing in the present situation to indicate a change of this condition. It is undoubtedly true that some producers have spent enormous sums for production and are now forced to stop, look and listen, until such time as the pictures can be put to work and a revenue received to replace these excessive production costs. At every turn we see a big effort being made to justify these costs. Some producers have been on a wild orgy of spending, a carnival of extravagant costs. There had to come a time when top-heavy production costs would tumble over of their own weight. We have now reached that point.

"All the public and all the exhibitor have ever demanded is clean, appealing entertainment. As far back as June, 1921, the National Convention at Minneapolis of the Motion Picture Theatre Owners of America, passed out to producers a warning that production costs were too high, and again in May, 1922, at the national convention in Washington, the same statement was made. Yet the producers failed to heed the warning. Ridiculously high salaries of stars and executives continued. One unit pitted its resources against another, thinking to win favor by the lavishness of their productions.

"Reference to the columns of MOTION PICTURE NEWS two years ago will show that a very similar condition existed at that time with exactly the same result.

"Five months ago we predicted that this present condition would come to pass, not because we were prophetic, but because what goes up must come down."

Up to the present time the Cosmopolitan Corporation has been making pictures in various studios located in different sections of New York City. This is in addition to its own studios at 127th street and Second avenue. Five of these, most utilized by Cosmopolitan, are the 44th street studio, the Pathe, the Jackson avenue, the Tec-Art and the Biograph.

Cosmopolitan announced this week that they had acquired the necessary real estate and will immediately rush the building of three new studios, all in New York City, and one of them to have the greatest capacity of any eastern studio except that of the Famous Players on Long Island.

The plans for this studio call for a structure 80 by 200 feet and 40 feet in the clear. In capacity and in its equipment and other permanent facilities for the making of the finest type of motion pictures, this plant, it is declared, will represent all that is best and most advanced in the architecture and other fundamentals entering into motion picture production.

On another New York City location where land has been secured, work will begin immediately on the second of the new Cosmopolitan studios. Its dimensions are 60 by 200 feet and 30 feet in the clear. The third new structure—on which work also will be rushed—will be of these same dimensions. It will occupy part of the present Cosmopolitan studio lot. Both of these will share with the bigger one all of the advantages of the most modern practice in motion picture studio building and equipment. Productions at Cosmopolitan studio at Second avenue and 127th street will continue as heretofore.

The Cosmopolitan Corporation is thoroughly convinced of the superior advantages held by New York City as picture making headquarters. On this point William Randolph Hearst, President of the company, in authorizing the above announcement, said:

"There is an enormous advantage in making motion pictures in New York City. One of the most important of these is that New York is the centre of the stage play production. Consequently here is where famous actors and actresses of the stage are most immediately available for both stage and screen engagements.

"Cosmopolitan decided some time ago to make all of its pictures in New York City. We prefer to produce our pictures in studios with artificial lighting rather than to depend on the uncertainty and varying degrees of sunlight, a condition from which no part of this country is at all seasons exempt."

Famous Players Deny Rumors Regarding Cecil deMille and Moving Lasky Studios

TWO rumors regarding Famous Players-Lasky Corporation which the "knowing" ones have been broadcasting recently, were branded as untrue this week by Jesse L. Lasky and Charles Eyton.

"There is to be no change regarding Cecil B. deMille's identity with our company," Jesse Lasky said in denying the reports that Mr. deMille was leaving to make productions for United Artists or some other distributing organization. It was further brought out in the talk that such a report gains momentum each year; at least such reports have been in circulation almost annually for the past five or six years.

Charles Eyton, general manager of the West Coast studios, said there is nothing to the report that the Lasky Hollywood studios are to be moved in the near future. "It is a fact that we looked at property in the new town of Westwood, between Beverly Hills and Sawtelle, west of Los Angeles toward Ocean Park and Santa Monica. Nothing came of the deal. We own the ground on which the present studio is situated, have just completed a quarter million dollar laboratory, scores of new dressing rooms, and a thirty thousand dollar garage is now being built. It is possible," Mr. Eyton continued, "that we will be crowded out of Hollywood because of the high valuation of real estate here, but I am certain nothing of this kind will be done for the next five or six years or more."

Famous Closes Deal for Fenway in Boston

FAMOUS Players-Lasky Corp. has negotiated a deal whereby they acquire a representative first run theatre in New England. This week representatives of that organization officially closed with the owners of the Fenway theatre in Boston, taking a lease on that house for a period of ten years. The house is now being altered, with S. Barrett McCormick in charge. McCormick is working under the supervision of Harold B. Franklin, who is in charge of Famous Players' theatre interests.

The Fenway, which will open some time next month, will be used as a "demonstration house" by Famous Players. It will operate its programs along the lines of the Rivoli and Rialto in New York, with augmented orchestra and special numbers.

For the past six months, Jack Cohn and Joe Brandt of the C. B. C. Film Sales Corporation, have been collecting data as to the actual earning power of motion pictures, primarily with a view to bringing the cost of pictures to a level with the actual rental earning possibilities of productions.

This data was secured for the object of eventually setting all the facts gathered before the directors and stars at the coast to show the fallacy of the policy of inequitable prices for salaried stars and indiscriminate expenditures on the part of directors, irrespective of the possible returns for the money they have spent.

Mr. Cohn left for the coast last week, with this data in hand to confer with Harry Cohn. Mr. Cohn hopes to be able to convince his actor and director friends that their present attitude on salaries is responsible for the present uncertain situation in production.

Marcus Loew gave his opinion as follows:

"I predicted this would happen six months ago. We have only seen the beginning. But it is no different with pictures than any other young industry. It's simply a case of getting the industry where it belongs—on a business basis. Zukor has started something. We've all started, I believe. The overhead—the excessive cost of making pictures—has gotten away with us. The reason was that a few people started it a year ago on the Coast—and it takes only a few people to start a thing like this and to double the cost of pictures. The exhibitor has his own troubles. I know. You may be interested in this: My New York theatres did \$46,000 more last week than a year ago; and the Loew circuit did \$100,000 more than a year ago, due to increased admission prices. But we made \$6,000 less than last year. And that's unhealthy. We don't dare go any higher in admissions. There is only one way to stop this extravagant waste of money; the terrible cost of selling, producing, everything that goes into pictures. It's far greater than any other business. Zukor deserves a lot of credit for taking the bull by the horns. I don't know that this will cure the situation, but it will help. We've got to watch the pennies—and that has never been done in this industry."

Joseph I. Schnitzer of F. B. O. said:

"Mr. Zukor is to be congratulated on the wisdom of his move and the courage that prompted him to take the step. It's fine and certainly a long step in the right direction. I have nothing but commendation for this decision. So far as F. B. O. is concerned we have been operating on a minimum production schedule for some time past."

Exhibitors Commend Paramount Move

Deplore High Production Costs

TELEGRAPHIC
opinions gathered by MOTION

PICTURE NEWS from exhibitors in all parts of the country give practically unanimous approval to the Paramount production shutdown.

Almost without exception these telegrams deplore the high cost of picture-making, and blame it for what are termed excessive film rentals. Some of the replies declare that curtailment is necessary to stabilize the whole industry. Others point out that somebody had to make the move and commend Adolph Zukor for taking the drastic step. In general, the opinions are very significant as revealing the attitude of theatre owners on questions of first importance to the welfare of the business. The replies follow in detail:

JULES E. MASTBAUM, PRESIDENT STANLEY COMPANY OF AMERICA, PHILADELPHIA: "The wisdom of Famous Players in closing down their studios earlier than usual will be demonstrated later. This condition has undoubtedly been brought about by the abnormal increased cost of production and distribution and the fact that the producer has not been able to obtain sufficient increase in the price of films. Production salaries and distribution costs must be adjusted so that pictures may be produced without diminishing their quality. It is not possible at the present time to advance admission prices to meet the rapidly rising prices in the cost of production."

Sees Moral Effect

HARRY M. CRANDALL, WASHINGTON, D. C.: "I see no way where overproduction can be detrimental to the exhibitor. I do realize that the continuous increase in production costs not only can be but is detrimental to the exhibitor. Therefore, it is my belief that the closing down of the Famous Players studios will have a moral effect on the entire industry and will be beneficial to all branches except only in the event of a shutdown generally and curtailing production to the extent that the exhibitor has trouble getting film."

E. V. RICHARDS, JR., SAENGER AMUSEMENT COMPANY, NEW ORLEANS: "I believe a general shutdown would be a very good move. Every other industry went through its readjustment period, while the picture business went further up in the clouds. Actors, producers and distributors must come down. Box-office limits generally have been reached. Overseating and overbuilding by exhibitors must cease somewhere. Percentage or flat rentals will never alter the exhibitors' or producers' condition until production is limited to prevent overseating competition or underselling conditions."

PHIL GLEICHMANN, BROADWAY-STRAND THEATRE, DETROIT: "If closing the studios is going to accomplish lower film costs, it is a great idea. I cannot see, however, how anyone in my position can tell just what the result of this move will be. We all know that film costs and rentals are too high and should be materially lowered. Exhibitors generally are now paying the limit and we are getting the limit at the box-office. It seems that some drastic measure is necessary, so let's hope this is it."

WILLARD C. PATTERSON, METROPOLITAN THEATRE, ATLANTA: "If a drastic move on the part of Famous Players will demonstrate to actors, producers and directors that present production costs are excessive and that thea-

Loew 1923 Profits Show Increase Over 1922

LOEW'S, INC., this week, issued a financial statement showing that the parent organization and the subsidiary companies owned 100 per cent. by it for the fiscal year ending August 31, showed net profits of \$2,415,488, an increase of \$147,617 over 1922, and \$614,938 over 1921. An annual meeting will be held in New York November 12. David Warfield is the only new director whose name appears in the list of officers of the corporation. Warfield succeeded the late Charles E. Danforth. Total assets of the company are fixed at \$39,520,024, as compared with \$35,596,353 in 1922.

tres have reached their limit on high filming rentals, then they are to be congratulated on making this move. In my opinion, they have displayed sound business judgment in facing squarely the situation confronting theatres."

RAY A. GROMBACHER, MANAGING DIRECTOR LIBERTY THEATRE, SPOKANE, WASH.: "I believe Famous Players is making the greatest move in history by shutting down for the purpose of reducing high costs and more especially overproduction, making fewer pictures and taking more time in producing each picture. Industry needs fewer and better pictures."

THOMAS D. SORIERO, CENTURY THEATRE, BALTIMORE: "I am heartily in favor of Mr. Zukor's action to close down the studios. Too much money is being wasted there now. Cut expenses at the source, if necessary, to do this. Close down the studios. It is impossible for the exhibitor to pay more than the present prices, which are now exorbitant, for pictures and are almost driving the smaller exhibitor out of business. It is unnecessary for huge sums of money to be spent on productions. If the producers are protected by being stocked with productions, there is only one way to bring the actors and directors to their senses regarding the expenditure of money. Close down, but do not let the exhibitors suffer, as they are the backbone of the industry. The exhibitor must buy pictures to pull crowds and good stories and good acting are the greatest pulling power."

"Best Possible Move"

FRANK L. NEWMAN, KANSAS CITY: "In my opinion, Famous Players' production shutdown at this time is the best possible move under present high cost and overproduction. With present rush of elaborate and costume pictures at costs out of proportion with possibilities for returns, it behooves others to follow Famous' lead. Producers should take this opportunity to study the type of pictures public is demanding and patronizing and cater to them rather than an almost insane desire to outdo each other in production costs that mean nothing at the box-office. My suggestion is that all producers should survey box-office returns of the past year to learn the kind of pictures

that got money for exhibitors, proceed on this information and go in for great costs only

when necessary, keeping in mind competitive production so that too many pictures of one type do not reach market simultaneously. And by all means shut down on costume and period productions."

C. C. GRIFFIN, NEW PIEDMONT THEATRE, OAKLAND, CAL.: "In my opinion, Famous Players are justified in suspending production. Someone had to take the initiative and it seems best for the larger ones to do so. Production is way ahead of consumption—a very unhealthy condition brought on through the anxiety on the part of the large producer to head off the many independents making noteworthy pictures. Despite the fact that exhibitors everywhere are lengthening runs, more pictures are being produced than ever before. Therefore a crash is inevitable unless production settles down to a sane basis. Some means ought to be provided to regulate the flow of pictures to the market so that each picture could be assured of a fair proportion of play dates. Under the present system of distribution there is a shortage one month and an overage the next and the strangest part of it all is that the more pictures there are on the market, the more they try to get from the exhibitor. Is it any wonder there is a buyers' strike?"

W. W. WATTS, GAIETY THEATRE, SPRINGFIELD, ILL.: "If Famous Players, by closing down for ten weeks, can curtail the cost of production and distribution, I am for them. Costs of pictures are mounting so high that it is impossible to get enough money at the box-office to pay for them."

Calls It Calamity

FRED S. MEYER, PALACE THEATRE, HAMILTON, OHIO: "Personally, very much in favor of Paramount curtailment because it enables us to catch up on the overbuy. Morally, I consider this move the worst calamity in history of industry. Paramount spent millions educating the public: 'If it's a Paramount picture, it's the best show in town.' Newspaper headlines announcing Paramount shutdown will do more harm than all Paramount advertising has accomplished. Paramount should have been the very last one to announce a shutdown. If it had to happen it should have been kept within the industry. The public will construe it as a sign of weakening."

C. W. DEIBEL, LIBERTY THEATRE, YOUNGSTOWN, OHIO: "I believe Famous Players are right. Generally speaking, I think there is an overproduction of ordinary pictures. No doubt if all producers confined their output to fewer and better pictures, the business would greatly benefit thereby. Our business is more satisfactory by showing one good picture for a full week rather than two just fair pictures and our patrons are better pleased and more eager for the next release."

A. G. STOLTE, A. H. BLANK ENTERPRISES, DES MOINES, IOWA: "The Famous Players shutdown came a little earlier than expected, particularly at this stage of production. But something was bound to happen and every wide-awake exhibitor who has been giving time and study to his increasing film rentals year after year has been looking forward for some sort of 'bomb' to explode that would

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Says Trade Paper Advertising Best

Manager of Whitehurst Interests Tells of Advantages to Producing Companies

THERE are three pertinent reasons among many others why producing companies should advertise very strongly in trade journals of the moving picture industry, according to Thomas D. Soriero, general manager of the Combined Whitehurst Interests of Baltimore, Md., controlling the Century, New, Garden and Parkway theatres.

These three reasons can be outlined very briefly, according to Mr. Soriero. First: Every live-wire exhibitor takes one or more trade papers; second: These trade papers are kept on file for future reference in each exhibitor's office; third: They are not likely to be misplaced like miscellaneous advertising matter such as advance matter, press books, or general advertising circulars.

"When an exhibitor wants to get up an advertising display for a newspaper, he wants layouts quickly that will give him some idea of the way in which he wants to present his feature to the public through the printed medium," said Mr. Soriero. "Very often press books or sheets are not available because the picture is being shown before release date and the advertising matter has not been completed by the company.

"Again the press book or press sheet may have ads in it which appeal only to a certain class of people and not at all to the clientele to which the exhibitor is catering. Then is when he makes a wild dash to his file of trade journals and madly races through its advertising pages to find an ad, which will be suitable to give him an idea for a newspaper layout.

"And a suitable one is usually found in the advertising pages of the trade paper. Why this is so, one cannot say, but nine times out of ten, one will find better displays in the advertising columns of a trade journal than the displays given in the press books or sheets sent out by the companies.

"Space taken in trade journals has much more weight with an exhibitor, generally speaking, than any amount of direct by mail advertising that can be sent out by a producing company, because invariably the live-wire exhibitor looks over his trade paper to see what is doing in the field and looks at the

advertising pages to get a resume of the coming attractions.

"When the MOTION PICTURE NEWS comes into the Century office, a girl looks over it, and writes an index of the reviews given of the various plays it contains and then also indexes all the items in it concerning film activities in Baltimore. This system is followed out with every other trade journal which comes into the office.

"Each magazine is kept in its separate file on a table and the latest one is always at the top of each pile. Here of late the producing companies have been spending large amounts for advertising in the general magazine field and in newspapers. I urge that for helping the exhibitor put over his pictures with the public, but as far as helping the exhibitor is concerned, with his direct problem of advertising, the value is nil.

"Fancy folders and gaudy press books are all right to influence some exhibitors who have had only a little experience in the business, but what the experienced exhibitor wants, is straight facts and no bull. The public is shopping for its moving picture amusement today more than ever and the competition between exhibitors is keener than ever before, and this makes the exhibitor keener than ever to get what his patrons like because he stands or falls by his decision on pictures. Let the producers give straight facts to the exhibitors concerning their pictures, through the direct medium of trade paper advertising, with neat and attractive displays."

September Tax Collections Show Decrease

September admission taxes showed a marked decrease over those of August this year, but an increase over the September tax of last year, according to the report of the Commissioner of Internal Revenue in Washington.

The September tax aggregated \$4,932,527, an increase of \$143,136 over September of last year, but a decrease of more than \$500,000 from August, when the returns were \$5,560,748.

Jones Denies Loew Deal for Woods Theatre

A DENIAL that he and Marcus Loew have purchased the Woods Theatre, Chicago, as reported in the daily press and certain motion picture trade papers, was made by Aaron Jones of Chicago, early this week. Mr. Jones stated that he was not a party to this transaction, if a sale had been made, and had not authorized the statements connecting him with the purchase of the Woods.

The Woods is one of the leading legitimate theatres of the Chicago Loop and many important dramatic and musical productions have been shown on its stage, although at present "Scaramouche" is running at this theatre and is expected to remain for some time.

New Corporations Granted New York Charters

Newly formed corporations receiving charters to engage in some branch of the motion picture business in New York State, during the past week, included the following: Movie Supply and Repair Co., Inc., \$5,000, Michael Roth, Ephraim Behrend, I. B. Silvergate, New York City. Elliott Dexter, Inc., issuing 200 shares of no par value stock, Elliott Dexter, Los Angeles, Cal.; Edward M. James, Lillian Hoffman, New York City. Bryant Washburn, Inc., issuing 200 shares of no par value stock, Bryant Washburn, Hollywood, Cal.; Edward M. James, Lillian Hoffman, New York City. Hoffman Pictures, Inc., issuing 50 shares of no par value stock, G. S. Wittson, Joseph M. Edelson, New York; Leah Strong, Brooklyn. Roland West Productions, 50 shares of no par value stock, with the same incorporators as the Hoffman Pictures, Inc. Winkler Productions, Inc., \$20,000, M. J. and George Winkler, C. B. Mints, New York.

Eastman Proves Prowess as Big Game Hunter

George Eastman, head of the great camera and film manufacturing firm, spent a few days in Seattle, recently, returning from a lengthy hunting trip into the Canadian woods in northern British Columbia. He was accompanied by George Dryden, his nephew, and Doctors Kaiser and Stewart, his physician and surgeon.

Mr. Eastman is sixty-nine years of age, but this in no way detracts from his efficiency in the hunting game, if the beautiful moose and caribou heads that he brought back with him may be taken as samples of his prowess. During their expedition, the party penetrated more than 200 miles into the interior of the British Columbia region on horseback.

Loew Seeking Quebec Site for New House

Representatives of Loew's theatres have been visiting Quebec City, Quebec, to look over the ground with a view to the erection of a Loew house in the "Ancient City." A central location in the upper section of the city is under consideration. Montreal, Ottawa, Toronto and London are the Canadian cities which have Loew bookings.



Scenes from the Harry Garson production, "Thundering Dawn," with J. Warren Kerrigan and Anna Q. Nilsson, a Universal Super-Jewel.

List of Pictures Available for Booking This Season Compiled by Motion Picture News

MOTION PICTURE NEWS has tabulated, from its own records, a list of feature pictures available from all distributors for the current season. This list includes pictures completed and awaiting release; those still in the making and to be finished; and those definitely announced for production. To these should, of course, be added those now being exhibited.

One hundred and seventy-five pictures are listed. Publication of the table is timely in view of production curtailment already announced and in prospect. Plenty of product will be available. The list follows:

METRO: "Angel Face Molly," "A Boy of Flanders," "Fashion Row," "Half-Dollar Bill," "Happiness," "Hospitality," "The Living Past," "The Man Life Passed By," "Pleasure Mad," "Scaramouche," "Shooting of Dan McGrew," "The Social Code," "Thy Name is Woman," "The Uninvited Guest," "Women Who Wait."

UNITED ARTISTS: "America," "Dorothy Vernon of Haddon Hall," "The Thief of Bagdad," "The Valley of the Wolf," (Allied.)

GOLDWYN-COSMOPOLITAN: "The Adopted Father" (Distinctive), "Ben Hur," "Cain and Mabel" (Cosmo), "Greed," "Law Against Law," "Little Old New York" (Cosmo), "Mary of Burgundy" (Cosmo), "Name the Man," "Nellie the Beautiful Cloak Model," "The Recoil," "Romola" (Distinctive), "Second Youth" (Distinctive), "Slaves of Desire," "Three Weeks," "Under the Red Robe" (Cosmo), "Unseeing Eyes" (Cosmo), "Wild Oranges."

PREFERRED: "The Boomerang," "Faint Perfume," "Mansion of Aching Hearts," "Maytime," "Poisoned Paradise," "White Man," "The Virginian."

PARAMOUNT: "Beyond the Last Frontier," "Big Brother," "Call of the Canyon," "Everyday Love," "Fair Week," "Flaming Barriers," "The Heritage of the Desert," "His Children's Children," "The Humming Bird," "The Light That Failed," "My Man," "The Next Corner," "North of 36," "Pied Piper Malone," "Stephen Steps Out," "The Stranger," "The Ten Commandments," "Three Miles Out" (Kenma Pictures), "To the Ladies," "Triumph," "West of the Water Tower," "Wild Bill Hickok."

PATHE: "Mary Anne" (Mack Sennett).

FOX: "The Arizona Express," "The Beast," "Cupid's Fireman," "The Fool," "Gentle Julia," "Hoodman Blind," "Kentucky Days," "Loyalties," "Mile-a-Minute Romeo," "North of Hudson Bay," "The Plugger," "Robert E. Lee," "Shadows of the East," "The Shepherd King," "Six Cylinder Love," "South Sea Love," "Warrens of Virginia," "When Odds Are Even," "You Can't Get Away With It."

ASSOCIATED EXHIBITORS: "Souvenir," "Three O'Clock in the Morning."

UNIVERSAL: "The Acquittal," "Blackmail," "Claim No. 1," "The Daughter of Crooked Alley," "His Mystery Girl," "Hook and Ladder," "The Extra Man," "Innocent," "A Lady

of Quality," "Morality," "The Jack of Clubs," "The Pony Express," "The Signal Tower," "Skyline of Spruce," "Spice of Life," "Storm Daughter," "Turmoil," "Upside Down," "Wyoming," "The Darling of New York."

WARNER BROS.: "Beau Brummel," "Conductor 1492," "Daddies," "George Washington, Jr.," "Lucretia Lombard," "The Marriage Circle," "Tiger Rose."

FIRST NATIONAL: "Against the Grain," "Anna Christie," "Barbara Freitchie," "Bird of Paradise," "Black Oxen," "The Dangerous Maid," "Dust in the Doorway," "Dust of Desire," "The Enchanted Cottage," "The Eternal City," "Flaming Youth," "Flowing Gold," "The Galloping Fish," "Her Temporary Husband," "The Human Mill," "Jealous Husbands," "The Last Frontier," "Lilies of the Field," "Lord of Thundergate," "The Love Master," "Misunderstood," "Old Fathers—Young Sons," "The Painted Woman," "Sands of Time," "Secrets," "Son of Sahara," "The Swamp Angel," "Torment," "Twenty-One," "Why Men Leave Home," "The Yankee Consul."

SELZNICK: "Bag and Baggage," "Roulette," "Woman Who Sinned," "Wmoan to Woman."

VITAGRAPH: "The Alibi," "The Beggar of St. Sulpice," "The Crash," "The Leavenworth Case," "Let No Man Put Asunder," "The Man from Brodney's," "A Tale of Red Roses,"

HEPWORTH: "Boden's Boy."

F. B. O.: "Alex the Great," "Beware the Woman," "Drucilla With a Million," "Fashionable Fakirs," "Judgment of the Storm" (Palmer Photoplay), "The Lullaby," "The Mail Man," "Phantom Justice," "Week End Husbands" (Equity).

GRAND-ASHER: "Leave It to Jerry," "The Love Shop," "Other Men's Daughters," "The Satin Girl," "Try and Get It," "The Way Men Love."

STATE RIGHTS PRODUCTIONS: "After the Ball," "Beyond the Veil," "The Cheechakos," "Do It Now" (Phil Goldstone), "Drums of Jeopardy" (Truart), "Flattery" (Mission Film), "Restless Wives" (Burr), "Floodgates" (Arrow), "Gambling Wives" (Arrow), "The Girl in the Limousine" (Truart), "Innocence" (C. B. C.), "In the Spider's Web" (Independent Pict.), "It's a Boy" (Weber and North), "Let's Go" (Goldstone), "The Marriage Market" (C. B. C.), "The Mask of Lopez" (Monogram)."

Paramount Move Praised by Exhibitors

(Continued from page 2227)

force down production costs and at the same time reduce film rentals. On account of the rapid increase in cost of production, some radical step had to be taken that would check this ever-increasing evil and Famous Players are to be congratulated for courage in taking this stand single-handed. I hope it will bring other producers to their senses and that they will stop throwing money away on production and passing the costs on to the exhibitor."

PICKWICK THEATRE, SAN DIEGO, CAL.: "We believe Famous Players' shutdown is a beneficial move for exhibitors. First, it may enable the studios to reopen with curtailed expenses; second, it will give encouragement and additional business to independents who are now aiding exhibitors by supplying pictures at reasonable prices while the big companies hold out for impossible rentals."

STANLEY CHAMBERS, PALACE THEATRE, WICHITA, KANSAS: "Your wire is first information of Famous Players' plan for curtailing

production. I believe some move in this direction is advisable. Wichita, fairly representative of a hundred American cities, is greatly over-seated and still three major distributing companies are without representation. Such conditions are not healthy and are dangerous to the industry as a whole. Fewer pictures, more widely distributed at lower rentals, are what we need. Present conditions cannot continue. I have great respect for Mr. Zukor's, Mr. Kent's and associates' judgment. Am sure if they plan such a move their decision has been reached after careful and thorough investigation."

SIDNEY B. LUST, WASHINGTON, D. C.: "Have discussed the subject with exhibitors in the territory. They coincide with me. Inflated rentals are due to exorbitant salaries of stars; there is an excess of pictures on the market; the supply is greater than the demand, especially in this territory; production costs are excessive. If this continues, all will go broke. Curtailment is necessary to stabilize the business we have worked hard for. Admire Famous for making first move. Other producers should follow."

D. W. ROBINSON, THEATRE OPERATING CO., PEORIA, ILL.: "Believe shutdown by Famous Players-Lasky is very wise business judgment. Costs of pictures to exhibitors are at such a point now that, in my judgment, they will have to be cut at least in half or the average exhibitor throughout the country will have to follow the example of Famous Players and close their theatres. Rentals have been raised to such a point that exhibitors have been forced to increase their admissions too high, which, in turn, has had a tendency to lessen the interest of the public in pictures and they are staying away."

"The better pictures of today must be made by the producer so that he can sell at a profit to the exhibitor and the exhibitor at a price to the public so that the masses can come as before. The masses have made the picture business what it is today and they can destroy it. The better picture must be continued, but at a price the exhibitor can afford to pay. If, by closing down, Famous Players can reduce the cost of production, they certainly are doing the right thing."

THE scene of the hearings in the Federal Trade Commission case against the Famous Players-Lasky group will be shifted to the West Coast. Sessions will begin in Los Angeles November 8, and San Francisco and Seattle will probably also be visited.

Taking of testimony was completed in New York October 26. After Tom Moore, prominent Washington exhibitor; Fred G. Nixon-Nirdlinger, of Philadelphia; Charles L. O'Reilly, president of the Theatre Owners' Chamber of Commerce of New York, and A. C. Berman, United Artists' foreign manager, had testified, adjournment sine die was taken.

The Government, however, through Gaylord Hawkins, of counsel, announced that it had not completed its case.

Tom Moore Testifies

A vigorous denunciation of the block-booking system; details of how he had tried unsuccessfully to get a fifty-fifty split with Marcus Loew on Paramount bookings; and a narration of his version of the formation of First National and a national booking combine, featured the testimony of Tom Moore, prominent exhibitor of Washington, at the hearing October 25.

With the exception of two witnesses, Fred G. Nixon-Nirdlinger, of Philadelphia, and Harry O. Schwalbe, of First National, both recalled, Moore was the sole witness of the day.

In the early part of 1917, Mr. Moore testified, he was visited by J. D. Williams and Bruce Johnson, who told him of the plan to get together key-city exhibitors in a co-operative buying scheme. They asserted, said the witness, that Paramount prices were getting prohibitive, and that the latter company was also, through its entrance into the exhibition field, menacing independent production and the independent exhibitor.

"I gave them my check on the spot and signed an agreement to enter the circuit," said Mr. Moore. "I had tried then unsuccessfully to get Paramount pictures."

The witness then described various meetings of the Circuit which he attended, and the determination of the original franchise holders to stop the releasing of "factory-made and sausage-made product" to the independent theaters.

As an original franchise holder, he testified, he ran the Circuit pictures first and then sold them to exhibitors in his territory through his exchange, singly, the same policy being followed throughout the country.

At this point, Gaylord Hawkins, conducting the case for the Government, asked the witness if he had information of a meeting of the First National directors at Los Angeles in 1919, when Adolph Zukor appeared before them with a booking plan.

Formation of First National

There was vigorous objection by Robert T. Swain, of defense counsel, who was sustained by Examiner Alvord, as Mr. Moore had not been present personally at the meeting. Hawkins made a statement for the record and got in his version of what he offered to prove by the witness.

In the Fall of 1919, First National meetings were held at the Astor, New York, the witness continued, as a result of the sale of the Hulseay franchise.

"The purpose was to hold the Circuit together," he explained. "We were being menaced by propositions made to franchise holders by F. P.-L." Paramount, according to

F.P.-L. TRIAL SHIFTS

Government to Call

Mr. Moore, at this time was attempting to control production and exhibition, and "forming booking combines."

A committee of which the witness was a member was appointed to devise ways and means to meet the situation, he said. Several methods were proposed but the sub-franchise plan was finally adopted.

Then came the Atlantic City meeting in 1920, the theme of which was, according to the witness, that Paramount must be prevented from making "further inroads on the theatre field and from taking away stars and directors"

"Block-booking was also a great menace," he added. "Independent exhibitors all over the country were crying to us for help."

The sub-franchise plan was agreed to, the witness went on, by everybody present at the meeting except himself. He did not approve it.

Booking Combine Planned

Then came Mr. Moore's narration of the Chicago meeting, at which the sub-franchise plan was perfected. This was followed, he said, by the proposal made "either by Mr. Gordon or Mr. Schwalbe" for a national booking combine. Jules Mastbaum, he continued, urged the plan.

Again Mr. Swain objected vigorously, declaring there was no connection between Mastbaum and Famous at that time. He was overruled and noted an exception.

"The National Booking Combine was endorsed, and Mr. Mastbaum was elected President," continued Mr. Moore. "Only Finkelshtein and Ruben opposed it and they later fell in line."

The next step, according to the testimony, was a meeting by a committee of which the witness was a member with Mastbaum in New York. The sub-franchise plan was to be abandoned, if the booking scheme went over. "Mastbaum said," continued Mr. Moore, "that if First National would put the booking company into effect, the Stanley company would join it."

He quoted Mr. Mastbaum as having said that the "whole industry would be eating out of our hands in six months."

A visit to Philadelphia followed, he said, and a meeting in the Stanley offices, where Mr. Moore took an active hand in the proceedings.

"The conference broke up in a miniature riot," he added, "when it was proposed that the Stanley company direct the booking combine. I told them that they were trespassing on dangerous ground that would lead to the Federal Courts. I advised them I would resign from the Committee and give the truth to all the franchise holders, both of which things I did."

In July, 1920, he also got out of First National and sold his franchise to J. D. Williams, the witness continued.

Attempts of the witness to get a fifty-fifty break with Loew in Washington and afterwards to get a day-and-date arrangement, both of which failed, were then told.

The negotiations were prolonged, he said. At one stage Mr. Moore offered to give Paramount fifty per cent interest in his Rialto theatre, he testified, and was also favorable

to a plan proposed by S. R. Kent that he go into Baltimore and other cities.

He quoted Mr. Kent as having told him that Famous was dissatisfied with C. E. Whitehurst and willing to help Moore build and give him all the product.

H. D. Salisbury, the witness declared, went to Washington and looked over his books, and Mr. Moore also made a detailed statement in writing to the F. P.-L. home office. Finally, W. E. Smith, of Philadelphia, visited Mr. Moore, continued the witness, and an agreement was signed, subject to approval, giving Moore a percentage arrangement on the Paramount pictures. Meanwhile, he bought two large tracts of land in Washington, so he testifies, as possible theatre sites.

Negotiations With F. P.-L.

The negotiations came to nothing, in the end, the witness explained, as Mr. Loew would not agree to the fifty-fifty split, because, as H. G. Ballance said in a letter to Mr. Moore, Loew had bought the Paramount product 100 per cent for the country and this might be endangered if an exception were made in Mr. Moore's case.

The direct examination of the witness was concluded by a vigorous denunciation by him of block-booking.

"It makes the exhibitor the goat," he asserted. "But the public doesn't know that. In addition, I believe all our censorship troubles are caused by block-booking. The system makes the producer the censor of the public morals. Under this system, the director, star and author are blind men. They have to turn out pictures on a factory plan to meet the release schedule."

The witness saw distinct hope, however, in the fact that certain stars and directors had broken away from what he called the factory system, and were thus making pictures on the individual basis.

At the afternoon session Mr. Nixon-Nirdlinger was recalled to identify certain booking contracts with the Stanley Company.

Mr. Moore then resumed the stand for a long cross-examination by Swain. The witness had stated on direct examination that in 1917, at the time Messrs. Williams and Johnson visited him, "Paramount had all the stars and directors."

Ratings in 1917

The Paramount chief counsel then took up in detail a who's who of the industry in 1917 to show that Paramount did not have them all. He asked the witness to name the Paramount stars and directors in 1917, and Mr. Moore responded with a few names, chief among which were Mary Pickford and Marguerite Clark.

Mary, the witness said, was of foremost rank. To which counsel agreed, but pointed out that W. W. Hodkinson had given the opinion the day before, that Marguerite Clark ranked with her.

"Well," said Mr. Moore, "if Mr. Hodkinson had been in the exhibition end where I was, I don't think he would have so rated Miss Clark. There is only one Mary."

At several points, Mr. Swain declared that stars "didn't get big till they went to Famous."

TO WEST COAST

Additional Witnesses

The witness qualified by saying that Paramount in 1917 had the pick of the stars and directors plus the "different standard of picture" that Mr. Zukor had created.

"Then it's not true, as you say Williams and Johnson told you," Swain pursued, "that Paramount in 1917 had all the stars and directors."

"Couldn't have them all," answered the witness.

Mr. Swain then started reading all the directors in 1917 to show that most of them were not with Famous at that time.

Mr. Schwalbe took the stand to identify a letter he had written to Moore, June 5, 1919.

At the night session held Thursday in order to permit Mr. Swain to complete cross-examination of Mr. Moore, the workings of the original First National organization were gone into. Mr. Swain fired question after question at Mr. Moore in an effort to ascertain the motives behind the formation of the organization. In this connection Mr. Swain sought to define production, distribution and exhibition.

The cross-examination brought forth a number of remarks from Mr. Moore about the First National group that were tinged with a note of bitterness. Mr. Moore testified that he voted against the contract with Charlie Chaplin and that instead of making money as the distributor in Washington, he had lost \$75,000. "I saw the inside power," said Mr. Moore, "and First National was not working for the benefit of the circuit. Then I saw my days were numbered and I wanted to get out and back into exhibition."

Mr. Moore told about a letter he had received from Mary Pickford in which she expressed her willingness to go into partnership with him. He said he had offered the pictures to First National.

Mr. Swain asked that if First National controlled upwards of 500 theatres, whether it was an unfair thing for Paramount to secure its own theatres. Mr. Moore in reply stated that if such a move was necessary as a measure of self-defense, he could see no objection to it. Mr. Swain succeeded in showing that the idea of distribution and exhibition in motion pictures was not new by securing the admission from Moore that various of the First National franchise holders had owned exchanges and theatres at the same time in their respective territories and that, therefore, when First National was formed it was merely expanding on a plan that already existed.

Toward the close of the session, Mr. Swain declared that Paramount had tried out the pre-demonstration plan now in effect back in the Spring of 1920 as a "selective booking plan," but that it failed because exhibitors refused to support it. Mr. Moore also went on record as stating that he thought Famous Players was losing \$1,000,000 a year in rentals by selling pictures nationally to circuits rather than dealing on a competitive basis with exhibitors in various cities.

O'Reilly Is Witness

Adjournment sine die was taken October 26 at 12:30 o'clock, after Charles L. O'Reilly, president of the T. O. C. C., had testified for the second time. The only other witness that

day was A. C. Berman, United Artists' foreign manager.

When Mr. O'Reilly had finished, Examiner E. C. Alvord inquired of Gaylord Hawkins, of Federal counsel, whether the Government rested its case.

Mr. Hawkins answered in the negative. The examiner then informed Mr. Swain that he would be advised when the Government was ready to call more witnesses. The defense will then put in its case, after a thirty-day recess.

Mr. Berman told of the Canadian theatre and booking situation, with particular reference to the activities of the Famous Players Canadian Corp. He produced a list of the theatre holdings of the latter, and Mr. Hawkins took him through it city by city, inquiring as to the ownership of houses and with whom Mr. Berman dealt in selling United Artists' pictures.

It was brought out that, in the case of the Famous Players houses, bookings were arranged through N. L. Nathanson.

Mr. O'Reilly produced the two resolutions passed by the T. O. C. C. in August on the subject of block-booking and buying pictures "sight unseen."

Referring to the new Paramount policy of demonstration runs, Mr. Swain asked the witness whether it accorded with the spirit of the resolutions, and got an answer in the affirmative. Mr. O'Reilly went further and said that he knew of some instances where exhibitors were already being permitted to see F. P.-L. pictures before booking, although the policy was not scheduled to become fully effective until November 1.

A long discussion of the relation of the circuits to the independent theatres in New York City followed. The witness maintained that the distributor would do better to favor the independents against the circuits "as a matter of good business."

Mr. Swain put a couple of hypothetical questions, one of which led to the query:

"Is there anything unfair in the distributor accepting the larger offer from the circuits, such as Loew, instead of favoring the smaller exhibitors?"

The witness said "yes," and went on to explain that the picture was only one of the things the exhibitor bought in dealing with the distributor, the others being publicity and protection.

Circuits vs. Independents

"In my judgment," said the T. O. C. C. head, "the distributor ought to turn down the bigger customer to develop a number of smaller ones."

He admitted to Mr. Swain, however, that the distributor was virtually "powerless" in dealing with the circuits, but drew a sharp distinction between selling pictures to the circuit as a whole and recognizing specific instances where a circuit house of poorer quality competed with an independent theatre of better grade.

"The distributor ought to keep the independent house going," Mr. O'Reilly declared.

Asked by Mr. Swain if he didn't know that Famous two years ago told Loew he could have only half of the product for first runs in New York, the witness said "No."

He was then asked how he would rate distributors today as to quality of product.

This was Mr. O'Reilly's rating: First, Warner Bros.; second, Goldwyn; third, First National; fourth, Paramount. The witness also told of the formation of the A. B. C., and its effort to get a portion of the first run product by bidding against the circuits.

"The A. B. C. had twice the number of days Loew had," he explained, "and better theatres in many cases, but the big distributors refused to do business with it."

Mr. Swain quickly closed his cross-examination when Mr. O'Reilly, in answer to a question, declared:

"Mr. Zukor told us that Famous Players had to buy theatres because exhibitors were going into production and distribution" (meaning First National).

Butte Strike Conditions are Deadlocked

While the general strike or rather "Clerks' Lockout" since October 1 is now past history and once more Butte stores are open and the public is glad but not so in regard to the musicians and moving picture machine operators. The movie picture theatre situation appears hopelessly deadlocked. When asked if any new developments had arisen in the strike, a theatre manager pointed to the notice posted in front of his particular theatre, "Finding it impossible to meet the demands of the strikers, Oct. 1, the theatre was closed." Present indications are that it will be a long deadlock.

Frank T. Bailey, manager of the People's theatre, has been publishing a series of articles relative to strike conditions having them run as paid advertising in which he came out with an offer of \$5,000 to any one who could solve the problems of the strikers.

Al Kaufman Will Manage Famous Coast Houses

Al Kaufman will manage the Rialto, the Million Dollar and the Metropolitan theatres in Los Angeles, according to word received from the Coast. Famous Players recently purchased the interest of Sid Grauman in these houses.

Mr. Kaufman was formerly general manager of the European Film Alliance and lately was business manager for the Thomas Meighan unit. He is at present in Los Angeles.

Allen Theatre Is Held Up During Performance

The Allen theatre, since re-named "Palace," was the scene of a daring hold-up during the evening performance on October 22, when two masked and armed men entered the office of the theatre, covered the employees who were counting the night's receipts and scooped \$500 in bills. They made their get-away by backing down a fire escape and escaping down the lane at the side of the theatre.

St. Louis Exhibitors to Aid Safety Week

The St. Louis Motion Picture Exhibitors League are co-operating in the plans for Safety Week, which begins on November 18, and will devote their screens to advocating safety first methods during the week.

Mid-Central Equipment Dealers Meet

THE distributor and dealer members of the Association of Motion Picture Equipment Dealers of America, held a mid-central zone meeting in the Hotel Deshler, Columbus, Ohio, on Monday of this week. The states included in this zone are as follows: Detroit, Cleveland, Pittsburgh, Charleston, Buffalo, Cincinnati, Columbus and Indianapolis.

The object of this meeting was to systematize the methods of doing business and devise a business code of ethics.

Henry J. Smith, second vice-president of the Association, presided and National Secretary Frank F. Barth, whose headquarters are in Chicago, was at the meeting.

On November 12 and 13 a similar meeting will be held by distributors, dealers and manufacturers of the Eastern zone, at the Hotel Astor, New York City. This zone consists of the following cities: Washington, Baltimore, Philadelphia, Scranton, Auburn, New York City, Brooklyn, Boston, Providence, Albany, Montpelier, New Haven and Montreal. A program similar to that of the Columbus meeting is being worked out for this event, the only difference being that in the Eastern zone the manufacturers who are members, have been included in the call for the meeting in order that common problems that will be of mutual interest to both classes can be solved. It is expected that the attendance will be large.

Allen Interests Showing Renewed Activity

More than usual activity is being exhibited by the Allens of Toronto in the rehabilitating of their moving picture interests throughout Canada and developments have aroused special attention.

Another addition to their new chain of moving picture houses is the Strand theatre at Brandon, Manitoba, which they have just acquired. George Semper, a veteran exhibitor of Manitoba, has been placed in charge as manager.

On the Pacific Coast, a change has been made in the management of the Globe theatre at Vancouver, B. C., which is controlled by the Allens. J. H. Allen has been manager of this house for a year but he has gone to Calgary, Alberta, where he has joined his brother, H. J. Allen, in the handling of Preferred and numerous British-made productions at the Calgary branch of Dominion Films, Limited, the new exchange chain established by the Allens.

The new manager of the Vancouver Globe is Hugh W. Wallace, late manager of the Lyric theatre at Swift Current, Sask. Mr. Wallace was in the latter city for seven years.

B. C. Committee to Ask for Tax Cancellation

A committee has been organized at Victoria, B. C., for the purpose of calling upon the British Columbia Government for the cancellation of the amusement tax. This committee, along with representatives from other cities of the Province, expects to wait upon Premier Oliver and members of the B. C. cabinet shortly.



Talmadge DeWitt of Mineral Wells, Texas, offers another cartoon this week showing the problem of the harrassed exhibitor and the admission tax burden

Brandt Defends Exhibitors in Reducing Costs

William Brandt, president of the Motion Picture Theatre Owners of the State of New York, has taken exception to remarks of some of the speakers at the luncheon last week to Ernest W. Fredman, editor of the Film Renter of London. The remarks were those that held the exhibitor to blame for the dilemma some of the producers seem to be in.

Mr. Brandt writes as follows:

"It was stressed at this luncheon that producers could not get their production cost back on account of the fact that combinations of exhibitors throughout the country controlling the territories in which they operated their theatres dictated the price they paid for the film.

"Aside from a few avaricious individuals, on the basis of increased production costs, most of the producers are entitled to an increase in this year's film rentals, but the peak had already been reached long ago.

"In my opinion, the greatest portion of the expense going into the production of a motion picture today is the salaries of the stars, directors and supporting cast. These salaries are clearly out of proportion to the services rendered in similar professions, and should be readjusted immediately.

"With these tremendous salaries paid to stars, directors and supporting casts, the average picture is boosted way above its normal cost, necessitating a corresponding increase in exhibition value, with a corresponding increase in film rentals which the exhibitor can not assimilate."

Southern Enterprises Make Important Changes

All district supervisors for Southern Enterprises theatres, under the newly perfected plan for district management, have now been selected and announced. Ford Anderson, formerly in charge of Carolina theatres, goes to the Atlanta office, while Montgomery Hill, formerly in the booking department, replaces him in the Carolinas. E. R. Rogers remains in the Tennessee territory with offices in Memphis; E. L. Perry goes to Oklahoma and A. E. Fair remains in Texas with offices in Dallas. A. C. Cowles, who has been public relations representative since the resignation of Turner Jones, becomes booker in the Charlotte territory; John Thomas, formerly manager of the Vaudette, Atlanta, will book in Memphis; Loyless Kennedy, formerly an attache of the Howard theatre, Atlanta, will book Florida theatres and DeSalles Harrison will remain Atlanta booker. The real estate department, of which Louis Kohn is manager, will retain offices in Atlanta in the Howard theatre building for the present.

Exhibitors Rejoice Over Music Tax Decision

EXHIBITORS of Missouri and Kansas are rejoicing over what they believe is the first note of triumph over the long standing music tax problem in a decision handed down in the Federal Court in Kansas City this week.

Last week a motion was filed by Morris O'Sullivan, attorney for the Society of Authors, Composers and Publishers of America, to have a clause stricken from the answer of Samuel Handy, attorney for the Western Missouri and Kansas State organizations, in the case of Leo Feist vs. Stockdale Brothers, owners of the Empire theatre, Kansas City.

The answer filed by Mr. Handy contended that the plaintiff, Leo Feist, contrary to the provision of the Federal statutes, was not the principal party at interest in that the interests of the plaintiff had been signed over to the national organization, the Society of Authors, Composers and Publishers of America. Therefore, the defense contended, the plaintiff had not come into court under provisions provided by the Federal statute.

It was after more than an hour of arguing that the motion filed by Mr. O'Sullivan to strike out the above mentioned part of the defendant's answer before trial in court that Judge Arba S. Van Valkenburgh of the Federal Court denied the motion.

Slide Deal Will Finance K. C. Exhibitors

A deal which will provide more than enough revenue to annually finance the Kansas City Division of the M. P. T. O. A. is being completed with a large Kansas City department store this week, the name of the store being withheld until the completion of the transaction, A. M. Eisner, president of the organization, announced Wednesday.

A contract between the department store and the exhibitors' association will net the latter organization \$4,200 annually and will provide for the running of slides in thirty-five of the theatres which are members of the city body. Several theatre owners, who prefer not to enter into the contract, will pay annual dues, as heretofore provided.

The amount received from such service will pay the office rent, the salary of the organization's attorney, Samuel Handy, and leave a comfortable budget with which to combat antagonistic interests. In the theatres where the slides are to be run, such service will constitute the annual dues to the association of the theatre owner.

Survey Tells of Picture Conditions in China

Consul Leroy Webber of Hongkong writes a lengthy survey of the film conditions in Hongkong and Shanghai, China. Eight theatres cater to the film appetites of Hongkong's 600,000. There are 10,000 whites, 20,000 Japanese and the balance Chinese. Four high-class motion picture theatres take care of Europeans, Americans and better class Chinese, while the other four theatres cater solely to the Chinese.

Three performances daily are the rule, two hours to the showing, and seven days in the week. Admissions run from twenty cents to one dollar in theatres attended by the natives. Daily attendance at all theatres in Hongkong is estimated at 10,000.

Food Admission Price for Japanese Benefit

ONE morning last week at the Mission theatre, Los Angeles, was devoted to a "glad morning" matinee showing of Mabel Normand in "The Extra Girl," the Associated Exhibitors feature which is running for an indefinite period there. The object was to procure food for the Japanese Earthquake Relief Fund.

Miss Normand was present and collected the cans of California fruit and vegetables that were charged for admission. No money was accepted at the boxoffice, but soup, beans, peas and canned goods of all sorts were good for a seat.

The newspapers adopted the slogan, "A can if you can. If you can't come, send a can," and thousands responded to the call.



Glimpses of "The Day of Faith" a Tod Browning Production Released by Goldwyn-Cosmopolitan

Delaware Charters Granted New Corporations

Delaware charters were granted the following during the past week:

Photographic Mapping & Surveying Service of New York. Capitalized at \$300,000. To engage in motion and aerial camera mapping and surveys.

Rockefeller Murphy Service Corporation, Inc., manufacturers of cameras, motion picture apparatus, and camera supplies, etc., \$100,000.

Hitehum Pictures Corporation, Inc., to manufacture and produce motion pictures, etc., \$300,000.

El Dorado Productions, Inc., for the production of motion pictures, \$2,200,000.

J. G. Mayer Productions, Inc., conducting a theatrical business, etc., \$500,000.

Gregory Amusement Co. Increases

The S. J. Gregory Amusement Co., of Hammond, has just added two more picture theatres to its string, making a total of eight theatres in the region under the control of this company. The latest theatres are the Hartley and Lyric at East Chicago, which were recently purchased for a consideration of \$300,000. These two theatres will be remodelled and reopened at an early date with pictures at the Lyric and vaudeville and pictures at the Hartley theatre.



General Manager Newman of the West Coast Theatres, Inc., standing on left, on right is Assistant Gen. Manager Ed. Armstrong. Extreme right is manager of theater, J. Howard. These are the men responsible for turning a small ten cent motion picture theater into a first-class house, the Cameo

Motion Picture Day Plans Progress Endorsements and Campaigns Mark Week of Much Progress for Coming Event

THE Motion Picture Theatre Owners of America announces that the past week has been marked by definite accomplishments of tremendous importance in the campaign for National Motion Picture Day on November 19th. Various state units of the National Body have begun to show concrete results from the preliminary meetings which have been held during preceding weeks and the entire country is pointing toward November 19th as the biggest day in the year as it relates to the public's contract with the industry.

Following the giant mass meeting of theatre owners in Pittsburgh, at which ways and means were mapped out, Hon. William A. Magee, Mayor, urged the proper observance of National Motion Picture Day in a public proclamation, dated October 19th, as follows:

"For the creation of a fund to be devoted to the efforts to secure a united organization for the betterment of motion picture entertainment, Monday, November 19th, 1923, has been set aside throughout the United States as National Motion Picture Day. Many of the theatres have pledged twenty-five per cent of the gross receipts of the day to such fund. The marvellous motion photography, now become universal in its scope, has done great things for the enlightening and education of the people, besides having always responded as an advertising agency in all patriotic and social movements. The leaders of the motion picture enterprise are ambitious to go forward, improve their art and their standards, perfect their organization and bring about a greater degree of cooperation in order to further advance this instrument of public entertainment and public good. The appreciation of the public will be of great aid in this effort. I call the attention of all of our people to this important movement, recommending support of it and urging attendance at the motion picture theatres in such significant numbers as will encourage the leaders in their praiseworthy and far-reaching enterprise."

Another endorsement of national importance and value, has come from Hon. James J. Davis, U. S. Secretary of Labor, Washington, D. C. Mr. Davis is also Director-General of the Loyal Order of Moose, and his words of commendation are of double worth. He states: "I am glad to endorse National Motion Pic-

ture Day. The Loyal Order of Moose has employed motion pictures as a means of education in many of its activities. A greater use of this agency will bring wonderful results."

The New York meeting at the Astor last Friday was held amid much enthusiasm and it is announced, every member of the Committee named by the Theatre Owners' Chamber of Commerce, was present. Sydney S. Cohen, National President, Motion Picture Theatre Owners of America, presided and called attention to the aims and constructive purpose of National Motion Picture Day. After Mr. Cohen had concluded his address. Mr. Harry Davis of Pittsburgh, a member of the National Board of Directors, was called upon and told of the very practical way in which affairs were being handled in Western Pennsylvania.

Following Mr. Davis, Charles L. O'Reilly, President of the Theatre Owners' Chamber of Commerce, voiced his enthusiastic support of the movement and urged all New York theatre owners to get behind it and make a record of which they could be proud.

A special committee was then announced to act as points of contact between the exhibitors and the general committee and to take care of the special exploitation of the celebration. On this committee are: Borough of Manhattan—J. Arthur Hirsch, Chairman; Charles Steiner, Sol Raives. Borough of Brooklyn—John Manheimer, chairman; H. Rachmill, Samuel Sonin, Charles Schwartz. Borough of Bronx—Joseph Jaime, chairman; Henry Suchman, Benjamin Knoble. Borough of Queens—Hy Gainsboro, chairman; J. Goldberg, A. Suzzo. New Jersey—Joseph Seider, chairman; Louis Rosenthal, Joseph Stern, David Kaiserstein.

It was also arranged at this session that a monster mass meeting of all theatre owners of Greater New York be held at the Hotel Astor on Monday afternoon, November 5th.

Manitoba Exhibitors Move Headquarters

The Manitoba Motion Picture Exhibitors Association has moved its headquarters to the Marlborough Hotel from Manitoba Hall. Regular luncheons are held twice monthly. The Manitoba association is the oldest continuous organization of exhibitors in Canada.

Fox Announces Releases for November

FOX pictures starring Shirley Mason, John Gilbert, William Russell and Al St. John will be released in November; also two Sunshine comedies and two Educationals

The Shirley Mason picture, which will be released on November 11, is "South Sea Love." The story was written especially for her by Frederick and Fanny Hatton and was directed by David Solomon.

"The Wolf Man" is the title of the John Gilbert photoplay, which will be released November 18. It was written by Frederick and Fanny Hatton. The director was Edmund Mortimer.

William Russell's picture, released on November 25, is called "When Odds Are Even." The author of the story and scenario is Dorothy Yost. It was directed by James Flood, and Dorothy Devore has the leading feminine role. An Al St. John comedy will be released on November 4. "Slow and Sure" is its title. On November 4 the Sunshine comedy "Somebody Lied" will be released, and on November 18 "Rough Sailing," also a Sunshine, will be given to the public.

"Universities of the World," on November 11, and "Johnny's Swordfish" on November 25 are the two Educationals for the month.

D. A. R. President to Watch "America" Scenes

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mount Vernon to be used as an exact historical setting for the scenes showing Washington's home life, and the historical incidents which transpired there.

Observers for the D. A. R. have been present at most of the important scenes in the taking of the picture, including the battle of Lexington and the battle of Bunker Hill.

All the scenes of Washington's earlier life will be taken on the actual settings in Virginia.

D. W. Griffith has taken a large staff and two cars of players to the Washington setting, where he will spend several weeks.

"Hunchback" Premiere for Harris, Chicago

A middle-west premiere of "The Hunchback of Notre Dame," the Universal spectacle photo-drama adapted from the Victor Hugo romance, will be held in Chicago November 4. The Harris theatre, one of the newest and best legitimate theatres in the Windy City, has been engaged for an indefinite run and the super-picture will be presented on the same lavish scale which marked its world premiere in New York.

Providence Sees "Unknown Purple" Premiere

The world's premiere presentation of "The Unknown Purple," directed by Roland West from the stage play by Mr. West and Carlyle Moore, took place on Monday, October 29, at the Strand theatre, Providence, Rhode Island.

Manager Reed of the Strand theatre used an extensive exploitation and advertising campaign in putting this picture on.

Grand Asher Production Shown to Trade

About four hundred film folks were guests of Grand-Asher Distributing Corporation at a special trade showing of "The Way Men Love," starring Elliott Dexter, at Hotel Astor, Wednesday morning, October 31. Mr. Dexter, who recently formed his own producing unit to make pictures for Grand-Asher distribution, was present and was kept busy shaking hands for an hour after the picture had been shown.

Representative film executives were in attendance, as were also a number of business men and officials of Boston, where Sam Grand and Harry Asher are well known. Both maintain film exchanges in Boston as well as heading their national independent distributing organization. "The Way Men Love" is the first of a series of specials Elliott Dexter will make for Grand-Asher. The initial release was enthusiastically applauded and will be put out as a super-special.

Metro Enlists University Aid for Title

Metro has enlisted the aid of the students of the photoplay course of Columbia University in the search for a new title for Viola Dana's newest Metro starring picture, tentatively known as "Angel Face Molly," which is now in the course of production at the Metro Hollywood studios.

Due to the fact that the Columbia students have been studying photoplay composition intensively both from a theoretical and practical point of view, Metro officials hope to arrive at a title which will be of striking originality and of concentrated box-office power.

First Baby Peggy Feature Prints Reviewed

"The Darling of New York," Baby Peggy's first feature length production, has been received in New York and reviewed by the Universal home office executives and by critics from the trade press.

It is a Universal Jewel production, directed by King Baggot from a story written by Baggot and Raymond L. Schrock, scenario chief at Universal City.

The cast includes, besides Baby Peggy, Sheldon Lewis, Gladys Brockwell, Pat Hartigan, Carl Stockdale, William H. Turner, Frank Currier, William J. Quinn, Max Davidson, Minnie Steele, J. Gorman Rex and Walter O'Donnell.

Finis Fox Will Start on New Production

Finis Fox—author, director and producer—whose romantic comedy, "Bag and Baggage," is scheduled for early release by the Selznick Distributing Corporation, has left New York and is en route for Los Angeles. On his arrival there Mr. Fox plans to start work immediately on his new super-picture, "The Woman Who Sinned."

"Gentle Julia" Completed at Fox Coast Studios

The William Fox screen version of Booth Tarkington's story, "Gentle Julia," has been completed at the producers's West Coast studios, under the direction of Rowland V. Lee. Bessie Love plays the title role.

Production Personnel for Carewe Named

WHILE a complete list of the artists who will accompany Director Edwin Carewe to Algeria to make exteriors for "A Son of the Sahara," has already been announced, the production, technical and business staff has only just been rounded out.

Louis M. Jerome, who has been associated with Mr. Carewe for the last four years, will have charge of the business of the company.

Robert Kirrle will be chief cameraman.

Wallace W. Fox, Mr. Carewe's brother, will act as his assistant.

Adelaide Heilbron, who prepared the scenario on "A Son of the Sahara," will be with the company in Algeria.

Rene Plaisetty will act as Mr. Carewe's co-director.

Al Greene will act as second cameraman and Dick Easton will accompany the troupe as second assistant director.

Peter Milne, carrying a portable typewriter and a graflex, to stamp him as publicity man, will bring up the rear of the company.

Rawlinson Completes "His Mystery Girl"

Herbert Rawlinson and Robert F. Hill have finished their first team product at Universal City, "His Mystery Girl." This is the first time Hill has directed Rawlinson.

"His Mystery Girl" was written for Rawlinson by Marion Orth of the Universal staff and scenarized by William Wing. Ruth Dwyer played opposite Rawlinson and Margaret Campbell, William Quinn, Jere Austin and Robert E. Homans handled the remaining principal roles.

Rawlinson's next venture will be in the film version of the Saturday Evening Post's story, "Clay of Ca'lina," which Calvin Johnson wrote. L. G. Rigby has prepared the continuity.

Boy Scout Leaders to See "Steadfast Heart"

By arrangement with the Executive Board of the Boy Scout Foundation of Greater New York, the Distinctive Pictures Corporation's production, "The Steadfast Heart," will be given a special showing for Scoutmasters and assistants of the entire metropolitan district. There are nearly 2,000 of these young men who exercise command over 25,000 Boy Scouts of Greater New York. The showing will be held at the Town Hall, New York City, on November 8.

"Lily of Alley" Premiere Held in Toronto

Hepworth's production, "Lily of the Alley," had its Canadian premiere at the Pantages theatre, Toronto, the week of October 15th. It is being released in Canada by Regal Films, Ltd., under the title, "In the Shadow of Whitechapel."

Goldwyn's "In Palace of King" Released

Goldwyn's "In the Palace of the King" was released to the exhibitors of the country this week. It will receive its New York presentation at the Capitol theatre at an early date. The first Pacific Coast showing will be at Herbert L. Rothechild's California theatre, San Francisco, beginning November 10.

Seating Capacity 428,926 in N. Y. Picture Houses

THE Department of Licenses has just submitted a report for the year 1922 which includes the number of picture houses and seating capacities of same in New York City. The total seating capacity, according to the report, is 428,926. There are 184 licensed theatres and 578 licensed houses for motion pictures.

The motion picture houses are divided in the five boroughs as follows:

Manhattan, 183 motion picture houses, with 137,371 seats; Brooklyn, 238 motion picture houses, with 170,137 seats; Bronx, 77 motion picture houses, with 62,980 seats; Queens, 71 motion picture houses, with 54,531 seats; Richmond, 9 motion picture houses, with 3,907 seats.

Zepp Aerodrome Now Largest Studio, Says Berlin

Locally pointed out as "The World's Largest Studio," the huge Zepp aerodrome at Staken, near Berlin, is now utilized as a film plant. The Zepp stable is 256 meters long by 46 m. wide and 41 m. in height. A semi-circular background, 30 meters high, is being installed for the purpose of film production, not dependent on the whim of the weather. Several scenes can be arranged simultaneously, through the introduction of 12 movable stages.

The whole plant will be illuminated by 500 roof lights on traveling cranes.



"Blow Your Own Horn" is an F. B. O. special with Derelys Perdue and Warner Baxter. These scenes are from the production

Conference Brings Aid from Women Minneapolis Session With Federated Club Delegates Develops Better Feeling

MINNEAPOLIS, Minn., has just had a regional motion picture conference, under auspices of the Fifth District, Minnesota Federation of Women's Clubs, which is the second conference of the kind ever held in the United States, the first one having been held by Southern club women at Atlanta two years ago.

At this conference were gathered Federation women from five Northwest states, North and South Dakota, Iowa, Wisconsin, and Minnesota, a representative group, who, after conferring with leading motion picture men of Will Hays' committee and hearing them speak, took back to their own communities inspiration for promotion of better motion pictures.

The conference, as Mrs. Thomas G. Winter, of Minneapolis, president of the General Federation of Women's clubs, called it, was "a mutual understanding of friends," although it was punctuated here and there with peppery dialogue, especially when opponents and proponents of censorship appeared on the same program.

But the conference, according to Fifth District women, achieved its purpose in that it did serve to bring about a better understanding between producers and distributors and the club women endeavoring to better motion pictures and sent the women home with the resolve to start in their own towns and cities committees of ten to work under state committees of ten to guarantee to the public that all pictures shown on the screen will be "fit to be seen," in accordance with the General Federation plan proposed by Mrs. Winter.

Will Hays was represented at the conference by Colonel Jason Joy, executive secretary of the Public Relations Committee, of the Motion Picture Producers and Distributors of America; by his assistant secretary, John W. Donaldson, and by C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, and his assistants.

Chief among the women speakers were Mrs. Winter, Mrs. Marx Obendorfer, of Chicago, music chairman of the General Federation, and Mrs. Percy V. Pennybacker, past president of the General Federation, of Austin, Texas.

Mrs. J. J. Louis, president of the Fifth District, Minneapolis, headed the conference committee, of which Mrs. E. S. Bunday was chairman. Other members of the committee were Mrs. Henry S. Godfrey, officer of the General Federation of Women's clubs; Mrs. A. W. Strong, Mrs. W. I. Carpenter, Mrs. Fred Chase, Mrs. E. C. Patterson, and Mrs. C. G. Bates.

Colonel Joy told the women it is necessary for them to give a definite expression of opinion as to motion pictures as they come in order to help the movie man to know what kind of pictures the women want produced. The only thing the motion picture men have to go by, he said, are the box office receipts, at present.

Mr. Pettijohn said censorship needs to be eliminated because of the politically-appointed commissions now making up the censorship boards, the fact that 19-year-old, gum-chewing stenographers are often found with the responsibility of cutting the films and the fact that a censor could not possibly pass on the artistic tastes of more than 10,000,000 persons at once.

Mrs. Obendorfer asked better music with motion pictures and predicted that the motion pictures are to become "the grand opera of America in the future," declaring that if Wagner were living he would be writing scores for motion pictures. She asked that scores be sent out with the pictures wherever possible.

Combined Seating Capacity in Malaga 2,800

Malaga, Spain, with a population of approximately 150,000 inhabitants, has four motion picture theatres with an aggregate seating capacity of about 2,800, says Vice Consul J. F. Harrington in a report to the Department of Commerce. This figure is less than the capacity of one theatre in an American city of comparable size, but the Malaga picture houses should interest American producers because 90 per cent. of the films shown are of American origin.



"Superstition" is a Creative Production, from which these stills were taken. Plans for distribution have not yet been announced

Betty Compson Will Play Lead in "Stranger"

Betty Compson will play the leading feminine role in the forthcoming Joseph Henabery production, "The Stranger," according to an announcement made by Jesse L. Lasky.

Richard Dix and Lewis Stone will play the principal masculine roles and all three players will be co-featured, according to the same announcement.

Miss Compson, who has been appearing in British productions for several months, is now in Los Angeles ready to start work in the new picture.

"The Stranger" is an adaptation by Edfrid Bingham of John Galsworthy's "The First and the Last."

Selznick's "Common Law" Opens on Broadway

The metropolitan opening of the Selznick picturization of Robert W. Chambers famous novel, "The Common Law," took place at the Mark Strand theatre, New York City, on Sunday, October 28. The matinee business, according to Manager Plunkett, almost established a record. When the first night show started, as many standees as permitted by fire laws had been passed through the doors, and the sale of tickets was stopped, with several hundred persons in the lobby and in lines.

Hawks to Do "Women Who Wait" Continuity

J. G. Hawks has been selected to prepare the continuity for "Women Who Wait," the production which Reginald Barker will make under the auspices of the Metro-Louis B. Mayer forces.

Mr. Hawks is thoroughly familiar with the sea. For three years he shipped before the mast on trading schooners and visited nearly every corner of the world.

Paramount Title Changed to "Holiday Love"

The title of the William de Mille Paramount production, which, filmed as "Everyday Love," features Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff and Rod La Roque, has been changed to "Holiday Love." The picture was adapted by Clara Beranger from Julian Street's novel, "Rita Coventry."

Critic to Write "Second Youth" Titles

Robert C. Benchley, dramatic critic of Life, has been engaged by the Distinctive Pictures Corporation to write the titles for "Second Youth," by Allan Updegraff, the production of which was recently completed. The cast includes Mimi Palmeri, Alfred Lunt, Jobyna Howland, Lynn Fontanne, Walter Catlett, Herbert Corthell, Winifred Allen and Faire Binney. Albert Parker directed the production and the adaptation was by John Lynch.

Business Manager Charged with Embezzlement

LEON LEE, business manager of Jimmy Aubrey Comedies, was arrested at Green River, Wyoming, on a charge of alleged embezzlement of \$2,200 of company funds. The warrant was sworn to by Aubrey.

Visual Education Launched in Vienna Schools

VIENNA, Austria, school authorities must have heard of the visual educational work done in Washington by the Crandall theatres and District of Columbia public schools. Assistant Trade Commissioner Ernest M. Zwickel writes that the city of Vienna appropriated the sum of 560,000,000 crowns for the introduction of visual education by motion pictures, in the schools of Vienna.

The Austrian metropolis' municipal authorities are awake to the value of this form of education, and so ordered the immediate equipment of 15 schools with motion picture units. Nine Viennese schools are already displaying pictures for the child and adult population of their respective neighborhoods. The municipality has taken over six of these, and will open nine more schools in order that pictures may be shown for educational purposes. It is proposed to have these 15 "schoolkinos" open free to school children, exclusively.

"Warrens of Virginia" for J. Barney Sherry

The article that has been going the rounds of the daily press to the effect that William Fox would produce "Robert E. Lee" with J. Barney Sherry as the Confederate General is slightly misleading. It is true that Mr. Sherry will play the General in a Fox production, but the name of that production is "The Warrens of Virginia," which Elmer Clifton is directing with Wilfred Lytell and Martha Mansfield in the leading roles.

Goldwyn Installs McCabe as Buffalo Manager

Vincent J. McCabe was installed as resident manager of the Goldwyn Cosmopolitan branch exchange in Buffalo this week. He succeeds Thomas Brady. Mr. McCabe has recently been connected with the Goldwyn home office and was formerly connected with the Fox and First National organizations in Canada.

Metro to Star Viola Dana in "Revelation"

Metro will present their star, Viola Dana, in "Revelation," as the first of a series of dramatic productions.

This is an adaptation of Mabel Wagnell's novel, "A Rose Bush of a Thousand Years." The story concerns Joline, a dancer and model of the Latin Quarter, and is said to be admirably suited to Miss Dana.

Hodkinson to Inaugurate Essay Contests

Mach D. Weinberger will shortly inaugurate an essay contest in conjunction with the following Hodkinson releases: "The Lion's Mouse" and "The Kingdom Within." Prizes amounting to \$5,000 will be awarded by the Producers Security Corporation to the winners.

Monogram Changes Title of Second Feature

Monogram Pictures Corporation has changed the title of the second picture of the Fred Thomson series from "Shadows of the Sage" to "North of Nevada."

"Fashion Row" Is Due for Early Premiere

Several new players, not announced hitherto, were added to the cast of Mae Murray's latest Metro starring picture, "Fashion Row," while it was in the course of production. The entire cast appearing in support of Miss Murray now consists of the following players: Elmo Lincoln, Earle Fox, Freeman Wood, Mathilde Brundage, Sidney Franklin, Madame Rosonova and Craig Biddle.

"Fashion Row" is now in the cutting rooms where it is being edited for an early Eastern premiere.

"Comin' Thro Rye" Release Held Up Indefinitely

R. T. Cranfield, president of the Hepworth Distributing Corporation, has received cable advices from the London office, that because of the illness of Shayle Gardner, who plays the lead opposite to Alma Taylor, in Cecil M. Hepworth's production of "Comin' Thro' the Rye," its release in this country will be held up pending further notice.

Plans had been made at the Hepworth studios to complete the film in time for exhibition at the November trade showing in London.

Earl Foxe Added to Cast of "Innocence"

Earl Foxe has been signed by C. B. C. Film Sales Corporation to play the light heavy in "Innocence." He will appear opposite Anna Q. Nilsson, who was secured for the principal female role in this production.

The following were also added to the cast: Wilfred Lucas, Marion Harlan, Freeman Wood, Kate Lester, William Scott, Jessie Arnold and Vera Lewis.

Mayberry Chicago Branch Chief for Hodkinson

The W. W. Hodkinson Corporation has announced the appointment of Cecil E. Mayberry as branch sales manager of the Chicago exchange.

Mr. Mayberry is well known among exhibitors, having formerly been manager of the Goldwyn exchange and later general sales manager of that company.

"Boden's Boy" Completed by Hepworth

"Boden's Boy," from the story by the late Tom Gallon, has just been completed by Hepworth and will be released shortly. Henry Edwards, in addition to directing this production, appears in the character of Boden. Other players who assist him include Chrissie White, Henry Vibart, Francis Lister, Stephen Ewart and Judd Green.

Reginald Denny on Mend from Auto Injuries

REGINALD DENNY, Universal star who was seriously injured when his motor car turned over on Sunset boulevard in Hollywood, is reported to be recovering at a satisfactory rate. His injuries were severe and he will not be in a cast for several weeks, but attending physicians state that his unusual strength and all-around fitness are making his recovery easy.

Goldman Gets St. Louis Del Monte

**New Holding Gives Him Great Prestige
in Fight For Local Patronage**

ONE of the biggest deals of its kind put over in St. Louis film circles in recent years was an arrangement perfected during the past week whereby William Goldman, pioneer St. Louis exhibitor, obtains the DelMonte theatre, Delmar Boulevard near Clara Avenue, said to be the largest one-floor movie palace in the world, for his feature pictures.

Under the leasing agreement entered into by Goldman and Fred L. Cornwell, owner of the DelMonte, the big West End theatre will play day and date with Goldman's Kings theatre on Kings Highway near Delmar Boulevard. George Arliss in "The Green Goddess" which opened at the Kings and Delmonte, was the first picture to be featured under the new plan.

In the future the DelMonte will change its programme on Saturday the same as the Kings. Heretofore Cornwell's house has changed on Sundays.

The addition of the DelMonte to his group gives Goldman tremendous prestige in building up his forces for the impending struggle with the Skouras Brothers and Famous Players-Lasky for the domination of the St. Louis first-run situation. To date Goldman has the Kings, DelMonte and the Queens, Euclid and Maffitt avenues, and will shortly begin work on his \$1,000,000 Goldman's St. Louis theatre, Grand Boulevard at Morgan Street, adjoining the Grand Central, owned by Skouras Brothers Enterprises.

For some time it has been rumored in St. Louis movie circles that Goldman would head a powerful coalition of independent houses in a line-up to combat the Skouras Brothers, Famous Players-Lasky and St. Louis Amusement Company. In this connection the Delmonte had been mentioned and the consummation of the new arrangement whereby the Kings and DelMonte will play day and date

indicates that the balance of the programme may be carried out.

The alliance between the Goldman and Cornwell houses is bound to have far reaching effect on the first-run situation in St. Louis. The Kings has the St. Louis first-run privileges of the Goldwyn-Cosmopolitan pictures while Cornwell but recently perfected a contract with Metro Pictures whereby he obtained the exclusive St. Louis and St. Louis County exhibition privileges for a two-year period on the entire Metro programme. Cornwell is said to have paid \$120,000 for this contracted and under it the DelMonte was to become the St. Louis first-run house for the Metro product, while Cornwell in addition was accorded the privilege of saying whether any of the pictures shown at the DelMonte could again be exhibited in St. Louis or St. Louis county during the period covered by the contract.

Thus with the Kings and DelMonte controlling both the Metro and Goldwyn-Cosmopolitan pictures the new combination has a powerful exhibition position. In addition the joint-booking arrangement will enable the houses to bid very high for the big feature pictures other than the Famous Players-Lasky, which show at the Missouri, and the First National, Warner Brothers, Preferred and other features controlled by the Skouras interests.

St. Louis is anxiously awaiting the next move on the exhibition checker-board.

T. O. C. C. Members Fined for Playing "Enemies"

At a meeting of the Theatre Owners Chamber of Commerce of New York City, held recently Leo Brecher, of the Plaza theatre, and Joe Weinstock, of the Elsmere, both members of the Chamber, were fined \$150 for playing "Enemies of Women."

This is the latest development in the controversy between the T. O. C. C. and Cosmopolitan over bookings on the picture. Many members of the exhibitor organization hold contracts from Famous Players for "Enemies."

Cosmopolitan's attitude is that F. P.-L. was merely acting as agent for securing contracts on the picture, and that, because of dissatisfaction with F. P.-L.'s handling of the matter, a new agent was obtained, namely, Goldwyn-Cosmopolitan.

The exhibitor attitude is that contracts must be lived up to by the producer, otherwise the exhibitor cannot be certain that any booking contract will be fulfilled.

It is probable the whole controversy will be laid before Will H. Hays by Charles L. O'Reilly, President of the T. O. C. C.

Universal Exploitation Experts Shifted

A shift in exploitation experts has just been made by Raymond Cavanagh, Director of Exploitation for the Universal Pictures Corporation. Charles Loewenberg, for some time exploitation man in the Cincinnati territory for Universal, has been placed in charge of exploitation in the Detroit territory, in place of Sam Carver, who recently resigned.

Joe Mayer will take charge of exploitation in the Cincinnati territory.



M. C. Levee, president of the United Studios.

Pastor Opens Lexington House With Prayer

A liberal-minded, sympathetic clergyman, the Rev. Raymond H. Smith, took part in the formal opening of the Lexington theatre in Lexington, N. C., a few days ago. Part of his prayer, dedicating the new picture house, was as follows:

"Thousands of men and women will come here to find a haven of refuge from the strain of toil and the fret of care. We pray that they may find upon this stage the mirror of life. May this be the place where there shall be portrayed with telling faithfulness, the hopes, the dreams, the ambitions, the failures and the successes, the joys and the sorrows, the virtues and the vices of the race. May the productions given here be the means of awakening the conscience. May they arouse, too, the ambitions for a better humanity.

"Finally, we would not neglect to mention in this invocation those whose task it will be to execute the plays. May they be saved from selling their talent to unworthy producers. Let them use it in the interests of true dramatic art, to the end that, not only this stage, but all stages may serve their highest purpose—that of being for the community a mirror, a place where we may see life as it really is—and, seeing it, be able better to live it rightly."

Bok Speaker at Stanley Tablet Unveiling

Edward W. Bok, who has offered the \$100,000 prize for the best plan of World Peace was the principal speaker at the ceremonies incidental to the unveiling of the tablet at the Stanley theatre, Philadelphia, commemorating the concert given by the Philadelphia orchestra in the theatre, April 26, 1923.

Leopold Stowkowski, leader of the orchestra, and a large group of celebrities attended the ceremonies and made brief speeches in the theatre following the unveiling. Mr. Bok and Dr. Stowkowski paid deep tributes to Jules Mastbaum and the Stanley Company for the part they had played in elevating the standard of music offered in all Philadelphia motion picture houses.

Anderson Secures Great Authors' Productions

IT was announced this week by Anderson Pictures Corporation that Carl Anderson, president of the organization, had purchased outright Great Authors' Productions, one of B. B. Hampton's enterprises. This gives Mr. Anderson the ownership of seven successful features. In addition, he secures the rights to several outstanding stories and scenarios which have never been screened and which, it is understood, will be used by various production units now established under the Anderson plan.

Among the features which pass to Mr. Anderson are: "The Westerners," a seven reel feature, based on a story by Stewart Edward White, and featuring Roy Stewart and Robert McKim, and "The Sage Brusher," a western by Emerson Hough. Roy Stewart and Marguerite De La Motte are the featured players.

Others include "The Dwelling Place of Light," from the novel by Winston Churchill with Robert McKim and Claire Adams featured. "The Spenders," from Harry Leon Wilson's comedy-drama with Niles Wesch, Claire Adams, Robert McKim and Joseph Dowling; Clara Louise Burnham's "Heart's Haven" with Robert McKim and Claire Adams; "The Gray Dawn," another Stewart Edward White story.

Thomson Assumes Control at F. B. O.

Announces that Plans and Policies Will be Conducted as Originally Outlined

MAJOR H. C. S. THOMSON who succeeded P. A. Powers as managing director of the Film Booking Offices at the instigation of the capital represented in the corporation stated that there would be no drastic changes made in the personnel of the F. B. O. forces or policies and that the "open booking" principle adopted by the company at its inception will be carried through, but on a much larger scale and with a greater variety and assortment of productions for the exhibitor to select from.

"The principles of showmanship," said Major Thomson, "that the F. B. O. have been following in the twenty months it has been in existence has proven worthy."

"It is not the idea of the F. B. O. to load itself with overspent productions and then pass the burden along to the exhibitor. It is the purpose of the F. B. O. to make productions that the exhibitor can sell to his patrons at a reasonable profit to his theatre."

"The first consideration of the Film Booking Offices and Robertson-Cole Company will be the amusement of the public, then the profit of the exhibitor. Every production made at the Robertson-Cole studios will be made from an angle of showmanship and not from the angle that it is good publicity to say a production cost a million dollars to produce."

"To the exhibitor, it is not what a picture cost in production that he is mostly interested in, but he does want to know about the finished product and what it will bring into his box-office."

"The pictures I have in mind are such as 'The Third Alarm,' 'Westbound Limited,' 'In the Name of the Law,' 'Human Wreck-

age' and a score of other F. B. O. pictures. None of these productions I have mentioned cost a million dollars to produce or even a half million dollars. Coupled with a campaign of real showmanship these pictures have brought business to the exhibitor at a price to him that was well within his reach."

"It is the purpose of the F. B. O. to continue to sell the product twice, first to the exhibitor and then to the public. Our publicity and promotional departments will continue to function as they have in the past with a wide free hand to help the exhibitor."

"The program plans of the F. B. O. were announced some time ago and there will be no drastic changes in these, with the possible exception of changing a release date here and there as the occasion may demand. Our plan is to give the exhibitor who uses our product one very big picture each month in addition to two very good ones. As a start along these policy lines the next big F. B. O. special will be Chester Bennett's 'The Lullaby' starring Jane Novak. The next special to follow this will be Emory Johnson's 'The Mailman.'"

Yeggmen Crack Safe of Loew N. Y. House

Loew's 116th Street theatre, on 116th street, between Lenox and Seventh avenues, was held up early this week for the third time in a little over a year. Four men tied the watchman and cracked the safe. It is known that the yeggmen obtained \$250 and it is said the loss may run as high as \$3,000.

Little Theatre Films Fix Distribution Plans

LITTLE THEATRE FILMS, a newly organized group of active workers and artistic sympathizers with the so-called "non-commercial" motion picture, have just completed a contract for the nation-wide distribution of their first picture.

Through arrangement made with the American Kreuger and Toll Corporation, agents of the Swedish Biographic Company, this organization will release "Mortal Clay," written and directed by Victor Seastrom.

The Little Theatre Movement of the Screen originated in Hollywood last Spring and has now been permanently organized for the purpose of providing through existing Little Theatre Groups, University Dramatic Societies and Women's Clubs a national and practical release for those artistic films which cannot always find a place in the commercial theatre.

Laemmle Tendered Banquet on Arrival at Studios

President Carl Laemmle is at Universal City since October 22 and Julius Bernheim, general manager, has departed for Laupheim, Germany, to visit his mother, who is reported very ill. It was stated at the studio that Mr. Bernheim will be absent perhaps six weeks, and that William Koenig, business manager, and H. A. Boushey, production manager, would carry on the business during Mr. Bernheim's absence. No doubt, President Laemmle will remain at Universal City for the next several weeks.

As a welcome to President Laemmle, and a farewell to General Manager Bernheim, a banquet was tendered by sixty heads of the departments, directors and male stars at the Biltmore Hotel on the evening of October 22. It was a goodfellowship event, and a good time was had by all, so the press copy reads.

"Under Red Robe" Premiere for Cosmopolitan

The Cosmopolitan theatre, New York, will shortly present a screen version of "Under the Red Robe," from Stanley Weyman's romance bearing the same title.

The cast is headed by Robert B. Mantell, John Charles Thomas and Alma Rubens. Mr. Mantell has the role of Cardinal Richelieu while Mr. Thomas appears as the heroic Gil de Berault. Miss Rubens will be seen as Renee. Others in the company include Genevieve Hamper, William H. Powell, Rose Coughlan, Ian MacLaren, Mary McLaren, Otto Kruger, Evelyn Gosnell, Gustav von Seyffertitz, Charles Judels, and Andrew Dillon. The premiere will be some time in November.

Hoot Gibson's New Special Is Under Way

Work has been started on Hoot Gibson's new special production, "Hook and Ladder," at Universal City. The opening scenes were taken aboard a cattle train, following which the company has moved to the Los Angeles stockyards for several days on preliminary scenes.



Scenes from the Thomas H. Ince Production, "Anna Christie," with Blanche Sweet in the Title Role

Schulberg Back on Coast to Start Production

B. P. SCHULBERG, producer of Preferred Pictures, left New York last Sunday for Los Angeles after several weeks in the metropolis discussing distribution and producing plans.

As soon as Mr. Schulberg reaches his studios in Los Angeles, he will start work on "Poisoned Paradise," the Robert W. Service novel, to be produced by Gasnier. The screen adaptation has been written by Waldemar Young. Casting is now under way and while the entire line-up has not yet been announced, it is known that one of the principal roles will be given to Clara Bow.

As soon as "Poisoned Paradise" is under way, work will begin on "The Triflers" and "White Man."

Dignitaries Will Attend "Mailman" Premiere

Postoffice officials, foreign diplomats, American society leaders and political high lights attended a showing of Emory Johnson's F. B. O. picture, "The Mailman," at an exclusive preview held in the Ambassador theatre, Washington, D. C., Thursday morning.

In addition to the above over seventy-five prominent exhibitors in the southeastern portion of the United States traveled to Washington to be on hand to welcome the exponent of public service productions. The theatre was loaned through the courtesy of H. M. Crandell of the Crandell Theatres Company with a full orchestra and house staff, uniformed ushers and doorman.

Rehearsals Are Under Way For "Torment"

Maurice Tourneur has started rehearsing players to appear in "Torment" and plans to start actual "shooting" in this First National picture the early part of next week.

Among the players thus far engaged are Owen Moore, Bessie Love, Maude George, Joseph Kilgour and George Cooper.



Action stills from the Reginald Barker production, "Pleasure Mad," a Metro Picture.

Carl Anderson Buys Zane Grey Productions

CARL ANDERSON, president of Anderson Pictures Corporation, has purchased outright Zane Grey Productions. According to a statement made this week, this gives Mr. Anderson absolute ownership of five successful western features.

The photoplays which pass to Mr. Anderson are "Desert Gold," "Riders of the Dawn," "The Man of the Forest," "The Mysterious Rider," and "The U. P. Trail."

"Mitsi" Is Purchased for Mary Philbin

Universal announces the purchase of "Mitsi," the French novel by Delly, or Marie Petitjean de la Rosiere, published last year by Ernest Flammarion. The novel came to the attention of Carl Laemmle during his recent trip to Europe. Immediately upon his return he instructed Robert F. Roden, Universal's eastern scenario editor, to arrange for its acquisition. The sale was made by Bory Osso, New York agent for the French Society of Authors.

"Mitsi" is scheduled as a vehicle for Mary Philbin, who now is completing her first starring picture, "My Mamie Rose," from the pen of Owen Kildare.

New Players Join Cast of "Fool's Awakening"

Several new players have been added to the cast of "The Fool's Awakening"—the Metro picturization of William J. Locke's novel, "The Tale of Triona." The entire cast of principals now consists of Enid Bennett, Harrison Ford, Mary Alden, Alec Francis, Harry Northrup, Arline Pretty, Lorimer Johnston, D. R. O. Hatwell, Lionel Belmore, John Sainpolis and William Humphrey.

Harold Shaw is directing this production. It was adapted by Thomas J. Hopkins and it is being photographed by Georges Rizard.

Picks Lists Carefully in "If Winter Comes" Aid

Manager R. J. Deuser, of the Terminal theatre, Newark, N. J., put over "If Winter Comes" by paying especial attention to the lists he circularized. He took only the names of the "high brows," including novel readers from the library, lists of club women and the Blue Book. In this way he was able to attract the very type of people likely to enjoy the picture most.



The Latest Warner Brothers offering is "Lucretia Lombard." These scenes are from the production.

PROGRAMS FOR THE WEEK OF OCTOBER 28TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—

Film Numbers—Rosita (United Artists), Nocturne in Blue and Silver (Iris), Capitol Magazine (Selected).

Musical Program—Intermezzo from "Cavalleria Rusticana" (Overture), "Visi d'Arte e d'Amor" from "La Tosca" (Soprano Solo), "To a Wild Rose" and "The Goliwog" (Divertissements), "La Rosita" (Prologue), Recessional (Organ).

Rialto Theatre—

Film Numbers—The Country Kid (Warner Bros.), The French Riviera (Scenic), Rialto Magazine (Selected), Extra, Extra! (Educational).

Musical Program—"Light Cavalry" (Overture), Riesenfeld's Classical Jazz, "Because of You" (Baritone Solo), "That Old Gang of Mine" (Organ Solo).

Rivoli Theatre—

Film Numbers—Woman Proof (Paramount), Rivoli Pictorial (Selected), Fortune Teller (State Rights).

Musical Program—"Indian Love Lyrics" (Vocal with Orchestra), "Harlequinade" (Divertissements).

Mark Strand Theatre—

Film Numbers—The Common Law (Selznick), Mark Strand Topical Review (Selected), The Knock-out (Pathe).

Musical Program—"La Forza del Destino" (Overture), "The Swan," "Cradle Song" and "Blue Danube" (Vocal and Dance Numbers), Recessional (Organ).

Cameo Theatre—

Film Number—The Drivin' Fool (Hodkinson).

Times Square Theatre—

Film Numbers—The Temple of Venus (Fox).

Cosmopolitan Theatre—

Film Numbers—Unseeing Eyes (Cosmopolitan), continued.

44th Street Theatre—

Film Numbers—Scaramouche (Metro), continued.

Lyric Theatre—

Film Numbers—The White Sister (Inspiration), continued.

Criterion Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

Astor Theatre—

Film Numbers—The Hunchback of Notre Dame (Universal), continued.

BROOKLYN

Brooklyn Mark Strand Theatre—

Film Numbers—Richard the Lion-Hearted (Allied P. & D.), Mark

Effective small space ad, hand lettered, on the showing of "A Wife's Romance" at the Lyric theatre, Cincinnati

Strand Topical Review (Selected), Down to the Sea in Shoes (Pathe).

Musical Program—Symphonized Jazz, including "Moonlight Kisses," "Now that I Need You," "The Kind of a Girl that Men Forget," and "Havana"; "In a Persian Garden" (Vocal and Dance Divertissements), "Cavalleria Rusticana" (Tabloid Opera).

LOS ANGELES

Grauman's Metropolitan Theatre—

Film Numbers—The Light that Failed (Paramount), Pathe News, Zev vs. Papyrus (Pathe).

Musical Program—"Stradella" (Overture), "Love Tales" (Organ with Slides), Mitchell Brothers (Singing Banjoists).

Grauman's Million Dollar Theatre—

Film Numbers—Why Worry (Pathe), Pathe News, Pathe Review.

Musical Program—"La Burlesque" (Overture), "Hi-Lee, Hi-Lo" (Organ with Slides), Seven Midgets, John Aasen, Giant, and Lloyd Impersonator (Prologue).

Miller's Theatre—

Film Numbers—The Green Goddess (Distinctive), International News.

Clune's Theatre—

Film Numbers—The Isle of Vanishing Men (Alders), World Prem-

iere, International News, A Mid-night Cabaret (Vitagraph).

Musical Program—Orchestral Concert, "Gypsy Love Song" (Vocal Quartette), South Sea Island Dance (Prologue).

Symphony Theatre—

Film Numbers—The Miracle Baby (F. B. O.), Fox News, Pop Tuttle's One Horse Play (F. B. O.).

Loew's State Theatre—

Film Numbers—The Bad Man (First National), International News, Felix Cartoon (S. R.).

Musical Program—Orchestral Concert, Soprano Solo, Jazz Orchestra with two dancing numbers, eight girls.

Grauman's Hollywood Egyptian Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

Rialto Theatre—

Film Numbers—Hollywood (Paramount), continued.

California Theatre—

Film Numbers—Little Old New York (Cosmopolitan), continued.

Criterion Theatre—

Film Numbers—A Woman of Paris (United Artists), continued.

SAN FRANCISCO

Loew's Warfield Theatre—

Film Numbers—Her Reputation (First National), Current Events (Pathe and Kinograms), The Ant (Educational).

Musical Program—"Somewhere" (Overture), "Marcheta" (Vocal), "Polonais" and "Second

Waltz" (Piano), "Ideas" (Prologue with thirty singers and dancers).

Granada Theatre—

Film Numbers—The Love Piker (Cosmopolitan), News Films (Fox and Kinograms), End of a Perfect Fray (Film Booking Offices).

Musical Program—"Two Time Dan" (Overture), Second Edition Jazz, including fifty dancers, singers and orchestra, "Land of Cotton Blues" (Vocal), "Louisiana" (Vocal), "Sitting in a Corner" (Vocal).

California Theatre—

Film Numbers—Red Lights (Goldwyn), Easter Bonnets (Educational), News Review (International).

Musical Program—"Twenty Minutes in a Railroad Station" (Overture).

Imperial Theatre—

Film Numbers—Ashes of Vengeance (First National).

Cameo Theatre—

Film Numbers—Why Worry? (Pathe), continued.

Strand Theatre—

Film Numbers—Silent Command (Fox), The Tailor (Fox).

Capitol Theatre—

Film Numbers—Hunchback of Notre Dame (Universal), continued.

SEATTLE

Blue Mouse Theatre—

Film Numbers—The Green Goddess (Distinctive), continued.

Coliseum Theatre—

Film Numbers—The Broken Wing (Preferred), Fun from the Press (Hodkinson), Zev vs. Papyrus Race (Pathe), Kinograms, Pathe News.

Musical Program—"Mignon" (Overture).

Columbia Theatre—

Film Numbers—Thundering Dawn (Universal), continued.

Strand Theatre—

Film Numbers—Desire (Metro), The Gray Rider (Educational), Roughest Africa (Pathe), Kinograms.

Musical Program—Selections from "The Chocolate Soldier" (Overture), "West Nests and You" and "Down on the Farm" (Vocal).

Liberty Theatre—

Film Numbers—Circus Days (First National), Pathe Review, Front (Educational), International and Liberty News.

Musical Program—"First, Last and Always" (Overture).

Winter Garden Theatre—

Film Numbers—Mixed Faces (Fox), Urban Classic (Vitagraph), Jollywood (Universal), Fox News.

Musical Program—Orchestra.

PHILADELPHIA

The Stanley Theatre—

Film Numbers—Zaza (Paramount), Pathe News, Topics of the Day (Pathe), Pathe Review, Aged in the Wood (Educational).
Musical Program—"Carmen" (Overture), Cavatina from "Barber of Seville" (Vocal), "Coronation March" (Organ).

The Aldine Theatre—

Film Numbers—The Green Goddess (Distinctive), and International News.

The Karlton Theatre—

Film Numbers—Eternal Struggle (Metro), Kinograms (Educational), Pathe News, Screen Snapshots (S. R.), Felix Fills the Shortage (S. R.).

Stanton Theatre—

Film Numbers—Ashes of Vengeance (First National), Fox News.

Musical Program—Spanish Overture (orchestra).

Victoria Theatre—

Film Numbers—To the Last Man (Paramount), Pathe News, Mistress of the World (Paramount).

Capitol Theatre—

Film Numbers—Trilby (First National), Kinograms (Educational), Felix Fills the Shortage (S. R.).

Palace Theatre—

Film Numbers—Strangers of the Night (Metro), Pathe News, Literary Digest (Pathe).

NEWARK

Branford Theatre—

Film Numbers—Ponjola (First National), Branford Review of Events (Selected), Topics of the Day (Pathe), Running Wild (Educational), Golf Champions.
Musical Numbers—"Air Louis XIII," "Air de Ballet," "Stars and Stripes Forever" (Overture), Serenaders (Musical Specialty).

BUFFALO

Shea's Hippodrome—

Film Numbers—Circus Days (First National), Pitfalls of a Big City (Pathe), Current Events (Pathe and International News).

Musical Program—Selections (Violinist), "William Tell" (Orchestra), Organ recital.

Lafayette Square Theatre—

Film Numbers—Six Days (Goldwyn), Pathe comedy, Current Events (Pathe and International News).

Musical Program—"Up She Goes" (Orchestra), "Love Tales" (Organ novelty).

Loew's State Theatre—

Film Numbers—Roughed Lips (Metro), Pathe comedy, Current Events (Pathe News).

Musical Program—Prelude by Rachmaninoff (Orchestra).

New Olympic Theatre—

Film Numbers—Men in the Raw (Universal), Room 23 (Pathe comedy), Current Events (International News), The Code of the Mounted (S. R.).

Musical Program—Selections from "Nifties of 1923" (Organ Solo).

Place Theatre—

Film Numbers—Second Hand Love (Universal), Fighting Hearts (S. R.).

Shea's North Park Theatre—

Film Numbers—Strangers of the Night (Metro), Roll Along (Educational), Current Events (International and Pathe News).

BALTIMORE

Rivoli Theatre—

Film Numbers—Common Law (Selznick), One Cylinder Love (Pathe), Rivoli News (Pathe).

Musical Program—Song Repertoire.

Garden Theatre—

Film Numbers—The Eleventh Hour (Fox), Current Events (Pathe).

Shubert-Academy Theatre—

Film Numbers—Hunchback of Notre Dame (Universal).

Century Theatre—

Film Numbers—Spanish Dancer (Paramount), Century Topical Review (Fox and Educational).

Musical Program—"Miss Springtime," presented by the Comic Opera Company.

New Theatre—

Film Numbers—Broadway Gold (States Rights), Current Events (Pathe).

Musical Program—Spectacular fashion show with 30 living models.

Loew's Hippodrome—

Film Numbers—Deserted at the Altar (State Rights), Current Events (International), Jack Frost (Pathe).

Wizard Theatre—

Film Numbers—Little Johnny Jones (Warner Bros.).

Metropolitan Theatre—

Film Numbers—Affairs of Lady Hamilton (Hodkinson).

WASHINGTON

Metropolitan Theatre—

Film Numbers—Ashes of Vengeance (First National), continued, Current Events (Pathe).
Musical Program—"Polonaise Militaire" (prelude to the picture).

Columbia Theatre—

Film Numbers—Zaza (Paramount), continued, Done In Oil (Educational), Current Events (International).

Musical Program—"Pique Dame" (Overture).

Palace Theatre—

Film Numbers—Her Social Code (Metro), Current Events (Pathe), One Cylinder Love (Pathe), Topics of the Day (Pathe), Cloisters in the Clouds (Fox).

Musical Program—"Pique Dame" (Overture).

Rialto Theatre—

Film Numbers—A Lady of Quality (Universal), Jus' Passin' Thru (Pathe), Current Events (Fox).

CHICAGO

Chicago Theatre—

Film Numbers—Flaming Youth (First National), News Weekly, Topics of the Day (Pathe).
Musical Program—"My Old Ken-

tucky Home," "Santa Lucia," "The Trumpeter of Sackkingen," "Blue Bells of Scotland" and "Believe Me If All Those Endearing Young Charms" (Overture), "A Kiss in the Dark" (Organ Solo), "Twenty Minutes on a Bus" (Specialty).

Tivoli Theatre—

Film Numbers—Ashes of Vengeance (First National), News Weekly.

Musical Program—"Songs of the Sea" (Overture), "Mama Goes Where Papa Goes" (Organ Solo), "Last Night on the Back Porch" (Digest accompaniment), "The Violoncellos" (Specialty).

Riviera Theatre—

Film Numbers—Ashes of Vengeance (First National), Weekly.
Musical Program—"Rose" (Specialty), "Madame Butterfly" (Specialty).

Roosevelt Theatre—

Film Numbers—Little Old New York (Cosmopolitan).

Randolph Theatre—

Film Numbers—Thundering Dawn (Universal), International News (Universal).

Stratford Theatre—

Film Numbers—Strangers of the Night (Metro).

Musical Program—"Barney Google Around the World" (Orchestra), Eight Vaudeville Acts.

Woodlawn Theatre—

Film Numbers—News Weekly (Pathe), Topics of the Day (Pathe), Review (Pathe), Aesop's Fables (Pathe).

Musical Program—Selections from musical comedy, "Going Up" (Overture), Saxophone Solo (Specialty).

McVicker's Theatre—

Film Numbers—The Spanish Dancer (Paramount), Do Women Always Pay (S. R.), Fun from the Press (Hodkinson).

Musical Program—"Capriccio Espagnole" (Overture), "Indiana Moon" (Specialty), "Traumerai" (Cello Solo), "Oh, Gee! Oh, Gosh! Oh Golly!" (Organ Solo), prologue to picture, including Spanish dancers, etc.

DETROIT

Adams Theatre—

Film Numbers—Why Worry? (Pathe) continued.

Broadway-Strand Theatre—

Film Numbers—The Common Law (Selznick) continued.

Madison Theatre—

Film Numbers—Ashes of Vengeance (First National), Current Events (Pathe).

Musical Program—(Soloist).

New Detroit Theatre—

Film Numbers—The Covered Wagon (Paramount).

Shubert Detroit Theatre—

Film Numbers—Is Money Everything? (S. R.), The Spirit of Carelessness (S. R.).

Capitol Theatre—

Film Numbers—Woman Proof (Paramount), Current Events (Pathe), Last Stand of Red Man.

Musical Program—"Tannhauser" Male Chorus (Overture), "Indiana Moon" (Song Slide).

Fox-Washington Theatre—

Film Numbers—If Winter Comes (Fox), continued.

INDIANAPOLIS

Circle Theatre—

Film Numbers—The Bad Man (First National), Three Cheers (Educational), Zev vs. Papyrus (Pathe), Pathe News, Kinograms.

Musical Program—"Sweethearts" (Orchestra).

Apollo Theatre—

Film Numbers—Merry Go Round (Universal), Felix, the Ghost Breaker (S. R.), Fox News Weekly.

Musical Program—"I Never Miss the Sunshine" (Vocal Solo).

Colonial Theatre—

Film Numbers—Strangers of the Night (Metro), Aesop's Fable (Pathe), Pathe News.

Musical Program—Popular selections by the American Harmonists and Melody Sextette.

DES MOINES

Des Moines Theatre—

Film Numbers—The Spanish Dancer (Paramount), Three Cheers (Educational), News (International).

Musical Program—Vocal selections.

Strand Theatre—

Film Numbers—Woman Proof (Paramount), Wet and Sorry (Educational).

Rialto Theatre—

Film Numbers—Red Lights (Goldwyn), Bridal Grooms (S. R.).

Garden Theatre—

Film Numbers—The Silent Command (Fox).

Palace Theatre—

Film Numbers—Pioneer Trails (Vitagraph), Sing Sing (Universal).

Orpheum Theatre—

Film Numbers—Captain Fly-By-Night (F. B. O.).

Capitol Theatre—

Film Numbers—The Midnight Alarm (Vitagraph).

KANSAS CITY

Newman Theatre—

Film Numbers—The Gold Diggers (Warner Brothers) Newman News and Views (from Pathe and Kinograms).

Musical Program—"Atmospheric Selections" (Overture), musical specialty, Selections (Organ Solos).

Liberty Theatre—

Film Numbers—Why Worry? (Pathe), continued, Liberty Current Pictorial News (from Pathe and International), Zev-Papyrus, international horse race (Pathe).

Musical Program—Popular Selections (Overture), Selections (Organ Solos).

Royal Theatre—

Film Numbers—If Winter Comes (Fox), Royal Screen Magazine (from Pathe and Kinograms).

Musical Program—Selections (Overture), Selections (Organ Solos).

Twelfth Street Theatre—

Film Numbers—The Cheat (Paramount), Tail Light (Educational), International News.

Musical Program—Popular Selections (Overture), Recessional (Organ Selections).

DALLAS

Capitol Theatre—

Film Numbers—Temporary Marriage (S. R.), Capitol News, Felix Cartoon (S. R.), Wild and Wicked (Hodkinson), Zev vs. Papyrus (Pathe).

Musical Program—Selections from "Maytime" (Overture).

CLEVELAND

Stillman Theatre—

Film Numbers—Why Worry (Pathe), Kleinschmidts Adventures in the Far North (S. R.), Totting Tots (S. R.).

Musical Program—"Southern Rhapsody."

Allen Theatre—

Film Numbers—The Virginian (Preferred), Running Wild (Educational), Topics of the Day (Pathe), Pathe News.

Musical Program—"Master Melodies of Italian Operas" (Overtures), "A Hallowe'en Episode" (Prelude).

State Theatre—

Film Numbers—Woman Proof (Paramount), Easter Bonnets (Educational), International News.

Musical Program—"Tannhauser" (Overture), Tina Valen (solo dancer).

Park Theatre—

Film Numbers—Drivin' Fool (Hodkinson), Hams and Yeggs (S.R.), The Brook (Prizma), Fun from the Press (Hodkinson), Kinograms (Educational).

Musical Program—"Echoes from the Metropolitan Opera" (Overture), "Annabelle," "Gold Diggers," "Last Night on the Back Porch."

Reade's Hippodrome—

Film Numbers—Pioneer Trails (Vitagraph), Fighting Blood (F. B. O.), Plain Dealer Screen Magazine, International News.

Clean cut art ad on "The Silent Command" (Fox) run in Indianapolis papers by the Ohio theatre

Musical Program—"Maytime" (Overture), Jazz Medley.

Standard Theatre—

Film Numbers—The Wild Party (Universal), Don't Scream (Universal), International News.

ST. LOUIS

Grand Central Theatre—

Film Numbers—Daughters of the Rich (Preferred Pictures), Pathe News.

Musical Program—Annual Grand Central Revue, Brunswick Record Orchestra.

West End Lyric and Capitol Theatres—

Film Numbers—Trilby (First National), Navy Blues (Educational), Pathe News, Topics of the Day (Pathe).

Musical Program—Orchestral and organ numbers.

Missouri Theatre—

Film Numbers—Woman Proof (Paramount), Missouri Magazine, Fun from the Press (Hodkinson).

Musical Program—Collins Harlan and Company, Missouri Orchestra, Organ numbers.

William Fox Liberty Theatre—

Film Numbers—Hell's Hole (Fox), Dance or Die (Fox), Cloisters of the Skies (Fox), Fox News.

Musical Program—"Steal a Little Kiss While Dancing" (Baritone).

Kings and Delmonte Theatres—

Film Numbers—The Eternal Three (Goldwyn), Lodge Night (Pathe), International News.

Musical Program—Orchestral and Organ numbers, Bruno Sisters, dancers (At Delmonte only).

Rivoli Theatre—

Film Numbers—The Drivin' Fool (Hodkinson), International News, Century Comedy, Fun from the Press.

Musical Program—Orchestral numbers, Rivoli Quartet.

OMAHA

Strand Theatre—

Film Numbers—Woman Proof (Paramount), Done in Oil (Educational), Current Events (Fox News).

Musical Program—Selections from "Bohemian Girl."

Rialto Theatre—

Film Numbers—The Spanish Dancer (Paramount), Tail Light (Educational), Current Events (Kinograms), Fun from the Press (Hodkinson).

Musical Program—Prelude in G Minor and "Mignon" (Overtures), Selections from "The Firefly" (Organ Solo), Song numbers.

Sun Theatre—

Film Numbers—The Gold Diggers (Warner Bros.), Pat's Patent (Hodkinson), Current Events (International News).

World Theatre—

Film Numbers—A Wife's Romance (Metro), Breaking Into Jail (Universal).

Musical Program—Six Vaudeville Acts.

Empress Theatre—

Film Number—The Love Piker (Cosmopolitan).

Loew's State theatre, Los Angeles, used this vigorous ad on "Ponjola" (First Natl.)

Musical Program—Billy Maine and Company.

Moon Theatre—

Film Numbers—The Eleventh Hour (Fox), Oil's Well (S. R.).

SALT LAKE CITY

American Theatre—

Film Numbers—The Gold Diggers (Warner Bros.), The Melting Pot, Fun from the Press (Hodkinson).

Kinema Theatre—

Film Numbers—The Sheik (Paramount), The Restless Rest (Universal), International News, Topics of the Day (Pathe).

Paramount Empress Theatre—

Film Numbers—Woman Proof (Paramount), Three Cheers (Educational), International News.

ROCHESTER

Eastman Theatre—

Film Numbers—Ashes of Vengeance (First National), Eastman Theatre Current Events (Selected).

Musical Program—"Invitation to the Dance" (Overture), "Marche Militaire" and "Pizzicato" (Piano Duo), Recessional (Organ).

ST. PAUL

Capitol Theatre—

Film Numbers—Potash and Perlmutter (First National), Capitol Snickers, Capitol Digest (Pathe and International), Felix Laughs Last (S. R.), Scenic (Selected).

Musical Program—"Oberon"

(Overture), "I've Been a Fool" (Organ Novelty), Karl Karey (Musical Novelty), Recessional (Organ).

ATLANTA

Howard Theatre—

Film Numbers—Strangers of the Night (Metro), Angel Food (Comedy).

Musical Program—"Orpheus in the Underworld" (Orchestra), Harmony Singers (Vocal).

Metropolitan Theatre—

Film Numbers—The Eternal Three (Goldwyn), Fun from the Press (Hodkinson), Metropolitan News.

Musical Program—"Rienzi" (Symphony Orchestra), Pianist, "Oriental Dance," "Love, My Heart Is Calling You," "Melancholy" (Vocal).

Rialto Theatre—

Film Numbers—The Marriage Maker (Paramount), The Walk Out (Pathe), International News. Musical Program—"Absent" and "I Hear You Calling Me" (Lyric Soprano), Selections (Overture).

CINCINNATI

Capitol Theatre—

Film Numbers—The Spanish Dancer (Paramount), Pathe News, Topics of the Day (Pathe).

Walnut Theatre—

Film Numbers—Merry Go Round (Universal), Pathe News, Topics of the Day (Pathe).

Strand Theatre—

Film Numbers—The Meanest Man in the World (First National), Pathe News, Aesop's Fables (Pathe).

Gifts Theatre—

Film Numbers—The Common Law (Selznick), continued.

Lyric Theatre—

Film Numbers—Drifting (Universal), International News, Little Miss Hollywood (Universal).

Pen and ink ad for "The Common Law" (Selznick) by Gordon Bennett of the Rialto theatre, Omaha

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Zaza—

Gloria Swanson doing some very wild running around that looks a lot like over-acting but it goes over great apparently and everyone was for it. (Middle West.)

Business was good, and many thought it the star's best picture. Gloria is always sure-fire, and this proved no exception. (East.)

Wonderful film that packed them in. (East.)

The Spanish Dancer—

Pola Negri appears to advantage in this one, and her name makes it a sure-shot box office attraction. (Middle West.)

We thought this was Pola Negri's best American made picture. Business so good we are holding it for second week. (Middle West.)

Pola Negri is the whole show. Fine sets, but the direction is poor. Story is second to personality of the star. Business was pretty good. (Middle West.)

Ruggles of Red Gap—

This one did a very good business, and seemed to meet with the approval of all the audiences. (West.)

To the Last Man—

Picture did a good business, and seemed to strike a popular chord. A good picture of its type. (East.)

FIRST NATIONAL

Ashes of Vengeance—

Good picture. Norma Talmadge drew the crowds. (West.)

An excellent picture that played the first week to capacity business and is held over for the second week. Norma Talmadge always

goes big here, and this picture is among the best she has ever made. (West.)

Did a rattling good business and will be held for three weeks. Considered a very good picture and declared her most elaborate production. (East.)

The Bad Man—

Excellent picture. Business fair. (Middle West.)

Unusual and entertaining comedy drama which ranks with the best of the year. Big box office success. (Middle West.)

Ponjola—

Good picture and a good crowd. (East.)

Fairly good picture. Fair business. Too much fighting. (West.)

Potash and Perlmutter—

Played to crowded houses all week. (Middle West.)

Took very well indeed. It built up business for itself. Was run with the Zev-Papyrus news reels which proved an attraction. (Middle West.)

Fighting Blade—

Strictly high class production, exceptionally well directed, and giving Barthelmess a thoroughly congenial role. (Middle West.)

Her Reputation—

The best thing May McAvoy has done. A fine picture from every viewpoint. Box office receipts close to record breaking. (East.)

Trilby—

After playing to only fair business at a house ten blocks away did very well here, and was liked very much by a different element of patronage. A fine picture (East.)

GOLDWYN-COSMO.

The Eternal Three—

Good picture. With help of special music and acting had big week. (West.)

The Green Goddess—

Splendid business throughout the week, and might be held over. Liked very much by discerning patronage. Wonderful picture. (East.)

Liked by the big crowds that saw it. (East.)

Six Days—

Well acted and good entertainment but somewhat gruesome in places. Stood them out almost every night. (Middle West.)

Enemies of Women—

Elaborate but too long for story. Flopped after opening day, but held for week. (East.)

The Love Piker—

An entertaining, light little production. Satisfied the audiences, however, and did a pretty fair business. (West.)

METRO

The Eagle's Feather—

An interesting picture of big story. Patrons like it. Drew well. (Middle West.)

A fair program picture possessing a few thrills. Business good. (East.)

Strangers of the Night—

Did a rollicking good business all week, and very much liked. A good picture, fascinating, but must be seen from the beginning to be fully appreciated. (East.)

Excellent picture. Business fair. (Middle West.)

A big picture that did not seem to take. (East.)

The Social Code—

Good light comedy well done. Average business. (Middle West.)

The Eternal Struggle—

Enjoyed satisfactory business all week, and proved popular. One of the best melodramas to play in the house. (East.)

UNIVERSAL

Merry-Go-Round—

Fine production which held attention of big audience every minute. Business better than average. (Middle West.)

Good picture. Business fair. (Middle West.)

Drifting—

Miss Dean has enough friends to tide her over in a picture that wasn't especially a hit of itself. It did fair business. (Middle West.)

The Girl From Porcupine—

A northwest story just like all of them. Business off. (East.)

The Ramblin' Kid—

Not such a big drawing card. Just an average program picture. (West.)

Better than a program picture. We had an unusually big Sunday opening, and consistent business following. (Middle West.)

PATHE

Why Worry?—

Established a new weekly attendance record and is now playing on its second week. (Middle West.)

Better than "Dr. Jack" and "Safety Last" combined. Went over so well we held it a second week. (Middle West.)

HODKINSON

Down to the Sea in Ships—

This picture did fair business—quite satisfactory but not at all what it had been expected to do. Many liked it because it was different. (Middle West.)

The Drivin' Fool—

Lots of speed put this one over. A nice title that was well advertised and exploited helped bring nice receipts. (West.)

Held over for another week. Full of pep and vigor and proved wonderful box office attraction. (Middle West.)

FOX

The Lone Star Rider—

This picture went well. Mix seems to suit mixed audiences. (Middle West.)

Skid Proof—

A pretty fair picture of its type. Business was fairly good. (West.)

Does It Pay—

Did fairly well with this one. Can be exploited easily. (Middle West.)

WARNER BROS.

The Gold Diggers—

Very good picture. Drew large crowds. (West.)

Where the North Begins—

The attendance for the week was good. (Middle West.)

Little Johnny Jones—

Good fun all the way through. We had a big week and everybody liked the show. (Middle West.)



This striking art ad was used by the Stillman theatre, Cleveland, on "Why Worry?" (Pathe)



Reade's Hippodrome used this ad in Cleveland newspapers on "Little Johnny Jones" (Warner Bros.)



DRESSING THE LOBBY ATTRACTIVELY FOR THE SHOWING OF "STRANGERS OF THE NIGHT"
 This pleasing art material and cutouts was used at the Howard theatre, Atlanta, on "Strangers of the Night" (Metro) resulting in a striking effect

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

FAMOUS PLAYERS	Poor	Fair	Good	Big	%	Length
Cheat, The.....	—	1	6	11	87	7,323 ft.
Covered Wagon, The.....	—	—	1	18	98	10,000 ft.
Lawful Larceny.....	—	1	10	6	79	6 reels
Ruggles of Red Gap.....	—	1	3	8	87	6 reels
Silent Partner, The.....	—	2	11	—	66	5,866 ft.
To the Last Man.....	—	—	11	4	78	6,965 ft.
FIRST NATIONAL	Poor	Fair	Good	Big	%	Length
Her Reputation.....	—	2	8	—	64	6,450 ft.
FOX	Poor	Fair	Good	Big	%	Length
If Winter Comes.....	—	—	1	13	98	11,200 ft.
GOLDWYN	Poor	Fair	Good	Big	%	Length
Six Days.....	—	—	6	9	88	9 reels
METRO	Poor	Fair	Good	Big	%	Length
French Doll, The.....	—	1	9	4	76	7,028 ft.
Three Ages.....	2	—	7	6	76	5,251 ft.
PATHE	Poor	Fair	Good	Big	%	Length
Why Worry.....	—	—	6	8	87	6 reels
STATE RIGHTS	Poor	Fair	Good	Big	%	Length
Broadway Gold.....	—	1	8	2	73	6,779 ft.
UNIVERSAL	Poor	Fair	Good	Big	%	Length
Merry-Go-Round.....	—	—	5	20	93	10 reels

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Can.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprise, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.

A. Speery, Managing Director, Circle theatre, Indianapolis.

Midnight Showing Held on "One Exciting Night"

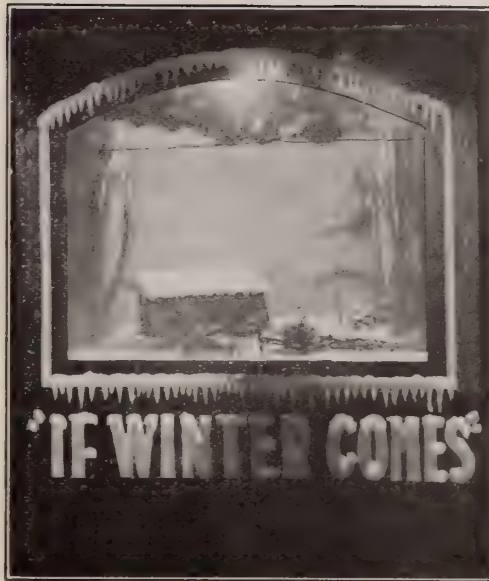
A special midnight showing of "One Exciting Night," arranged by Manager F. J. Miller of the Modjeska theatre, Augusta, Ga., proved to be in reality "one exciting night" for the management.

Advance advertising carried the announcement that a midnight performance would be held on the night previous to regular opening. This proved a novelty for Augusta and to say that people flocked there would be putting it mildly. They stormed the doors so that the assistance of a police officer had to be called. Of this number, 300 were especially invited to attend, these including the most prominent citizens of the city.

By arrangement with a local ice cream company and the Chero-Cola Bottling Co., refreshments were served gratis, the ushers passing the drinks and cream through the audience during the performance.

Excitement and thrills were the ideas to get across in connection with this picture, and the lobby and other environment of the house were such as to produce the "creepy" sensation and put the audience in the proper frame of mind to appreciate the picture. On entering the lobby one was greeted by a shadow box arrangement portraying the large head of a dragon with wide-open mouth, inside of which was a skeleton made of beaver board. It was so constructed that by pulling a string in the box office the legs and arms would move. The effect was accentuated by the small red lights in the eyes of the dragon and green lights in the eyes of the skeleton.

On entering the inside of the house patrons were greeted by ushers in ghostly attire—sheets with holes cut out for the eyes. And just before the picture began a slide gave this warning—"Regardless of what happens during the screening of this picture, keep your head and a firm grip on your seat." This should have prepared them for the excitement which followed. Scarcely before the picture started, a man rushed through the audience, followed by two policemen, firing blanks.



"IF WINTER COMES" LOBBY PIECE

This special lobby display piece was used by Manager F. H. Dowler, Jr., of the Tivoli theatre, Chattanooga, on "If Winter Comes" (Fox)

Circularize Army Post on "Spoilers" Showing

Manager John Topper of the Abdallah theatre, Leavenworth, Kan., assisted by Homer Gill of the Goldwyn-Cosmopolitan exploitation staff, gave "The Spoilers" an excellent exploitation at the United States Army Post in that city. The fight angle in the picture was used to good advantage in the campaign. Two hundred special window cards were printed and planted in all pool halls and cigar stores, and in every available spot at the post. An exploitation angle that attracted much attention was that Noah Beery had lived in Leavenworth.

The sport writer of the Times used a special story on the picture on the sport page. The leading jewelry store gave a full Alaskan window display. One thousand of the Klondike coat-hangers were distributed through the city and attracted much attention.

Public Service Body Aids "Enemies of Women"

When "Enemies of Women" was shown at the New Regent theatre, Harrisburg, Pa., Peter Magaro, manager, assisted by Goldwyn-Cosmopolitan's exploitation man, obtained a tie-up with the Public Service Corporation, which gave its beautiful double front window in Public Square for a window display. This was the first time that the Public Service Corporation had ever used any outside advertising in its window.

A tie-up was made with a live-wire radio outfitter in the center of town, who paid for 5,000 heralds on the radio message stunt, outlined in the yellow sheet supplement, and also gave a window display. Among the other tie-ups were the following: A local bakery which wrapped 10,000 heralds with its bread and carried posters on the sides of its delivery wagons; a laundry wrapped heralds in all packages going out; a department store window display; tie-ups with two book stores.

Ten thousand of the "Dare you give this envelope unopened to your wife or sweetheart" envelopes were distributed to the patrons of other theatres as they were coming out from showings. Ten of the tombstone signs were made by a local sign painter and placed along the highways leading to Harrisburg: a letter was sent to 3,000 patrons.

Cigarette Co-operation Is Aid to "The Spoilers"

When "The Spoilers" opened at the Rex theatre, Sumter, S. C., of which Oscar White is manager, the picture had been pretty thoroughly advertised in the section and people were prepared for it when it came.

The advance campaign in Sumter was greatly aided by tying up with the Stroller Cigarette, their salesman co-operating to the extent that he helped to cover the town with heralds advertising the picture in connection with his commodity.

The 'phone stunt was used to good advantage.



OUT OF THE ORDINARY ART WORK IS USED IN KANSAS CITY LOBBY DISPLAY ON "TRILBY"

Featured by a lifelike painting of the famous Andree Lafayette limbs, this attractive art material was used by Manager James Rice of Pantages theatre, Kansas City, Mo., on "Trilby" (First National)

Advance Announcement for "White Rose" Unusual

As a substitute for the conventional advance trailer, the management of the Branford theatre, Newark, N. J., introduced a new idea in announcing "The White Rose," when this release recently played there.

A. Gordon Reid, production manager for the Branford, staged for the week an elaborate presentation of the coming week's attraction in the following form:

His announcement of "The White Rose" was revealed as a special stage setting and musical number. Under cover of a dark stage the screen was raised and to the opening bars of song a transparency of a huge white rose appeared. This transparency was displayed while George Perry, tenor, sang "A White Rose," the Billin arrangement of John Boyle O'Reilly's poem, with special orchestral accompaniment, by the courtesy of the Boston publishers.

In this manner the formal announcement of the next week's attraction was made a legitimate entertainment feature of the current week's program at the Branford, and justified Mr. Reid's idea in getting away from a cut and dried sort of announcement.

Dignified Float Ballyhoos "Voice from Minaret"

Manager Shenton of the Palace theatre, Cheltenham, England, was responsible for the design and construction of an attractive float which was used as a street ballyhoo on "The Voice from the Minaret."

The float was twelve feet long, six feet wide, sixteen feet high, and a local artist was engaged to make the decorative display. The scene represented a Mecca temple with the priest in front of the golden minaret calling the faithful to prayer.

Egyptians, representing worshippers, were on the front of the float, amid palms and colored flowers, in an attitude of homage. The float did just what could have been expected of it—it made "The Voice from the Minaret" the talk of the town.



WINDOW HOOK-UP ON
"SCARAMOUCHE"

One of the window displays obtained on "Scaramouche" (Metro), playing at the Forty-fourth Street theatre, New York City

Exhibitor Capitalizes on Wichita Wheat Show

An illustration of the fact that a little ingenuity and applied thought will often transform an apparent handicap into a help is furnished by Manager Charles H. Barron of the Kansas theatre, Wichita, Kas., who writes concerning a tie-up which he made with the Wichita Wheat Show. He says:

"In the past the Wheat Show has always meant a more or less decrease in theatre business in this city, but due to the fact that I was able to place my banners on the Wheat Show Toonerville Trolley, I enjoyed one of the best week's business of the year. The only expense attached to this exploitation was the price of the cards and banners and a slide on my screen. You, of course, can appreciate what benefits I must have derived from this exploitation when I tell you that the Toonerville Trolley was not only on the streets all day long, but met every incoming train, so that the visitors to the city were greeted immediately upon their arrival with the Kansas theatre advertisement."

Strong Publicity Campaign on "The Drivin' Fool"

The showing of "The Drivin' Fool" at the Rivoli theatre, St. Louis, Mo., was given an intensive exploitation campaign, including more than a week's advance work, along the lines of the suggestions in the press book.

More than 300 sets of pictorial window displays were put out covering every transfer point, these news pictures, showing the folly and results of reckless and careless driving being gladly permitted by the merchants in their windows. Fully 500 "Crossing Warnings" were put out, every main thoroughfare and most of the important street intersections being covered. The Red triangle, which is a feature of these "crossing cards" stood out most prominently, and never failed to attract interest and attention. In addition, upwards of 5,000 of the automobile windshield stickers, as shown in "The Drivin' Fool" campaign book, were distributed among autoists.

An interest compelling and business bringing newspaper advertising campaign was conducted, a system of rotating advertising being used, with large copy in two different papers, alternately, each day.

Appropriate Prologue With "Isle of Lost Ships"

After an overture by J. Fred Arnold and his synco-symphonists, the patrons of the Lyric theatre, East St. Louis, Ill., were favored with a typical Larry Richardson atmospheric prologue for the run of "The Isle of Lost Ships."

Every detail of production was attentively watched. When the overture ended the pages, standing at attention slightly to the rear of the fountain in the fore stage, pulled aside the velvet hangings to reveal a stage set of "The Isle" and two castaways tinkering with a wireless key. A short, heated dialogue ended in a reconciliation and the singing by the pair of "The Stormy Sea," the end of the song fading into the first reel of the picture.

In dress, manners and even occasional slips of dialect the two stage artists bore out the impression of marooned mariners.



LOG CABIN EFFECT IS BUILT UP IN HOUSTON LOBBY ON "GIRL OF THE GOLDEN WEST"

Manager B. W. Bickert of the Isis theatre, Houston, Texas, carried out the Western idea in first rate shape in his front for "The Girl of the Golden West" (First National)

Star Makes Shopping Tour on "Destroying Angel"

During the showing of "The Destroying Angel," in connection with which Miss Leah Baird was appearing in person at the Delmonte theatre, St. Louis, arrangements were made with the merchants of St. Louis for a shopping tour.

It was advertised in the newspapers in advance what stores Miss Baird would visit on her tour and, of course, all her admirers collected to catch a glimpse of the popular star. She gave away carnations to all that she met personally and the stock of carnations were renewed again and again and still many persons had to be left out disappointed.

In several of the smaller shops where Miss Baird stopped the crowd was not able to get inside the store and the overflow spread out into the street and held up the traffic for the time that Leah Baird was in the store. Hundreds of girls and women met Miss Baird, and it was noted that there was a goodly percentage of men in the crowds that struggled to obtain one of the coveted carnations.

Novel Display Arranged for "The Flirt"

E. B. Roberts, manager of the Majestic theatre at Austin, Texas, forwards the following information on a lobby display which others may use to good advantage when playing "The Flirt."

Just in front of the theatre, hanging over the sidewalk was a large head and shoulder cut-out of a girl, painted and cut to resemble The Flirt in the picture. Just under this head was another cut-out of a book, painted and lettered to represent a copy of the novel. The head of the girl was just visible over the top of the book, making it appear that she was trying to flirt with all who passed the theatre. Also in electric lights, the following sign flashed off and on—"Look Out for the Flirt." This sign was hung just above the head cut-out. By means of a small motor one of the eyes of the head cut-out was made to open and close as if winking.



"IF WINTER COMES" STREET STUNT

Through a marmalade tie-up, Manager Oral D. Cloakey of the Regent theatre, Ottawa, obtained this street ballyhoo on "If Winter Comes" (Fox)

Automobile Club Gives Aid to "Enemies of Women"

A safety tie-up with the Darke County Automobile Club for the showing of "Enemies of Women" was one of the stunts put over by H. A. Hahn, manager of the Opera House, Greenville, Ohio.

The city streets and the highways leading into the town were placarded with special cards, reading: "Careless drivers are Enemies of Women. Obey the Law." Three hundred and fifty of the cards were put out three weeks in advance of the showing.

A laundry and bakery tie-up, which have proved so effective with "Enemies of Women" in other towns, proved just as valuable in Greenville. The Home Steam Laundry used 2,000 of the laundry inserts and the Ohio Maid Bakery used 6,000 of the "Hot ovens are Enemies of Women" circulars. A special beauty contest was placed with the Advocate with prizes of five, three and two pairs of tickets for the three best lists of the ten worst enemies of woman's beauty, and five additional prizes of two tickets each. A double truck merchant advertising tie-up was placed with the News-Tribune.

Mother-in-Law Day Is Put Over to Aid Photoplay

The management of the Colonial theatre in Newport, R. I., with the co-operation of Phil Kahn, who handles exploitation for the Boston Preferred exchange, put over a successful campaign recently on "Mothers-in-Law."

The day "Mothers-in-Law" opened in that house a letter contest was inaugurated through the Newport Herald for the best hundred-word communication from its readers on "Should a Mother-in-law receive as much consideration as a mother?" The closing date set for the contest was the last day of the picture's run and the prizes offered were \$5 as the first award and minor awards of admission tickets to the Colonial. The paper called attention to the fact that a photoplay on this theme was playing at the Colonial all week and continued to devote a column daily to the progress of the contest.

One hundred special window cards were printed, urging everyone to buy a gift for his mother-in-law and take her to see the picture. Several merchants gave whole windows to gift suggestions and the local telegraph offices, both Postal and Western Union, were glad to display cards urging the observance of Mothers-in-Law Day by telegraphing flowers and gifts.

The special one-sheet gotten out by Preferred, which carries an endorsement of the picture by Mrs. Lemira A. Goodhue, President Coolidge's mother-in-law, was used extensively. Five thousand heralds also helped to make the whole town talk about "Mothers-in-Law."

Simple Stunt Effective on "Poor Men's Wives"

Knowing his public, Manager A. R. Cavaness of the New Plaza theatre, Phoenix, Ariz., made use of a simple and inexpensive lobby stunt which got results. His own, concise description is as follows:

"I gathered all the women's old clothes that I could get hold of—shoes, stockings, also an old rocker, tub and washboard—and used them for a lobby display on 'Poor Men's Wives!' It attracted all sorts of attention and served the purpose admirably."



"THE ETERNAL STRUGGLE" IS GIVEN HIGH CLASS WINDOW DISPLAY WITH SHIP MODEL

Manager W. C. Ricord of the F. D. and L. Florence theatre, Pasadena, Calif., arranged this attractive window display on "The Eternal Struggle" (Metro), with blue lighting effects



Major H. C. S. Thomson, the agreeable gentleman who is the new head of Film Booking Offices, knocked off long enough to let the NEWS cameraman record his likeness for our readers.



Larry Trimble, not having Strongheart about, undertook to show us that he could even make a horse laugh. Incidentally, he tells us, he will have a corking Arabian horse in a picture shortly.

WITH LENS AND PENCIL

CARDS have been issued announcing the betrothal of Anna Roslyn, daughter of Mr. and Mrs. David Isacowitz, to Harry Brandt, well known Brooklyn exhibitor and brother of William Brandt, President of the Motion Picture Theatre Owners of New York State.

SCHUYLER E. GREY, president of Motion Pictures Arts, Inc., has recovered from an accidental injury to his knee two weeks ago. Director John L. McCutcheon, of the same concern, is confined to the hospital, having seriously injured his back in a fall on his country place at Pleasantville, N. Y.

JOHN HAMRICK of Seattle visited New York this week to confer with officials of Goldwyn-Cosmopolitan to which concern he recently sold his Blue Mouse theatres in Seattle Tacoma and Portland-

ANOTHER of the prominent exhibitor arrivals was Phil Gleichmann, of the Broadway-Strand, Detroit, in the city to arrange first runs.

JULIUS BERNHEIM, director of Universal City, arrived in New York this week en route to Germany to visit his mother, who has been ill for several months. Mr. Bernheim sailed on October 30.

S. R. KENT, general distribution manager of Famous Players-Lasky, left for the Coast this week, as did B. P. Schulberg, of Preferred Pictures. Another official who is bound for the Western picture colony is J. R. Grainger, of Goldwyn-Cosmopolitan.

HIS many friends in the industry are glad to hear that Abe Warner, of Warner Brothers, is gaining rapidly after his illness. He is recuperating at Atlantic City, and will shortly visit relatives at Youngstown, Ohio, and then come back to New York.

LARRY SEMON, who has been in New York for a number of weeks completing final arrangements for the filming of his first production under his contract with Truart, has left for Los Angeles to commence shooting immediately. While in New York Semon conferred with M. H. Hoffman, vice-president of Truart, with reference to cast, direction and all other production details.

M. H. HOFFMAN, vice-president of Truart, left New York on Sunday to attend the world's premier performance of "The Unknown Purple," which took place at the Strand theatre, Providence, on Monday. He spent a few days in Providence with Manager Reed of the Strand and then went to Boston and other Eastern cities to confer with Truart franchise holders.

A. S. ARONSON, general manager of sales for Truart, has left for a few weeks, while he is arranging the distribution of the Truart product on the Continent. He will return to New York late in November.

PRIOR to his departure for the West Coast, Joseph M. Schenck was guest of honor at a dinner tendered by A. H. Giannini, prominent banker. A large number of well-known film folk attended.

HERBERT E. ELDER has joined Universal as special representative for E. J. Smith, general sales manager. Mr. Elder was formerly assistant manager of Famous Players-Lasky.

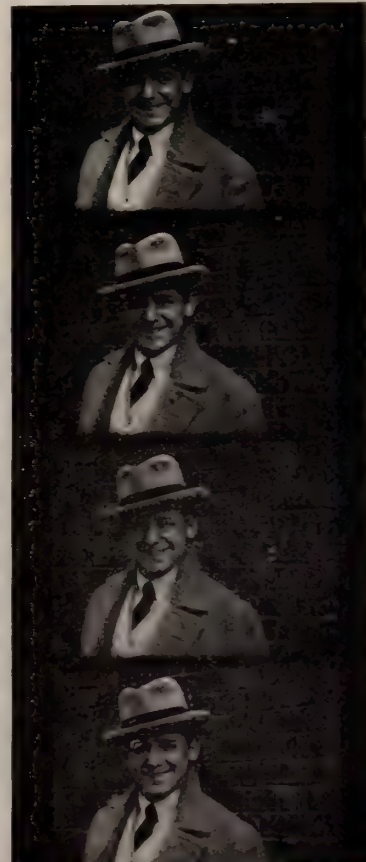
ROBERT LIEBER and Charles Olsen, prominent Indianapolis exhibitors, were in New York this week in conference with Famous Players officials relative to the proposed F. P.-L. theatre to be built in the Indiana city.

BEN BLUMENTHAL has been advised by cable that Dimitri Buchowski, famous European director, will arrive in New York Saturday to study American production methods. It is stated he may direct some pictures while here.

MORRIS RYSKIND has entered upon his duties as publicity director for the Rialto, Rivoli and Criterion theatres, New York.



Ernest W. Fredman, managing editor of The Film Renter & Moving Picture News of England came over to see our well known industry in operation and arrived just in time for the shut-down.



Write your own caption about "a chip off the old block" when you see this Fairbanksian grin on the face of young Doug Fairbanks, Jr., just on from the coast after finishing "Stephen Steps Out."

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

English Audiences Cheer American Shorts

English exhibitors are finding the Lyman H. Howe Hodge-Podge series, which are distributed in the United States by Educational Film Exchanges, Inc.; and in England by Ideal Films, Ltd., much to their liking.

The English Cinema publication, "Film Renter and Moving Picture News," states that a recent release of the Hodge-Podge series, "Dipping in the Deep," is even more exciting than Lyman H. Howe's Famous "Ride on a Runaway Train," which broke records in America by playing six times on Broadway, three of these performances being at the Capitol theatre.

The portion of this Hodge-Podge which particularly caught the fancy of the English publication is "A Hurry-Up Excursion to Washington, D. C."

Pell Mitchell Making Two-Reel Comedy

A two-reeler, based on the Dunning System of music study, is in production at the Victor studio, New York. Pell Mitchell is directing. William Ganz on the camera. Production is seventy-five per cent complete.



Lige Conley is starred in Jack White's new Educational-Mermaid Comedy, "Runnin' Wild," scenes from which are shown above

Starts Boom for "Drop-In" Theatres

Editor and Field Representative Observe Popular Demand for All Brief Film Bills

FLOYD MAXWELL, writing in the Portland, Ore., Oregonian, in a special article advances the contention that the popularity of short subjects is bringing back the so-called "drop-in" theatres. The article was sent to this office by Pat Dowling, the Christie publicity head. "Five reels, thinks the exhibitor, is enough, but producers insist on ten reels, and there is apparently no compromising point," according to Maxwell.

"The 'drop-in' theatre will probably make its appearance simultaneously with the Universal adoption of the two-a-day plan, and will fill a long-felt want. There is a place for all of these, but certainly all cannot be combined into one house. However, the 'drop-in' theatre where short subjects could be provided in a short program has always appealed to us, and its arrival is keenly anticipated."

Dowling, who has made a study of the short subject field, commenting on Mr. Maxwell's observations and prediction, said:

"Mr. Maxwell has voiced a sentiment which I have heard in various parts of the country. While walking on the crowded streets of Boston the other day, I thought what an ideal place that would be for a drop-in theatre. Enormous crowds of tired shoppers were milling about in the narrow streets and jostling each other into the thoroughfare, where taxis and trucks shuttled them back again into more seething humanity on the sidewalks.

"There was no theatre where, for a nominal sum, a patron could drop in for half an hour or an hour and see a good comedy, news reels and other features of a 'short' show. Instead, double features were in order.

"Nearly the same condition applied in Chicago, in New York, Pittsburgh, Philadelphia,

Los Angeles and every other city where no particular appeal was made to the hurrying afternoon and evening crowds. The double feature was not in order in these other cities, but the only appeal which was made in the advertising was a 'big, spectacular show—long feature, orchestra, acts, etc.' a prospect of getting in and spending two hours or more to be sure of seeing all of the feature picture which was billed. There was no effort to reach the tired traveling man or the shopper who had a half hour or an hour to kill.

"I sat in on an interesting conversation between the owner and the manager of one of these big city theatres. The latter was lining up the acts which would be featured in the next six months. The owner cut in and said: 'Let's not forget we're supposed to be running a picture show. I'm afraid if we feed them on this grand opera and vaudeville stuff we'll drive the regular movie fans out to the neighborhood houses, where they can see the pictures for 35 cents.'

"This latter is just what is apparently happening. Asking dozens of people if they have seen a certain big picture which is playing downtown, they have nearly all said: 'No, I'll wait till it gets out in my neighborhood and I can see it for 30 cents.'

"At any rate, it will be interesting to see if the drop-in people get going, and how they make out in the next year."

Pirate Sequence in F. B. O. "Fighting Blood"

In the search for novelty F. B. O.'s production forces have put a pirate sequence in episode No. 9 of "Fighting Blood." The scenes were shot by Director Al Santell at Balboa, California.



Scenes from "A Corn-Fed Sleuth," latest Century comedy that Universal is releasing.

Will Rogers Tops New Pathe Releases

Comedian Stars in "Hustlin' Hank," While
"Snub" Pollard Appears in "Dear Ol' Pal"

WILL ROGERS in "Hustlin' Hank," the second of his series of two-reel comedies produced by Hal Roach, heads Pathe's schedule of eight short subject releases arranged for the week of November 11.

Will Rogers' admirers, who delight in his happy-go-easy attitude amidst trying circumstances, are due for a surprise. Under the stimulus of a champion of progressive feminism, Rogers in his new comedy number is reported by Pathe to develop a burst of speed and energy nobody suspected he possessed before.

Episode No. 5 of Ruth Roland's serial for Pathe, titled "Ruth of the Range," is introduced in Pathe's schedule for November 11. This chapter, titled "The Temple Dungeon," brings the heroine to the exotic island of Mahalla, which conceals the pit of lava, possessing the ingredients of the coal substitute, "fuelite." Here she faces new perils and adventures.

Fast action is said by the Pathe publicity department to make "Dear Ol' Pal," featuring "Snub" Pollard, one of the most entertaining of the new Hal Roach single-reel series of comedies. When the rivalry of two men in love with the same girl is made more involved by the determination of each one of the principals that he shall be gentlemanly toward his antagonist at all costs, there is bound to be fun. Pollard and Paul Parrott appear as the friendly rivals and the girl is played by Beth Darlington.

In the current Aesop's Film Fable release the cartoonist gives an animated version of the question, "Do Women Pay?" The action here proceeds at a fast pace and is quite up to the standard of this series.

Pathe Review No. 45 opens with "In the Land of the Ojibways," a study of the American Indian. "Storing Energy" describes the functioning of the storage battery. "A Singer of Siam" and "Pussy Poses" are other subjects. The Pathecolor presentation is titled "The Craggs of the Barons."

"Topics of the Day," No. 45, and Pathe

News issues, Nos. 92 and 93, complete the program of releases.

Educational Comedies Get Big "Ad" Space

Two Educational Comedies have been featured in newspaper advertisements of first run theatres in Cleveland, O., where the Tuxedo Comedy, "Front," with Poodles Hanneford, was playing Loew's State theatre, while the Hamilton Comedy, "The Optimist," starring Lloyd Hamilton, was at the Allen.

Loew's State featured the Poodles Hanneford comedy above Pola Negri in "The Spanish Dancer," and the Allen split their space between the comedy and "The Bad Man" with Holbrook Blinn.

Detroit News Takes Over Free Press Reel

The Detroit Free Press steps out and the Detroit News steps in as a purveyor of pictorial events via the screen in a weekly form. The Metropolitan Motion Picture Company which has formerly made the news weekly for the Free Press will make the new one for the News starting October 21. This new weekly, it is announced, will be more elaborate and varied and be a full thousand-foot reel in length. It is also announced that the owners of the News made a better financial proposition to the Metropolitan Company.

Pathe Adds New Novelty to "Topics of Day"

Beginning with "Topics of the Day" No. 42, which was released by Pathe on October 21, this weekly screen review is to present a "Sketchograph" from the pen of Julian Ollendorf. The "Sketchograph" is to be an animated subject illustrating in humorous fashion some topic of timely interest. "Presidential Possibilities" is the title of the "Sketchograph" in the October 21 issue.



Scenes from "A Perfect 36" an Educational-Christie Comedy Starring Bobby Vernon.

Department Store Hookup Booms Peggy Film

The Fair of Chicago, considered one of the large department stores in this country, aided exhibitors in that territory materially, not so long ago, when they placed several hundred dozen Baby Peggy Dolls on sale.

They launched a most promising campaign with much of their regular daily "ad" being given over to the doll. An entire window on State street advertised the doll, Baby Peggy and one of her latest Century Comedies through the medium of a motion picture camera that projected part of "Nobody's Darling."

"Ten Dollars or Ten Days" Ben Turpin Vehicle

Work was completed this week on "Ten Dollars or Ten Days," a two-reel comedy for Pathe release, in which Ben Turpin plays the featured role. Turpin here appears as a soda dispenser in a large department store. Harry Gribbon, Irene Lentz, Jack Richardson and "Bud" Ross appear in the supporting cast.

Lighthouse Background for Sennett Comedy

A lighthouse serves as the background for the action of Mack Sennett's latest two-reel comedy for Pathe release. The picture, which is titled "The Lighthouse," was directed by Earl Kenton and includes in the cast personnel Billy Bevan, Harry Gribbon, Madeline Hurlock and Kalla Pasha.



"Uncle Sam," a new Jack White Comedy that Educational is releasing, breezes with a farcical air that delights, says our critic.

Grant Rice to Make Sport Series for Pathe

PATHE has acquired for distribution a series of one-reel sport pictures produced by J. L. Hawkinson from stories written by Grantland Rice, whose articles on sporting activities are syndicated in over seventy leading newspapers of the country under the caption "Sportlights." The same name will be used to indicate the Grantland Rice screen series of sport reels.

"Sportlights" will be released every two weeks. The first, which has been set for December 16th, is titled "Wild and Wooley" and visualizes a Western Rodeo. The second, titled "The Super-Sex" shows the robust, agile, outdoor girl of today in different fields of competition. The third release deals with the origin and development of golf and some of the golf champions like Gene Sarazen and Bobby Jones in action.

"Leatherstocking Tales" on Pathe Program

James Fenimore Cooper's "Leatherstocking Tales"—"The Pathfinder," "The Deerslayer" and "The Last of the Mohicans"—are to form the basis of a serial production to be distributed by Pathe. C. W. Patton will produce the chapter-picture and has engaged George Seitz to direct the production from an adaptation prepared by Robert Dillon.

Harold Miller and Edna Murphy appear in the leading roles. The supporting cast includes David Dunbar, Whitehorse, Ed Pierce, Les Bates, Aline Goodwin, Frank Lackteen, Lillian Hall, Ray Myers, Linard Trainer, Emily Barrye, Lora Winter and F. J. Bingham. Mr. Seitz left this week with the "Leatherstocking" serial company for Great Bear Lake, where the exteriors will be filmed.

Four Century Comedies on November Schedule

For November Universal will release four Century Comedies. "Golfmania" heads the month as the first release. In this comedy Earle is assisted by Billy Engle in his golf antics. Both are would-be champions of the downy turf.

"Down to the Ship to See," starring Pal, the dog comedian, is the work of Al Herman. Roscoe Karns, who plays the leading "human" role, goes through some exceptional bits with Pal.

"She's a He" is Buddy Messinger's offering for this month.

"Miles of Smiles" is Baby Peggy's newest subject.

"Double" Contest Gets Firm Hand on Audiences

The Princess theatre of Hartford, Conn., ran a contest to find Baby Peggy's "double" a few days ago, in conjunction with Sage-Allen, the leading department store of Hartford. Baby Peggy dolls played a big part in this contest, in which both the exhibitor and store profited.

Reports are coming in to us every day telling of Baby Peggy contests held jointly by department stores and exhibitors, and from what we learn it has always helped both parties.



Monty Banks does a lot of daring stunts as well as furnish laughs in his latest Grand-Ashed comedy, "Southbound Limited."

Educational Acquires New Series

Principal's "Secrets of Life" Pictures Featured in Program for November

A NEW series of one-reel subjects will make its appearance on the November schedule of releases of Educational Film Exchanges, Inc. This will be the "Secrets of Life" series, recently acquired by Educational from Principal Pictures Corp.

This is the series of microscopic pictures made with the "cool light" process just perfected by Louis H. Tolhurst, and which created newspaper comment when previewed in New York, at the Town Hall, and after the first showing in Los Angeles. The pictures are one reel in length. The first picture, "The Ant," will be released the first week of the month.

Four two-reel subjects, two Christie Comedies, a Mermaid Comedy and a Tuxedo Comedy will form the backbone of the November schedule. Grouped around these will be five single-reel subjects and the issues of Kinograms, Educational's news reel, released twice a week.

"Fool Proof," a Christie Comedy starring Neal Burns, will be released during the first week of the month, and "A Perfect 36," starring Bobby Vernon, another Christie Comedy, will be released the third week. The Mermaid Comedy will be "Uncle Sam," the second Mermaid Comedy featuring Lee Moran and an all-star cast. "Poodles" Henneford, the famous Hippodrome clown, whose work in his previous comedy, "Front!" was so well received by critics and exhibitors, will be seen in "No Loafing," a Tuxedo Comedy for release the last of the month.

The single-reel subjects, in addition to "The Ant," will include two Cameo Comedies, "Hang On," presenting Cliff Bowes and Virginia Vance, released the second week, and another Cameo with the same leads, titled "Hot Sparks," released the last week. "Memories," the fourth of the novel "Sing Them

Again" series, in the third week of the month, and the Lyman H. Howe's Hodge-Podge, "The Bottom of the Sea," the last week.

Will Rogers to Burlesque "The Covered Wagon"

"The Two Covered Wagons," starring Will Rogers, is now in the editing and cutting room of the Hal Roach studios. In this two-reel subject Rogers plays a dual role, enacting burlesque characterizations of the two parts played by J. Warren Kerrigan and Ernest Torrence in the screen version of Emerson Hough's "The Covered Wagon."

Short Subject Men Form Red Seal Pictures

EDWIN MILES FADMAN and Harold Rodner this week completed the organization of Red Seal Pictures Corporation for the distribution of pictures on the independent market. Both are well known in the State Rights short subject market. Fadman is President and General Manager with Rodner Vice-President. Associated with them also is Max Fleischer, who is treasurer.

Fadman produced and distributed the "Einstein Theory of Relativity" film, while Rodner is known in the metropolitan section as exchangeman and the distributor of such novelties as "Out of the Inkwell," "Felix the Cat" and "Screen Snapshots" series. He was previously associated with the Stanley Company of Philadelphia. Max Fleischer is the creator of the "Out of the Inkwell" comedies.

Resumé of Current News Weeklies

INTERNATIONAL NEWS NO. 88—Cleveland—Thousands hear Lloyd George warn of new war; Washington, D. C.—Lloyd George goes on sight-seeing tour of capital, following luncheon with President Coolidge and members of the cabinet; Kyoto, Japan—Child-mothers forget horrors of earthquake in refuge far from scene of the great catastrophe; South Sudbury, Mass.—Intimate picture of Henry Ford at Henry Wadsworth Longfellow's "Wayside Inn," which he recently purchased; New York City—"Smokey," pride of Wyoming, arrives in Manhattan to pose for Mrs. Harry Payne Whitney's statue of Buffalo Bill; Seattle, Wash.—Yakima redskins stage war dance; Santa Monica, Cal.—Miss Gladys Roy in new air thrillers; New York City—Child dancers rehearse for White House show; San Pablo, Cal.—Rabbits lead hounds in exciting chase as winter racing season opens; Hampton Roads, Va.—Submarine carrying latest U. S. plane-marvel, exhibited for first time in honor of Navy Day.

INTERNATIONAL NEWS NO. 89—Cambridge, Mass.—(Omit Philadelphia and Washington) Dartmouth crushes Harvard eleven at Stadium; Baltimore—(Philadelphia and Washington only) Princeton and Navy teams in desperate tie-battle, Mrs. Coolidge among spectators; Mitchel Field, L. I., N. Y.—Army flyer in amazing "high jinks" with air flivver, Lieut. Elliott showing Nungesser, French "ace," how he plans to startle crowds at aerial carnival; Palos Verde, Cal.—Spectacular explosion clears way for state roads; Washington, D. C.—Secretary Denby (on crutches) honors memory of fighting John Paul Jones on Navy Day; Arlington, Va.—Lloyd George pays tribute to America's Union Soldier; New York City—Vicente Blasco Ibanez, Spanish novelist, arrives in America; Yokohama, Japan—U. S. Army and Red Cross help Japanese in plucky efforts to "come back"; Sacramento, Cal.—Fuel delivered to plane flying 105 miles an hour; San Francisco—Westerners defy rough waves in unusual stroll between ships of Pacific Fleet; Chalons-sur-Marne, France—French stage impressive display of military power, President Masaryk of Czecho-Slovakia guest of President Millerand; Aberdeen, Md.—Uncle Sam tests his biggest guns with Judge Gary, steel chief, and Charles M. Schwab looking on.

PATHE NEWS NO. 87—Shanghai, China—Fantastic and picturesque celebration features "Tson Yue" festival, attended by thou-

sands; Hampton Roads, Va.—Submarines used as airplane stations; In the Limelight, John R. Quinn, cowboy, chosen as National Commander of the American Legion; Long Beach, N. Y.—Beach nymphs dance to tune of waves; Omaha, Neb. (that territory only)—Omaha War Mothers meet; Marion, Ohio—Lloyd George bows at the bier of the late President Harding, and also makes a plea to an assemblage of 25,000 to save Europe; Tokyo, Japan—Japan feeds thousands of its homeless and starving earthquake victims—brave work of reconstruction in progress; Washington, D. C.—Navy Day—President Coolidge urges Nation to boost Navy—spectacular maneuvers of battle-ships and airplanes; Atlanta, Ga.—(That territory only) Georgia Tech defeats Georgetown in exciting gridiron contest; Kansas City, Mo.—(That territory only) Thousands witness picturesque Priests of Pallas night pageant; Dallas, Texas—(That territory only) Texas eleven defeats Vanderbilt team in snappy football battle.

PATHE NEWS NO. 88—Arlington, Va.—Lloyd George lays wreath at the Unknown Hero's tomb, and visits the Gettysburg battlefield; Washington, D. C.—Secretary of Navy Denby officiates at exercises honoring Navy Day and 65th birth anniversary of Theodore Roosevelt—Dan Beard and Boy Scouts pay homage at Theodore Roosevelt's grave; Aberdeen, Md.—Army demonstrates largest coast defense gun—tests of newest aircraft machine gun; In the Limelight, Otto Wiedfeldt, German Ambassador to U. S., sure that German Republic will not disintegrate; former Minnesota Senator, Frank B. Kellogg, succeeds Col. George Harvey as Ambassador to Great Britain; Mal'ow, Ireland—President Cosgrave drives first train across bridge replacing one wrecked by rebels; New York City—Youthful dancers perform in National Stage Children Association's contest; Palos Verde, Cal.—120,000 pounds of powder and half ton of dynamite blasts a cliff 700 feet long into the ocean; Los Angeles, Cal.—Mary Beard, two years, four months of age, is acrobatic wonder; Baltimore, Md.—Forty thousand witness Annapolis and Princeton in tie gridiron contest; Yale wins a decisive victory over Brown football eleven; Kansas City, Mo.—(That territory only) Harlan Fengler wins International Auto Speed Classic—covering 250 miles at an average of 113.2 miles an hour.

Universal Stars Work on New Serial

Universal announces the commencement of production this week on a new chapter picture starring William Desmond. This popular serial star has just completed the final episode of "Beasts of Paradise," an adventure serial laid in the jungle and in the South Seas, in which Eileen Sedgwick was co-featured.

The new serial will be a mystery picture of the most thrilling kind, Universal promises. It will be called "Hands in the Dark." William Craft, the maker of many Universal serial successes, will direct it.

Helen Holmes, one of the best known women in the serial field, will take an important role in "Hands in the Dark." She has not been seen in Universal pictures for several years. Her reappearance on the Universal lot is regarded with great pleasure by Universal executives and the production staff.

During the past year Desmond has jumped to the front as a serial star. He has made a series of strong chaptered films for Universal, among them "Perils of the Yukon," "Around the World in 18 Days," "The Phantom Fortune" and "The Beasts of Paradise." The following favorites have appeared opposite him in these pictures: Eileen Sedgwick, Esther Ralston and Laura La Plante.

"Hands in the Dark" probably will be ready for release late this year. It will be in 15 chapters of two reels each. The scenario department at Universal City reports that it is crammed with mystery situations of exceptional suspense and serial value.

Canadians Booming Shorts in Feature Fashion

Further proof that Eastern Canada is the home for the exploitation of short comedies was again demonstrated in the campaign conducted by the Opera House, St. John, N. B., Canada, on First National's "Gymnasium Gym." A ballyhoo artist was engaged for street walking. He was clad in immaculate, woolen union suit of flesh color. He paced the boulevards with the caption announcing that he was Gymnasium Jim.

His garb alone attracted attention. In addition to the almost censorable tights he had an enormous chest, induced by an inflated rubber bag inside, and abnormal biceps made of stuffed straw. The calves also suffered from overfeeding of the new mown hay, according to bystanders, who declared this athlete had the largest ankle they had ever seen.

In connection with this campaign a group of local gymnastic artists were engaged to give a tumbling exhibition at the regular evening performance while "Gymnasium Jim" was on the program.

Julius Stern in Gotham Closing Big Deals

Julius Stern, president of Century Comedies, is in New York for consultation with his brother, Abe, and will remain here for an indefinite period. While here, he and his brother will lay out their itinerary for the cross-country tour they plan taking.

Conferences concerning the Baby Peggy features, primarily, will detain Mr. Stern for some time. A report of what Stern Brothers have in mind should be forthcoming very shortly.



Will Rogers, former Follies' comedy headliner, pulls a real surprise in acting mannerisms in "Hustlin' Hank," a Hal Roach comedy Pathe is releasing

Around Town With the Independents

By ROGER FERRI

LOU BURMAN of Independent Film Corporation of Philadelphia was in New York this week attending conferences at Warner Brothers. Lou is authority for the statement that business for independents in his territory is picking up encouragingly.

QUITE a few officers of Truair Film Corporation journeyed up to Providence, R. I., Monday to attend the premier showing of "The Unknown Purple" at the Strand theatre there.

SAM SAXE, national sales manager for L. Lawrence Weber-Bobby North, is back from a sales trip.



Gus Schlesinger, foreign manager of Warner Brothers, was guest of honor at annual convention and luncheon given by F. B. O., Ltd., of London at the Trocadero there. Mr. Schlesinger sold Warner's 18 Classics to F. B. O.

J. G. EGLLER insists that it was he who "discovered" Richard Talmadge, known in private life as Sylvester Mezzetti. Geller states that he was the gentleman who introduced the former double for Douglas Fairbanks to Phil Goldstone, who produced the Talmadge pictures.

THE reported shutdown of several studios belonging to national producing organizations served to put independents in an optimistic frame of mind. The independents believe this means more play dates for their pictures.

JOE BRANDT of the C. B. C. Film Sales Corporation received a long distance call from Harry Cohn in Los Angeles this week to the effect that already many of the higher priced stars are besieging independent producers offering their services at a reduced rate.

PUBLICITY DIRECTOR COBB for Grand-Asher Distributing Corporation put over a lot of clever publicity in Boston last week. The Boston Post, Boston Traveler, Boston Advertiser and several other sheets up in the Beantown devoted considerable space to special interviews with stars Cobb accompanied.

SPEAKING of the stars Cobb took to Boston, reminds the writer that one of them, Bryant Washburn and his wife departed from the East late this week for the West Coast where that star will start work on a new Grand-Asher production.

RAY C. SMALLWOOD is back from the Coast and will make another picture for Pyramid Pictures Corporation.

AL KAHN of the Film Classics, Inc., exchanges of Omaha and Kansas City, made a strong plea for more exhibitor patronage of independent exchanges, last week, at the annual convention of the Motion Picture Theatre Owners of Nebraska.

FLORA FINCH, the comedienne, started suit this week against Mastodon Films, Inc., seeking damages for injuries she charges she suffered while at work at that firm's studio at Glendale, L. I.

CHICAGO exchangemen are an uncomplaining lot. Out there one gets nothing but words of optimism and satisfaction. Frank Zambreno of Progress, Jerry Abrams of Renown, J. L. Friedman of Celebrated Players, and Si Griever all enthuse over the support their enterprises are receiving from exhibitors in that part of the country.

LESTER SCOTT, sales manager for Mastodon Films, Inc., returned this week from a brief sales trip to the Middle West.

SAM BISHOFF of Grand-Asher Distributing Corporation is a liberal fellow. Anyway, J. L. Friedman of Celebrated Players of Chicago will vouch for that claim, for while in the city of breezes recently Sam presented the energetic Joseph with a German police dog, "Gerald Von Wolf," if you please. By the way, Sam is now on the West Coast watching production for his firm.

LOUIS AUERBACH, vice-president of Export & Import Film Company, Inc., is getting his organization all "het" up over pretentious plans that he has for next season. He already has acquired the foreign territorial rights to quite a few independent pictures.

"DOC" SHALLENBERGER president of Arrow; Ray Johnston, vice-president, and J. Charles Davis, publicity director, journeyed to Newark, N. J., Wednesday evening with a bevy of stars who made personal appearances at a benefit ball held under the auspices of the American Legion.

ABE WARNER of Warner Brothers is coming along splendidly, according to reports from Atlantic City where he has been recuperating from his recent illness. He is going to his home in Youngstown, O., for a week or so and then he will return to his desk in New York.

ON his way west, Ben Schulberg of Preferred Pictures Corporation stepped off the flyer at Cleveland to have a chat with Harry Charinas, through whose exchange his firm is releasing its product.

ABOUT five hundred film folk made their way to the grand ballroom of Hotel Astor on Wednesday morning, Oct. 1, and got its first glimpse of the initial Elliott Dexter production, "The Way Men Love," for Grand-Asher Distributing Corporation. A party of about forty prominent Boston business men attended the showing as guests of Harry Asher and Sam Grand. Elliott Dexter also was on hand.

LOU MARANGELLA, according to word from Los Angeles, has resigned as West Coast publicity head for Warner Brothers. Just what his future plans are has not been divulged.

SAM ZIERLER of Commonwealth Pictures Corporation of New York has arranged for a special professional and trade showing of his latest C. B. C. Film Sales Corporation special, "The Barefoot Boy," at the Palace theatre, New York, next week.

HARRY RATHNER, special sales and road representative for Principal Pictures Corporation, is making a sales tour of the Middlewest. He is expected back in New York within the fortnight.

NOW that he has production at his Glendale, L. I., studio well under way, Charles Burr will spend more time in his New York offices. Independents have missed Charley's smiling face at the Astor during the past few months.

DANIEL CARSON GOODMAN, who is making "Week End Husbands" for Equity Pictures Corporation, expects to have that picture completed and in shape for Lou Baum to sell to exchanges by the middle of the current month.

DAVE WESHNER put one over on his friends this week. The partner of the Weshner-Davidson Agency quietly slipped out of his office last week and married a New Haven beauty. And equally quietly they went to Quebec for their honeymoon.

SID ASCHER writes in to say that he is still in the independent market. However, Sid has personally deserted the distribution branch, preferring to make pictures and release them through Lee-Bradford Corporation.

PHIL SELZNICK of Cleveland has deserted the independent exchange business for all time and is now applying motion picture exploitation tactics to the insurance line.

BOBBOY NORTH of L. Lawrence Weber-Bobby North, basing his claims on what his latest picture, "Marriage Morals" has done, expects the next eight months of the current season to be heavy money-makers for the independents. "Everything is moving along to the liking of the independents," says Bobby.

JOHAN LOWELL, producer-star of "Flood Gates"; his ingenue-daughter, Evangeline Russell, and L. Case Russell, the authoress, journeyed to New York this week by automobile from Gloversville, N. Y., where they are putting the finishing touches of their latest production.

Opinions on Current Short Subjects

"Uncle Sam"

(Educational-Mermaid—Two Reels)

THIS Mermaid comedy with a hard-working, funny all-star cast is the best two-reeler that firm has issued in the humble opinion of the writer—and Mermaid has had quite some winners put through E. W. Hammons' organization. But this is a *darb*, for you know what that means. Those who are in ignorance concerning the show definition of a "*darb*," the writer ventures to say it is to the picture theatre box office what the shekels passed over at a world's series booth is to baseball. "Uncle Sam" is well put together. It has nothing to do with the gentleman who is "uncle" the home of Prohibition. Nothing at all. Uncle Sam happens to be a pretty slick article. He has a flock of relatives, all the way from the reformer to the "bucket-shop hurdler," and in order to ascertain which member is worthy of being his heir, the wise old gentleman hits upon the idea of dying off. An attorney is made acquainted with the plot. A reading of the will is scheduled. And out on parade go the Anns, Jims, Jonathans, Elizabeths, Richards and who not. The jingle of Uncle Sam's money is sweet music to the mob, including "Sunshine" Hart, the prospective mother-in-law, who dreams of money by the bucketful. She attends the reading. Uncle Sam substitutes himself—in person—for a life-size portrait and listens to the goings-on. A hungry butler sits next to Hero Moran and delights in chopping onions, forcing tears to trickle down the lad's cheeks. Uncle sees them—and selects him as the heir, provided he is married by four o'clock, a condition that pleases her nibs, Mrs. Mother-in-law. In case of failure to marry, the money goes to the "black-sheep" member of the family, who proceeds to break up the marriage plans, but without success. And in the end there is a wedding with every promise that Mother-in-law will realize her dream. A corking good two-reeler worthy of being featured on any bill and illuminated out in the electric lights. A long, riotous laugh from beginning to end. The cast is a clever one, including Lee Moran, Ruth Hiatt, Sunshine Hart, Robert McKenzie, Andrew Arbuckle, Hank Mann, George Ovey and "Brownie," the dog, who plays a big and importantly funny role in the picture. If this comedy doesn't make them double up with laughter, we'll stop looking at pictures.—*ROGER FERRI*.

"No Danger"

(Arrow—Two Reels)

"NO DANGER," an Arrow-Mirthquake two-reel comedy, amounts to nothing more or less than a very funny and clever burlesque on "The Wandering Boy," in which the possibilities of a motion picture exploiter's stunts are reviewed to advantage. After being chased all over town by a cop, Bobbie Dunn, who is starred, is finally apprehended, but he tells a "hard-luck" story that registers well when he displays a letter from a broken-hearted mother. However, the letter is printed on one side of a circular exploiting "The Wandering Boy." But the bluecoat is an agreeable gentleman and touched by the letter offers to find a job for the lad. Jobs are not to the liking of the young

man, though, and he loses them as fast as the officer finds them, finally finding a wife and happiness at a powder factory where he thwarts the efforts of a Bolshevik mob. Here is one comedy that carries a story that is adhered to throughout with enough laughs to satisfy any audience.—*ROGER FERRI*.

"So Long Sultan"

(Universal—One Reel)

CHUCK REISNER does a number of funny things in this one. He is a foreign correspondent of a "silk-hat staff" newspaper—whatever that is—and is assigned to ascertain the whys and wherefores of the sultan's harem. And he comes within an ace of finding out. He bluffs and acrobatically plunges his way into the harem as a "kootch" dancer. He wiggles a half dozen mean hips and rolls a hefty shoulder, much to the pleasure of His Sheikish Honor, the Sult himself. But one of the Sultanized damsels detects the deception and very woman-like calls the bluff. And our ambitious friend dives over the wall into a waiting Ford offspring that carries him out of the danger zone. A very pleasing, fast-going comedy is this one.—*ROGER FERRI*.

"Hello, Bill"

(Arrow—Two Reels)

BILLY WEST is starred in this Arrow-Broadway comedy that is made up totally of bits. The comedy is well produced with some of the bits stretched to advantage. Billy plays the part of the boy who returns to his home town after having been away for years seeking fame and fortune elsewhere. He receives a royal, though disastrous welcome from enthusiastically friendly cronies. Then comes his sweetheart who had waited for him. A happy reconciliation is prevented by the frequent intrusion of a spinster who insists on forcing herself on the young gentleman. There is a little clever photography of the "clown" sort, wherein the young man, after having been rendered semi-unconscious sees his sweetheart prancingly dancing a la Fokine amid beauteous gardens, etc.—*ROGER FERRI*.

"Lucky Rube"

(Grand-Asher—Two Reels)

SID SMITH is starred in this snappy comedy of the slapstick order. The picture is admirably directed with every foot counting. Duane Thompson plays well opposite Smith, who is a blacksmith's helper. While at work on a horse he is kicked in the head and rendered unconscious. And with the advent of his trip to Slumberland starts the fun, for he dreams he has deserted the village and gone to the city where he learns a thing or two. However, he returns to Hickville and is about to congratulate himself over the fact that he has boomed the village into a proud metropolitan burgh when he wakes up. Sid Smith carries himself through pleasantly all through the comedy, never overdoing anything and always striving hard for laughs, and there are many of them in this picture, which is worthy a spot at any theatre.—*ROGER FERRI*.

"Hustlin' Hank"

(Pathe-Roach—Two Reels)

WILL ROGERS is coming along finely and it won't be long now, judging from his latest two-reel comedy, "Hustlin' Hank," before he will be just as big on the cinema fans as he was with those who patronized Ziegfeld's Follies. Will is finding himself and in his new picture he is just what one would expect him to be. It's all Will Rogers. And well it is, too. That's where Hal Roach proves himself a good showman as well as producer. Will Rogers was a great attraction in the \$4.50 musical comedy field, but that class doesn't embody many whose limit is the price of admission to the neighborhood theatre. Therefore, Hal Roach and Pathe are playing it safe by injecting Rogers' personality into vehicles that movie audiences—and musical comedy audiences—will enjoy. There is a vast distinction. There are a lot of things Will did on the stage that no one would even imitate. But those things do not mean a thing to movie enthusiasts. The latter want "human interest" hokum when it comes to the type of player like Will Rogers. And that's what Roach is giving them in "Hustling Hank."

Will Rogers is an artist. There is a meaning behind his every movement; he's human on the screen. In "Hustlin' Hank" Will plays a role becoming his style, but with a "kick" in it that will knock Rogers' enthusiasts out of their feet. He bursts forth with a speed that is surprising—surprising to showfolk who have carefully studied him and his working mannerisms. Under the stimulus of a champion of progressive feminism, Rogers puts over a long string of new gags and rapid-fire bits that convinced and "re-sold" us on the innumerable screen comedy possibilities of this comedian, who is truly "different." Will Rogers is a knockout in this picture; the comedy is great and the direction flawless. The supporting cast is good, too. This is a superb comedy with the reputation of the star as an entertainer of extraordinary excellence upheld.—*ROGER FERRI*.

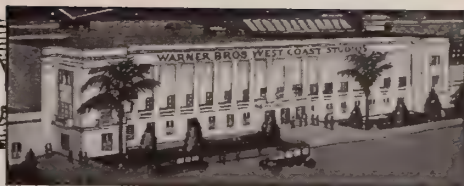
"Dear Ol' Pal"

(Pathe-Roach—One Reel)

WHEN the rivalry of two men in love with the same lady becomes such that both in a determination to make a favorable impression, hit upon the principle that he shall be gentlemanly towards his rival at all costs, fun is bound to follow. This is an original theme and in one reel it isn't overdone in any fashion. It serves the purpose of a standard comedy with laughs registering fairly rapidly. "Snub" Pollard and Paul Parrott are the "friendly enemies" and they do all that we can expect of them. Beth Darlington, the girl, is satisfactory in her role.—*ROGER FERRI*.

Aesop's Film Fables

PATHE'S current release of the Aesop Film Fable series puts the famous Cat character through a deluge of comical episodes before the answer to the question "Do Women Pay?" is finally found.—*ROGER FERRI*.



Warner Plans Remain Unchanged



WARNER BROS. Pictures, Inc., announce to the trade that no changes in its 1923-24 production plans are being made, and that none are in contemplation.

Several months ago we announced a program of 18 Warner Bros. "Classics of the Screen." Today we amplify that statement with the announcement of an additional TWO and probably THREE big pictures to be released as SPECIAL PRODUCTIONS.

Of the original 18 pictures scheduled, twelve have been completed and four others are in production. One SPECIAL is now being released, another is practically finished and a third is in the early stages of preparation. Others will be started just as soon as studio space is available.

The outlook for Warner prosperity was never so bright as it is today. Our program for the year, carefully mapped out in the beginning, is brilliant with promise for the future. Though of an elaborateness that assures greatness in the finished product, our production plans have been laid along *safe, sane and economical* lines. They will be carried out to the letter.

WARNER BROS.
Classics of the Screen

Pre-release Reviews of Features

The Country Kid (Warner Brothers—Five Reels)

(Reviewed by Laurence Reid)

LARGE and generous slices of hokum are dished up in this rustic number which exploits Wesley Barry in a role modeled after the country yokel that was put over by Charles Ray. Incidentally the author of many of the Ray opuses, Julian Josephson, is responsible for this effort—which is orthodox in every department—and which is based upon a plot that never strikes off a human note aside from the playful antics of the youngsters. The conspicuous highlight in the picture is a horse whose back resembles the figure U. There is a suggestion of suspense when Wesley and the boys mount the old plug—for there is every indication that the animal will sag like a worn-out hammock.

The star still has his freckles and a plaintive expression—and when he pleads with his eyes to save the old homestead from passing to his skinflint guardian—his uncle, incidentally—the note of pathos comes out in the open.

But the plot itself is moth-eaten and is saturated with hokum. It features three orphans—with the oldest one up to such stunts as washing the others when they get dirty and tending to his farm chores. The guardian is represented as the usual type, a mean, vicious skinflint who resorts to such practices as kidnapping the younger boys and carting them away to an orphan asylum—where they are rescued in the course of time by the hero—astride the U-shaped horse. And the judge, who had been hoodwinked into thinking him incompetent, places him back in charge of the farm, releases the other children and gives them a trustworthy guardian—the latter figure carrying on the faint breath of romance with the schoolteacher.

The picture releases some enjoyable incident—particularly when the mud pies begin to fly—and again when the orphans steal the attendant's lunch. The picture never leaves its hokum, but the juvenile appeal gets over as expressed by Bruce Guerin as the youngest boy. A banal story, this—but the juvenile high jinks keep it fairly interesting. It's difficult finding material for Barry. He is too young for romances and too old for the Coogan type of plots.

THEME. Based upon plight of group of orphans in their attempt to keep their home against an unscrupulous guardian. He is relieved of his guardianship and children are happy.

PRODUCTION HIGHLIGHTS. The high jinks with the horse. The juvenile interest expressed by Bruce Guerin and "Spec" O'Donnell. The effort to escape from the orphanage.

DIRECTION. Manages to make detail and incident interesting. The story is hokum—which forced the director to make the most of it. Handles the "kid" stuff well. Offers no surprises—and follows the conventions.

EXPLOITATION ANGLES. Feature the title—and put over children's matinees. Put over a "kid" number for a prologue. Play up Wesley Barry. Decorate lobby with country atmosphere. Use freckled-face youngsters to exploit picture.

DRAWING POWER. Suitable for program houses. Should draw well with juveniles.

SUMMARY. A hokum picture saturated with typical rustic incident. Is episodic and brittle—but hokum is fairly entertaining.

THE CAST

Ben Applegate.....	Wesley Barry
Joe Applegate.....	"Spec" O'Donnell
Andy Applegate.....	Bruce Guerin
Mrs. Grimes.....	Kate Toncray
Hazel Warren.....	Helen Jerome Eddy
Mr. Grimes.....	George Nichols
Arthur Grant.....	Edward Burns
County Judge.....	George C. Pearce

By Julien Josephson. Directed by William Beaudine. Produced by Warner Brothers.

SYNOPSIS—Oldest boy of a trio of orphans acts as mother and father to younger brothers. The uncle, a skinflint guardian, is determined to get property away from the boys, using as an excuse that the oldest boy is incompetent to manage the younger boys and the farm. He is successful for a time—but the boy appeals to a judge and the guardian is relieved of his duties.

Men in the Raw (Universal—4303 Feet)

(Reviewed by Laurence Reid)

JACK HOXIE scored a few weeks ago in a comedy adventure—a take-off of a Western, "Don Quickshot of the Rio Grande," and naturally, it was up to the sponsors to furnish him with a similar offering. "Men in the Raw," however, fall wide of the mark established by the other, for it never leaves its single-track channel and becomes tedious toward its conclusion. Furthermore, the director, evidently taking his tip from the script, introduces a straight line of action that destroys whatever comedy flavor it might have suggested. Which is wrong, for such an idea should only be presented with emphasis upon its humor.

The idea concerns a modern Ananias who fabricates about his crazy adventure—so that when the action flashes back the cowboy's story is exaggerated. Three reels would have been sufficient for this one character plot. By extending it to nearly feature length, the director has invited tedium by repeating his scenes—with the result the interest is not maintained.

A cowboy in the midst of his pals reciting his exploits becomes boresome because there is no variation in his accounts. The only highlights are the exaggerated incidents. He never leaves the alfalfa, or the cactus or the white, open spaces. He should have lied about a trip to Frisco to give his story a sense of balance. Once he begins his tale—the scene dissolves into a visualization of his mad adventures. His most eager listener is a ranger and when the cowboy speaks the truth, the latter is arrested.

The picture becomes serious at this point and plunges from fancies into melodramatic realities, culminating in a pursuit and capture of the real bandit. The romantic element is merely a side issue here. The feature is of ancient vintage and aside from hokum a la Sennett and Hoxie's horsemanship doesn't expose any highlights.

THEME. Western character sketch of cowboy who exploits his adventures by telling the biggest lies. One of his listeners is a ranger who arrests him for a crime of which he is innocent. He gets out of his scrape.

PRODUCTION HIGHLIGHTS. The comedy in the adventures of the cowboy as he recites his wild adventures. The horsemanship of Jack Hoxie. The appropriate back-grounds.

DIRECTION. Devotes most of the footage to hokum comedy—and while he is using it the action is sometimes amusing. Becomes serious and the idea loses its value. Does his best to make frail plot diverting—but it is single-track. Doesn't hold interest as a result.

EXPLOITATION ANGLES. Title is compelling. Play it up. Exploit Jack Hoxie's horsemanship. Employ ballyhoo stunt—with cowboy, etc. Feature the modern Ananias.

DRAWING POWER. For houses catering to program westerns.

SUMMARY. A single-track picture which never varies from its action. Amuses occasionally with its hokum, but becomes serious and the burlesque is lost. Should have been played as a comedy throughout. Not much entertainment.

THE CAST

Windy Watkins.....	Jack Hoxie
Eunice Hollis.....	Marguerite Clayton
Bill Spray.....	Sid Jordan
Phil Hollis.....	J. Morris Foster
Les Elder.....	Tom Kerrick
Marshall Flynn.....	Wm. A. Lowery
Tom Morely.....	Art Manning

By W. Bert Foster. Scenario by George Hively. Directed by George Marshall. Photographed by Harry Fowler and Ray Ramsey.

SYNOPSIS—Cowboy given to lying about his adventures, rides into camp with stories which cause his pals to gasp. He recites his exploits to a stranger who reveals himself as a ranger and arrests him for a crime of murder—the cowboy having told one tale which smacked of the truth. He proves his innocence and is released. He continues romance with girl.



"Yes, I'm in
pictures now!"

Hal Roach *presents*

WILL ROGERS

in

"Hustlin' Hank"

A Two Reel Comedy

Personality and Profits

Why do some screen players get a big draw at the box-office while others, who may be very talented, can only be classed as "also rans?"

Personality is the answer. It is the personality that pulls, that makes popularity, and united with real talent it dominates the box-offices of the nation.

Will Rogers has personality to an unbelievable extent. There is no one like him. As soon as he walked to the footlights of the "Follies" the audience was with him.

That personality, so likeable, so unique, is with him on the screen. His comedies are very good, and they are also very different. See them!

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Pathécomedy

TRADE



MARK

YALE



PRESS

UNIVERSITY

Presents

A sober talk on a very important question

Mr. Exhibitor, the main criticism that has been leveled against the motion picture is that with few exceptions it is *trivial*. It is unnecessary to argue the point here. It is enough to admit that this criticism exists.

That belief which exists in the minds of a great many worthy persons prevents them from patronizing your theatre; deprives you of much revenue that otherwise you would get, for everyone *needs* amusement and if they don't accept that which you offer, they will get other. It is up to you to furnish amusement that will please all. When you do so you enlarge your power, increase your influence AND make MORE money.

It is a sober fact that the motion picture business has never reached more than a minority of the population of *any* country. There is a large majority of the 110,000,000 persons in the United States that patronize motion pictures rarely if ever.

They represent the empty seats in your theatre. They represent the *velvet*, for the regular crowd represents the overhead.

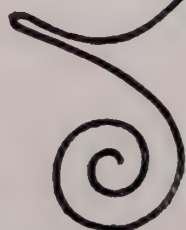
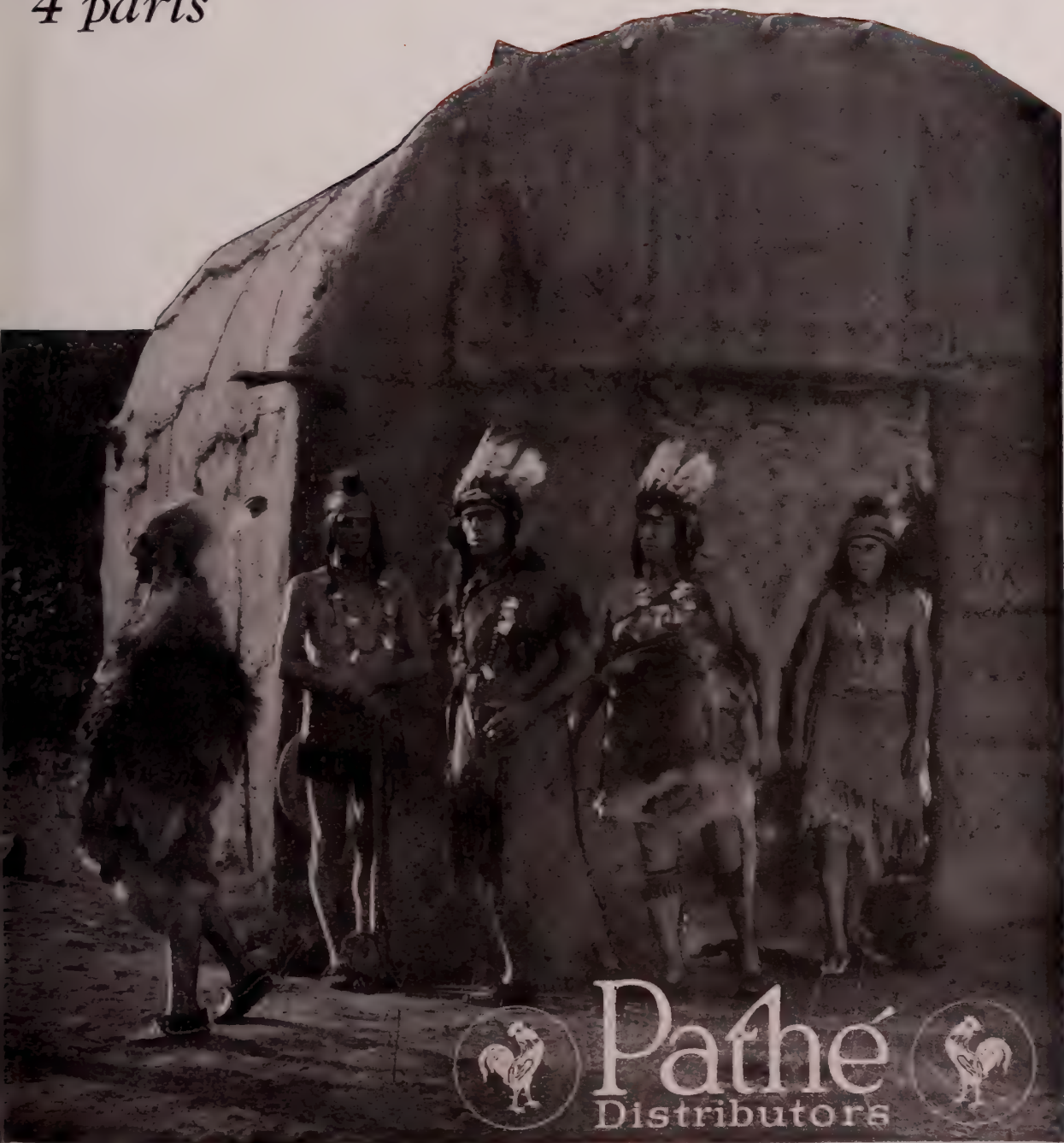
Get them into *your* theatre, with pictures that will please not only them but your regulars,—the Chronicles of America Series.



Jamestown

One of the Chronicles of America Series, dramatically visualizing the Founding of the First Permanent English Settlement in the United States

4 parts





Hal Roach *presents* **"Our Gang" Comedies** *Two Parts*

Each kid in each of these inimitable comedies is good for a hundred laughs.

Our Gang Comedies (Pathe).—These are the best comedies that I have ever run. The grown ups like them as well as the kids.—C. H. Lawrence, Plaza theatre, Dundee, Iowa.—Neighborhood patronage. *Ex. Herald*

FIRE FIGHTERS (Pathe-Our Gang). These comedies are the goods. This bunch of kids will amuse anyone who was ever a kid himself. Draw from town of 3,000. Admission, 15-20. A. La Valla, Community Theatre (300 seats), Bethel, Connecticut. *World*

Our Gang Comedies (Pathe).—These are the "different" comedy that we have been waiting for. They are clean and full of action and should prove a good thing at the box office.—C. H. Bills, Opera House, Lenora, Kan.—Small town patronage. *Ex. Herald*

Our Gang Comedies (Pathe).—No better comedies could be secured for us than these. Clean, wholesome, funny—they certainly appeal to every member of the family.—L. R. Moore, Roma theatre, Columbus Grove, Ohio.—Small town patronage.

Our Gang Comedies (Pathe).—Have run most all the Lloyds, Semons and the Keatons, and when you run all them very few other comedies will satisfy. Our Gang are very clever, but nothing extra.—W. D. Patrick, Cozy theatre, Florala, Ala.—Neighborhood patronage.

Our Gang Comedies (Pathe).—These kids will please more people in general than any comedy I have run.—C. A. Kelley, Rex theatre, Custer City, Okla.—Small town patronage. *Ex. Herald*

Fire Fighters (Pathe), Our Gang comedy (two reels). Every theatre should show this picture. Adults, as well as children, enjoy these children's pranks. Our patrons are wild over the kids. They are real stars. Pathe deserves credit for producing such wholesome pictures. The films are always in very good condition.—Rev. M. Billmayr, St. Peter's church, Browerville, Minn.

Our Gang comedies (Pathe) (two reels). These are surely wonderful two reelers, and good comedies are hard to get. Every exhibitor should play them.—Geo. J. Ehlers, Grand, Worthington, Minn.

Our Gang comedies (Pathe) (two reels). We agree with our patrons who say these are the cleanest and best comedies on the market. The salesman had no difficulty selling us the second series.—Will J. Glaser, Grand, Faribault, Minn.

Our Gang comedies (Pathe) (two reels). Our patrons look forward to these comedies, and we will say they are 100 per cent. Some action!—L. E. Dawson, Gem, Shakopee, Minn.

Our Gang comedies (Pathe) (two reels). These are extra fine comedies. In fact, we were glad to book the second series.—Jack O'Brien, Opera House, Sleepy Eye, Minn.

Our Gang comedies (Pathe) (two reels). These are first class comedies.—F. C. Christians, Palace, St. Paul, Minn.

Our Gang comedies (Pathe) (two reels). The hardest audience to make laugh is the one we have on amateur night, and the Our Gang series does the job. They give 100 per cent satisfaction to young and old.—Hitchcock and True, Princess, Minneapolis, Minn.

Our Gang comedies (Pathe) (two reels). Drawing more than any feature, these are the best two reel comedies we know of. We raise the admission price every time we play one of them.—C. Mickelson, Rex, Hudson, Wis.

Amusements

**Want a screening?
 Say when!**

Pathecomedy

TRADE



MARK

Woman Proof

(Paramount—Six Reels)

(Reviewed by Laurence Reid)

THOMAS MEIGHAN is back in his element here in a story written by George Ade, who, incidentally, wrote the star's best feature of last season, "Back Home and Broke." The author has not furnished anything new, but what he has to tell is treated freshly and humorously—with an indication of splendid co-operation from every department, direction, photography, expert editing and titles. These titles, by the way, suggest the Hoosier humorist in his most satirical vein.

Here he uses the "Brester's Millions" idea with variations. Instead of presenting one heir compelled to be married within a specified time—he shows two, in addition to a couple of heiresses. And the protagonist of the tale is not drawn as a young spendthrift, but as a hard-working civil engineer who is extremely shy of the opposite sex.

One can appreciate the possibilities of this story which scintillates with sparkle and humor from the moment that the hero's brother and sisters demand that he find a girl so as to save the family fortune, to the clever finish when a novel ceremony is performed on boat—with the radio employed to transmit the marriage to the relatives who stayed at home. Thus a quadruple ceremony is flashed—with the scene shifting back and forth from the boat to the house. And the scheming lawyer is frustrated.

The picture doesn't carry a single dull moment, even though the trend of the plot is easily anticipated. The efforts of the woman-shy youth to avoid matrimony while his relatives stage various parties for his benefit; the antics of a pair of aged bachelors who furnish some exhilarating comedy in their effort to keep the young man on their side; the slight dramatic note when an explosion occurs—giving the romancers an opportunity to cement their friendship—these and numerous other situations and incidents are neatly dovetailed—making a picture which is rich in entertainment and a sure-fire bet.

The director is to be complimented for making a picture which carries such sound story interest and appeal—which is embellished with appropriate settings—which sparkles with clever incident and humor—and which is acted in highly competent fashion. The coincidences are very faint—and are quickly forgotten in the rush of mirthful by-play—and the development of the romance. Meighan should turn them away here.

THEME. The heirs and heiresses of a wealthy father must be married within specified time or lose their inheritance. Three of the children are engaged, but the fourth is obstinate until he finds the right girl. Ends happily.

PRODUCTION HIGHLIGHTS. The fine story interest. The clever satire and humor in story and titles. The clearly defined characterization. The neatly dove-tailed scenes. The acting. The good production. The ship scenes.

DIRECTION. Takes Ade's familiar story and makes it a winner—one rich in humor and incident. Never becomes dramatic—but tempers his scenes with human touches and first rate detail. Splendid arrangement of scenes with good camera-work. Extracts every vital and humorous touch.

EXPLOITATION ANGLES. Meighan's popularity. Play up cast, too. Mention the plot and make a play for radio fans, announcing a clever surprise for them.

DRAWING POWER. Should be a sell-out everywhere.

SUMMARY. A clever satirical comedy executed in George Ade's best vein. Carries rich mirth in plot, titles and incident. Is expertly directed and edited.

THE CAST

Tom Rockwood, an engineer.....	Thomas Meighan
Louise Halliday, his fiance.....	Lila Lee
Milo Bleech, a lawyer.....	John Sainpolis
Wilma Rockwood.....	Louise Dresser
Dick Rockwood.....	Robert Agnew
Violet Lynwood.....	Mary Astor
Cecil Updyke.....	Edgar Norton
Uncle Joe Gloomer.....	Charles A. Sellen
Bill Burleigh.....	George O'Brien
Celeste Rockwood.....	Vera Reynolds
Col. Lynwood.....	Hardee Kirkland
Foreman.....	Mike Donlin

By George Ade. Directed by Alfred Green.

SYNOPSIS—Youth will come into rich fortune if he marries by specified time. The same contract must be entertained by his brother and sisters. They are engaged when the story begins, but the hero is obstinate toward matrimony—since he is extremely shy of the feminine sex. Falls in love with right girl and saves the family fortune after a series of amusing and often exciting circumstances.

The Temple of Venus

(Fox—7500 Feet)

(Reviewed by Laurence Reid)

AN effort has been made here to achieve something startlingly novel—something which would be talked about as the last word in fantastic spectacles, but the effort defies description. The author, undoubtedly, was inspired by the Kellerman feature, "Neptune's Daughter," to execute a work which would surpass it in dramatic and spectacular appeal, but his pattern is so haphazardly conceived—so devoid of any rhyme or reason in its plot and counterplots, so filled with irrelevant scenes, so badly designed and assembled as to lose any semblance of reality, naturalness or even fancy for that matter.

They have tried to tie a fanciful, allegorical tale—one suggestive of Greek mythology—to a modern tale relative to the same theme—a search for love's expression—and the consequences are disastrous insofar as trying to make head or tail out of it. Venus, Neptune, Echo, Jupiter and Diana and several others have their innings—and if the story had stuck to the mythological romance it would have scored better. The modern tale is exceedingly banal and the scenes are crudely executed. Also the action is jumpy with no suggestion of sequence. It merely features two daughters of a fisherman—one impulsive, the other thoughtful, and before the story terminates they are involved in the wildest adventures—which run all the way from elaborate jazz parties to heavy villainy when they would be dishonored on a rock-bound coast.

And these characters and the others allow their fancies to run riot. They peer into the offing and instantly the scene dissolves into dancing coryphees and nymphs frolicking on the beach and in the water. The villain has a single-track mind. He approaches every girl with this retort: "You are the most perfect Venus I ever saw." And his actions here will invite ridicule. Indeed, most of the situation and a few of the characters are difficult to understand—because of the crude manner in which they are executed. Irrelevant scenes intrude time and again—one disclosing a vast array of pelicans, another disclosing a great school of seals.

The acting is below par—because of the heavy burden carried by the players in their attempt to appear real. Hundreds of bathing girls—the program says thousands—are employed to give it a kick—and the exteriors are highly commendable. Indeed the photography is the redeeming feature of this picture which is lavish enough but which is overwhelmed with a crazy quilt plot.

THEME. Fanciful tale of allegory coupled with modern tale, the theme of which is the search for true romance—which is found only after trials and hardships.

PRODUCTION HIGHLIGHTS. The fine photography. The marine shots. The scene when hero rescues his rival. The views of pelicans and seals.

DIRECTION. Gets tangled in plot and is unable to make headway. Doesn't reach any climax until the conclusion. Individual shots good—but action is haphazardly presented. Allows players too much latitude.

EXPLOITATION ANGLES. Play up title and fact that hundreds of bathing girls and dancers appear in picture. Make a play of the settings, the exteriors, photography, etc.

DRAWING POWER. Title and proper exploitation will attract. Best suited for city theatres.

SUMMARY. A weird composite picture of everything—with scenes unrelated to one another. Allegorical scenes the best feature, aside from the exteriors. Plot is filled with crude detail and incident. Doesn't carry any continuity.

THE CAST

Dennis Dean.....	William Walling
Moria.....	Mary Philbin
Peggy.....	Alice Day
Nat Harper.....	David Butler
Stanley Dale.....	William Boyd
Constance Lane.....	Phyllis Haver
Phil Greyson.....	Leon Barry
Venus.....	Celeste Lee
Thetis.....	Senorita Consuella
Neptune.....	Robert Cline
Juno.....	Marilynn Boyd
Jupiter.....	Frank Keller
Echo.....	Lorraine Easton

Directed by Henry Otto.

SYNOPSIS—Venus sends Cupid to go into the modern world and find the road to true love. Ancient mythology tied up with modern melodrama. Fisherman's daughters discover romance—one with a philanderer, the other with a virtuous youth. They suffer disillusionment before happiness arrives. Cupid returns to his court.

The Darling of New York

(Universal—Jewel—6260 Feet)

(Reviewed by Roger Ferri)

BABY PEGGY, who has been starring in two-reel comedies released through Universal, makes her debut as a full-fledged feature-length film star in "The Darling of New York." And it's the same Baby all through this offering, which tends to convince the more skeptical of the possibilities of this child. In fact, if your audiences have admired Baby Peggy in her many short comedies they will find much to enjoy in her first feature. Such principals as Sheldon Lewis, Gladys Brockwell and Bill Turner are made to "play up" to the star, who, judging from the billing on this feature, will be heralded as Baby Peggy Montgomery.

As straight box office entertainment "The Darling of New York" is strictly a mass audience picture with everything known to underworld melodrama injected into it in order to give rhyme and reason to the many thrilling episodes, for, after all, this is an episodal feature with Santussa (Baby Peggy) being chased across the Atlantic and finally all over New York. But there is nothing padded, nothing is exaggerated; rather Baby is made to act like most any tot would facing the same conditions, and in this fact the exhibitor can find assurance of getting audience stuff when he books this one.

Much, in fact, 90 per cent. of the feature, finds its locale in the downtown section of New York—the slum district. The exteriors—all studio sets—are very picturesque to look at, with justice done to little old New York. Director King Baggot knew his star and kept within the confines of her cute art, for Baby never was more appealingly human than she is in this feature.

The story itself is nothing new either in treatment or in theme. But it is good introductory feature picture for Baby Peggy and exhibitors generally will welcome it with open arms. The cast is good, especially Sheldon Lewis, Gladys Brockwell, Bill Turner, Dorothy Hagan and Estelle Goulder. Max Davidson in a Jewish comedy role steals every scene in which he works.

The scenes of the fire, the raids, and of the third cabin of an ocean liner are all splendidly enacted. All in all, Baby Peggy's first feature should be a knockout as a box office bet with a little bit of everything to satisfy any audience and a strong human interest story.

THEME. A melodrama of the underworld centered about the adventures of an immigrant child who falls into the evil hands of a band of smugglers and confidence men.

PRODUCTION SIDELIGHTS. The appealing work of the star and splendid support of Sheldon Lewis, Gladys Brockwell and Max Davidson. The thrilling realistic fire scenes and excellence of exteriors. Excellent lighting.

DIRECTION. King Baggot has brought Baby Peggy to the feature length picture field in a vehicle of which he can rightly be proud, for it is a smooth-moving, intensely exciting melodrama.

EXPLOITATION ANGLES. Would advise advertising Baby Peggy's advent to the feature field weeks in advance. Keep pounding on this fact. She is your biggest bet. This is an all-star vehicle you can go the limit on.

DRAWING POWER. Suitable for large as well as neighborhood houses.

SUMMARY. The realism of the story, together with the appeal of the star, make this an excellent box office bet.

THE CAST

The Ross Kid	Junior Coughlin
Mrs. Ross	Dorothy Hagan
Governess	Estelle Goulder
Soulful Sid	Carl Stockdale
Big Mike	Big Mike
Light Fingered Kitty	Gladys Brockwell
Santussa	Baby Peggy Montgomery
Giovanni	Sheldon Lewis
The Master Mind	William H. Turner
Levinsky	Max Davidson
Mrs. Levinsky	Emma Steele
Willie	Walter (Spec) O'Donnell
Grandfather	Frank Currier
By King Baggot and Raymond L. Schrock. Directed by King Baggot. Photographed by John Stumar.	

SYNOPSIS—Santussa, a little Italian girl, en route to New York, falls into the hands of a smuggler, who hides precious stones in the child's rag doll. Authorities arrest the smuggler on the boat's arrival and the child is sent adrift, going from one family to another. Freed, the smuggler divulges the information that the child's rag doll contained the stones. The search for the child results with the reformation of the smuggler who, learning the identity of the child's grandfather, squeals. The child is finally located in a burning building.

Long Live the King

(Jackie Coogan Production—Metro—Ten Reels)

(Reviewed by Frank Elliott)

THIS production is by far the best thing Jackie Coogan has ever done in his short but eventful life. As Crown Prince Otto this diminutive luminary of the screen firmament shines forth with real brilliancy.

Metro claims \$600,000 was spent on the production and we believe it. The sets are magnificent and this goes for both exterior and interior scenes. The palace set is one of the largest of its kind. The scenes in the streets of the mythical kingdom showing the various types and activities of the land, are notable for their detail. The atmosphere of old Europe has been faithfully transplanted to the screen.

The picture bubbles over with amusing situations. It will be a hard boiled fan, indeed, who can sit through such moments as the ride on the scenic railway, the moments with the dog in the royal carriage, the running away of the prince from the royal opera, his sliding down roofs, and so long through a long list of merry moments, without literally splitting his sides.

There is a real story in this one. That was to be expected, inasmuch as Mary Roberts Rinehart wrote it. The plot is one that holds the interest from beginning to end and Victor Schertzinger has built his action right up to a fine climax which possesses real dramatic power.

While the production is in ten reels, exhibitors will find their patrons enjoying every moment and finding a punch in every reel. The continuity and scenario have been admirably done by Eve Unsell. One of the best casts even seen in a Coogan production is seen in "Long Live the King." Each player fits his or her role like the proverbial glove. But to Master Coogan must go the big share of praise. His acting is nothing short of marvelous.

THEME. A romantic drama of court intrigue in a mythical kingdom which involve the crown prince in a series of amusing as well as thrilling adventures.

PRODUCTION HIGHLIGHTS. The massive sets. The artistic interiors. The acting of Jackie as the prince and the fine support. The scenes attending the prince's "running away" at the opera, his ride on the scenic railway. The coronation scene. The Pilgrimage scenes. The birthday celebration in honor of the prince with the brilliant floats

DIRECTION. This is Victor Schertzinger's masterpiece. He deserved unstinted praise for being able to put punch into every one of ten reels which make up this picture play. Has saved a good wallop for the climax. The story told in logical sequence. The characters live their parts and Jackie Coogan

EXPLOITATION ANGLES. Write down the most laudatory superlatives you can find and stick them all in the ads you use on this one. Put over a display with your local clothing store on the "Coogan clothes." Use the book as a basis for a book store window tie-up. Build a throne on a motor truck and put a boy on it donned in regal attire.

DRAWING POWER. Should tax the capacity of any theatre.

SUMMARY. You'll go a long way before you find a better all around picture than this. It is wonderfully well produced, excellently acted and technically flawless. It has a fine story.

THE CAST

Crown Prince Otto	Jackie Coogan
Countess Olga	Rosemary Theby
Princess Hedwig	Ruth Renick
Archduchess Annunciata	Vera Lewis
King Karl	Alan Hale
Nikky	Alan Forest
The Chancellor	Walt Whitman
The King	Robert Brower
Bobby, American Boy	Raymond Lee
Old Adelbert	Monti Collins
Bobby's Father	Alan Sears
Chief Guard	Eddie Boland
Miss Braithwaite	Ruth Handforth
Countess Olga's Maid	Loretta McDermott
The Bishop	Henry Barrows
By Mary Roberts Rinehart. Directed by Victor Schertzinger. Scenario by Eve Unsell. Photographed by Frank Good and Robert Martin.	

SYNOPSIS—Deals with the adventures of Crown Prince Otto, around whom revolves plot by revolutionists to overthrow the government. He is kidnapped by the plotters after much mysterious and unsuccessful attempts. His rescue and ascension to the throne take up the rest of the action.

Big Dan

(Fox—Five Reels)

(Reviewed by Laurence Reid)

JUST what the authors had in mind when they conceived this story is difficult to determine. It carries a mixture of sugar-coated sentiment, hokum melodrama, character development and a deal of youthful high jinks and the result is a curious hodge-podge. Much early footage is devoted to showing children at play at some outdoor camp and with the scene well planted Charles Jones is introduced as its outstanding character, although it appears to us as if he were just one of many—who were equally important.

The story turns from the children into a character sketch and before it progresses far it develops into inspired melodrama with scenes and incident which are time-worn and obvious. The figure of the title is represented as a retired pugilist who turns over his estate as a camp for children of the poor and who acts as a trainer for a young "white hope." The melodrama intrudes when he rescues an innocent girl—a girl who is given to considerable crying spells—from a wild jazz party and takes her to his place to enjoy the sunshine. And so to the romance—with every detail in its place.

There must be a conflict, so it develops that the hero has a wife who had made his life a misery. Thus is planted the reason for not offering his love to the heroine. But the spouse conveniently dies. And to emphasize the drama, the young pugilist, who trains at his quarters, is also smitten with the girl. The plot carries on in topsyturvy fashion—revealing country scenes on the farm and then exposing scenes in the city.

That it is old-fashioned and banal may be realized in the situation which introduces the heroine to the trainer. He has witnessed her artist-father get killed in street traffic and breaks the bad news to her. And when he isn't engaged in trying to make her happy he is having a tough time compelling the pugilist to live up to training rules. And of course he has to employ his fists to carry out his ideas. There is a kidnapping scene which shows up the hokum of the melodramatic touches. It is all quite hectic when it isn't sticky with sentiment. Through it all Charles Jones manages to appear as convincing as possible.

THEME. Character study of young philanthropist who finds happiness in his unfortunate domestic relations by converting home into a boys' camp. A study in a man's search for expression.

PRODUCTION HIGHLIGHTS. The juvenile appeal. The fight between trainer and pugilist. The good photography. The sincere effort of Charles Jones to appear convincing.

DIRECTION. Has episodic story which he is unable to make convincing. Plot takes a long time in getting started. Introduces conventional incident and action. Permits too many close-ups of players, although cast is well handled. Does as well as possible with mediocre material.

EXPLOITATION ANGLES. Ballyhoo picture with aid of papers—advertising for biggest man in town, etc. Tie-up with sporting goods stores. Use gymnasium atmosphere for lobby, etc.

DRAWING POWER. For program houses only.

SUMMARY. Mediocre picture made from episodic story. Action is never even and covers too much ground. Carries much coincidence. Very much old-fashioned.

THE CAST

Dan O'Hara.....	Charles Jones
Dora Allen.....	Marion Nixon
Cyclone Morgan.....	Ben Hendricks
Mazie Williams.....	Trilby Clark
Nellie McGee.....	Jackie Gladsdon
Doc Snyder.....	Charles Coleman
Aunt Kate Walsh.....	Lydia Yeaman Titus
Tom Walsh.....	Monty Collins
Father Quinn.....	Charles Smiley
Stephen Allen.....	Harry Lonsdale
Ophelia.....	Mattie Peters
Pat Mayo.....	J. P. Lockney
Muggs Murphy.....	Jack Herrick

By Frederick and Fanny Hatton. Directed by William Wellman.

SYNOPSIS—Pugilist gives up ring and becomes trainer. Turns over his property into a boys' camp and becomes a philanthropist. Falls in love with young girl but is unable to express his affection because of unfortunate marriage. Wife dies eventually and after situations are cleared up the romance is continued.

The Leavenworth Case

(Whitman Bennett—Vitagraph—Six Reels)

(Reviewed by Frank Elliott)

NO type of story is more popular in these United States than a good detective yarn, and Anna Katherine Green's mystery tale, "The Leavenworth Case," is said to be her most widely read and best liked work. Therefore to begin with this picture it can boast of a real plot. It is one that bristles with action—action that begins soon after the introductory reel gets under way and keeps rolling along at a merry pace right up to the finish.

While the production is in six reels it contains enough big moments for a much longer feature. But all praise to the producers for pushing it all into a 6,000 footer. If more pictures were cut to this length there would be more successes instead of failures. "The Leavenworth Case" is interpreted by a very capable cast, the personnel of which includes Seena Owen and Martha Mansfield as the Leavenworth sisters, Wilfred Lytell, Bradley Barker and others. The Misses Owen and Mansfield both give creditable performances.

We would advise eliminating much of the unessential "comedy" contributed by the colored couple which only tends to slow up the action when it is inserted. The scene in which Eleanor goes into the room and kisses the dead body of her murdered uncle should also be cut to a flash.

The scene in "The Rat Trap," a sort of third degree chamber, possesses real thrills as does the chase over the roof tops after the murderer, and the combat between the killer and the attorney on the edge of a skyscraper which forms the climax of the picture. The footage given to the murderer's outlining of just how the crime was committed is well done and quite absorbing.

The production has been finely photographed and the lighting effects are good. Some of the interiors in the Leavenworth home are quite elaborate and the entire mounting is of a type that stamps this as a high-class offering.

THEME. A detective-mystery story dealing with the running down of the murderer of Ira Leavenworth, a wealthy recluse.

PRODUCTION HIGHLIGHTS. The third degree scenes in "The Rat Trap" and the chase and fight atop the skyscrapers. The enactment of the murder by Howell. The characterizations contributed by Seena Owen, Martha Mansfield, Bradley Barker and Paul Doucet. The artistic sets. The attractive gowns worn by the two feminine stars.

DIRECTION. Has succeeded in keeping the interest at fever heat throughout and has brought the picture to a thrilling climax. Should have cut out the comedy hokum contributed by the colored servants. Has handled the leading players well.

EXPLOITATION ANGLES.—A book display in your local stores of Anna Katherine Green's works featuring "The Leavenworth Case." Play up the names of cast. Tell your patrons that this is one of the classics of American mystery literature.

DRAWING POWER. Surrounded with some real short subjects, this feature will be ideal entertainment in any high class house in city, town or village.

SUMMARY. Real detective stories are always in demand and this is one of the good ones of the new season. It is well done throughout and has a distinctly high class cast and mounting. The plot has a wealth of incident and the climax will bring them to the edge of the seats.

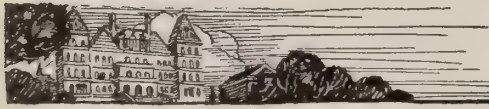
THE CAST

Eleanor Leavenworth.....	Seena Owen
Mary Leavenworth.....	Martha Mansfield
Anderson.....	Wilfred Lytell
Raymond.....	Bradley Barker
Howell.....	Paul Doucet
Ira Leavenworth.....	William Walcott
Dinah.....	Francis Miller Grant
Thomas.....	Fred Miller

By Anna Katherine Green. Directed by Charles Giblyn. Scenario by Eve Stuyvesant. Photographed by Edward Paul.

SYNOPSIS—Wealthy recluse is found mysteriously murdered. Circumstantial evidence points to one of his nieces. Lawyer, in love with this niece, delays her arrest to make a private investigation. He seeks the aid of a noted detective and after much mysterious business they succeed in trapping all parties to the murder in "The Rat Trap," where, through a bit of strategy, victim's secretary is forced to confess that he killed his employer because he was secretly in love with one of the nieces.

Regional News From Correspondents



Albany



L. GEORGE ROSS, local manager of the F. B. O. offices, is wearing a continuous smile these days, but who could blame him, for on the second month of the big \$5,000 drive, he is leading every F. B. O. exchange in the entire United States. The contest ends December 15, and in addition to pocketing a handsome piece of change, Mr. Ross may also be found later on visiting the company's studios at Hollywood, for that is also a feature of the contest. Mr. Ross came to this city a few months ago from the New England territory. He has already made an excellent record in this section, although he had the advantage of an acquaintance which came from past years while selling film for another concern through central and northern New York.



L. George Ross

It is expected that Grover A. Woodard, manager of the Fox exchange here, who is now in the Adirondacks, recuperating, will be back on the job by the end of November. Meanwhile, Ira H. Cohn, the well-known special representative from the home office, is here, putting over things with a zip.

Managers of the film exchanges in this city will no longer be allowed to send a substitute to the weekly meetings of the Film Board of Trade. The practice has become rather too common of late, and as a result a \$5.00 fine is to be imposed on the manager who does not attend each Monday's gathering.

Oscar Perrin, Jr., shows signs of becoming a chip of the old block. He has been selected as one of the pages at the Elks Minstrels. Mr. Perrin, who handles the Clinton Square and Leland theatres here, will be found at Harmanus Blecker Hall during the minstrels, handling the front of the house for the local lodge of Elks, the minstrels being put on through a percentage plan.

George Roberts, manager of the Berinstein chain of theatres, after spending a few days at his home in Albany, left Friday, for a three weeks' absence.

Mr. and Mrs. R. H. Clark were given a most pleasant surprise while passing through Albany one night last week, on their way to the coast. Mr. Clark was formerly eastern district manager of First National. When his train reached here, he was greeted by Alec Herman, and presented with a handsome silver loving cup as a tribute from the employees in the local exchange. Mrs. Clark received a handsome bouquet of pink chrysanthemums in addition.

Arthur Whyte, who books for all of the Proctor houses, was in town the past week, booking pictures for the Rialto of Amsterdam, and the reopened Griswold, of Troy.

There was a big time at the Fox exchange here last Monday night, when Mr. and Mrs. James Bailey returned from their honeymoon in New York City. The bridegroom is a booker at the local exchange. Employees of the office gave the happy young couple a chest of silver, the presentation being made by E. E. Lowe.

Myer Schine has just received blue prints for new 1,500-seat theatre which he will erect in the near future in Auburn. The Schines now have a chain of a dozen or more houses.

The third case of appendicitis which has developed within a period of three months in the First National exchange in Albany, claimed Mary Hudack, a stenographer, as its victim last week. The young woman, however, is now reported as out of danger.

Louis Buettner, of Cohoes, one of the well known showmen of this section, is on a hunting trip in the Adirondacks, and will be away for at least three weeks.

Bill Smalley, of Cooperstown, has added the Majestic, of Walton, to his chain having just purchased the house from Frank Medrick, who will continue to handle the theatre, it is understood, for Mr. Smalley. This gives the latter a total of eight houses.

Harry Seed, formerly connected with Warner brothers, is now connected with the F. B. O. exchange here.

With Walter Powers as manager, and with H. R. Emde, up from New York, for the occasion, the Griswold reopened in Troy last Saturday, as a second-run house, four changes to the week, with admission at 15 and 20 cents. Up until a few weeks ago, the Griswold was conducted by Benjamin Apple, who surrendered his lease, however, to the Proctor interests, owners of the well known theatre. Several hundred dollars have been spent in redecorating the house, and otherwise improving its appearance.

Letters of gold now ornament the front of the Albany theatre, in the Capital City, Samuel Suckno, the owner, having completed a scheme of redecoration.

There was a pleasant little reunion at the Capitol theatre, in Albany, one night last week, when Oscar Perrin, manager of the Leland and Clinton Square theatres, greeted George M. Cohan, the well known actor. Years ago, before Mr. Perrin had any idea of ever entering the motion picture business, he was road manager for one of Mr. Cohan's productions. Governor Smith was also back stage with Mr. Cohan and Mr. Perrin.

Charles McCarthy, of the new theatre in Hoosick Falls, in town the past week, starred as an orator at the Elks Lodge one night. Mr. McCarthy has long been prominent in the order and his friends are legion.

There will be a big time at the State theatre in Schenectady, on Hallowe'en. Manager William Shirley has invited hundreds to a party which will be held in the spacious lobby, from 11 o'clock on, the house orchestra furnishing the music.

Under the changed policy of the State, to occasionally put on concerts, Schenectady may enjoy this winter several concerts such as Ben Franklin gives in Albany. Elsie Janis played to a capacity house at the State a short time ago, and Sophie Breslau will be heard at a concert early in November.



Detroit

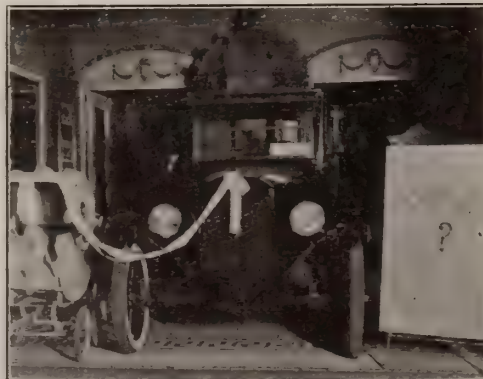


CHARLES H. HOYT, who was recently with the Sells-Floto Circus, has left that combination and has joined the advertising sales department of the local Paramount Exchange.

Otto Bolle, manager of the Paramount Exchange, has gone to his home in St. Louis, for a two weeks' vacation. Bolle recently had an experience which falls to the lot of few managers, when he flew from Detroit to Chicago with the famous aviator, Eddie Stinson. Stinson, a Michigan man, was commissioned by Famous Players to fly to Great Falls to get the prints of the Japanese earthquake, a trip made in record time. The two men left the city in an all metal Junker plane on September 24th at 6 A. M. They were forced to land twice on account of the fog, once at Ann Arbor, but good time was made as they reached Chicago at noon. Bolle spent two days in the Windy City, where he was formerly connected with Paramount sales force, visiting his old friends, while he waited for Stinson's return. The two men then flew back to Detroit, where Stinson dropped, Bolle, figuratively not literally, con-

tinuing his trip to New York with the prints.

M. Milligan, of the Cincinnati Paramount Exchange, has been here the last few days.



"POOR MEN'S WIVES" LOBBY DISPLAY
Manager F. J. Miller of the Modjeska theatre, Augusta, Ga., utilized the automobile and baby carriage idea in his lobby on "Poor Men's Wives" (Preferred)

Charles Lowenberg is the new publicist for Universal to succeed Sam Carver, resigned. Lowenberg is from the Cincinnati office, where he held a similar position.

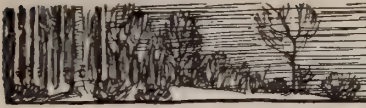
Theatres in Holland, Mich., which have been closed for a short time on account of an epidemic, reopened last week.

Art Elliott, local manager of F. B. O., fully expects to be one of the fortunate ones to go to Hollywood in January, all expenses paid. The Michigan force is putting all its selling power in the campaign to win first place.

William Klatt, owner of the Rosedale Theatre, has opened Oriole Terrace at East Grand Boulevard and Woodward and has made it one of the finest dancing places in the city. The Arnold Johnson Orchestra furnishes the jazz for the dancing.

J. Kaliski, manager of Educational, of Pittsburgh, was in the city last Sunday, visiting his parents.

B. H. Foster has been appointed assistant manager of W. W. Hodkinson to succeed S. K. Decker, resigned. The appointment was effective Oct. 1.



Canada



THE "big time film" idea is being adopted in large cities of Canada. At Montreal, Quebec, the Allen theatre is reopening under the auspices of the Famous Players Canadian Corporation as the Palace theatre with the presentation of the special production "Scaramouche" as a "big time" attraction. The new policy of the Palace is to conduct two performances daily and to offer a film production twice daily at \$1 top for indefinite runs. Another angle to the new situation is that all seats in the Palace theatre are being reserved and the box office sale opens two weeks in advance. Arrangements have also been made for the filling of mail orders for seats. "Scaramouche" opens at the Montreal Palace on Armistice Day, November 11.

When the Allen theatre at Toronto, formerly the home theatre of the Allen chain in Canada, reopens under a new name and under Famous Players auspices, it will be Toronto's first "Big Time Moving Picture Theatre." The theatre has been closed for a couple of weeks for general overhauling. Under the new policy, special productions will be booked for indefinite engagements with two shows daily, matinees at 2.30 and evening performances at 8.30, with seats reserved.

Referring to the increasing number of English-made pictures in Canada, the Toronto Telegram offers rather caustic comment regarding the theme of recent productions from Great Britain in its issue a few days ago. It says:

"Pictures which have been shown so far seem to deal, not with the more pleasant aspect of life in the Old Country, but entirely with the slums.

"England always did poke fun at its own weaknesses, but it is poor business to advertise them by films which only arouse disgust in the minds of outsiders who already think that England is a country of lords and costers and castles and slums."

The Avenue theatre, once a highly popular

theatre of Vancouver, B. C., is being reopened on November 5 under the direction of the Lawrence Raye Company. The theatre has undergone considerable change during the past few weeks, a new feature being an entirely new lighting system. A new foyer, smoking rooms, reception balcony and other features have also been built.

The Allen theatre at Regina, Sask., secured by the Famous Players Canadian Corporation of Toronto at the time of the purchase of the assets of Allen Theatres, Limited, has been renamed the Metropolitan Theatre by Famous Players. The Pet name of F-P houses is "Capitol," but there is already a Capitol theatre in Regina. The Allen theatre at Winnipeg was also re-titled Metropolitan theatre this fall.

J. J. Allen of Toronto, representing Dominion Films, Limited, and the new Allen theatre chain, is now in England where he is looking over new releases. The Allens are making good headway with the 24 British pictures which they secured in recent months for distribution in the Dominion.

Work has been started on the National theatre, Winnipeg, Manitoba, by the new lessee, H. Triller, for general improvements which will entail an expenditure of \$10,000.

Al. Gillis, new Western District manager of theatres of the Famous Players Canadian Corporation, Limited, will have his headquarters in the Capitol theatre, Winnipeg, Manitoba. Mr. Gillis, who is recently from Minneapolis, is making no changes in the management of various Winnipeg houses so that Walter Fogg continues at the Capitol, Miller Stewart at the Metropolitan and Clarence Tremblay at the Province. Mr. Gillis lived for a number of years at Vancouver before going to Minneapolis. Famous Players will erect a large new theatre at Saskatoon, Sask., it is announced, for both pictures and vaudeville.

K. Kelty, formerly manager of the Strand theatre, Yarmouth, N. S., has been appointed manager of the Capitol theatre, a new theatre at Kentville, N. S., owned by F. G. Spencer.

The Garrick theatre, Winnipeg, Manitoba, one of the new medium-sized houses of the

Manitoba Capital, is now under the management of D. E. L. Fisher, one of the largest stockholders of the Garrick company.

Mrs. Wallace Reid is including Toronto, Montreal, and Ottawa in her lecture tour with the picture "Human Wreckage." She is appearing at the Palace theatre, Montreal, the Loew theatre in Ottawa and the Loew house, Toronto.

L. Arsin has organized the Animated Screen Advertising Company at Montreal for the purpose of producing industrial cartoon subjects.

E. D. Southgate, formerly of Canadian Releasing Corporation and other exchanges, has been handling the Leonard-Tendler fight picture in the Province of Quebec for Harry A. Kaufman, Toronto.

The parents of Leonard Bishop, manager of the Orpheum and Royal theatres, Fort William, Ontario, and of Harold Bishop, assistant to John Hazza, Calgary, district manager of Famous Players Canadian Corporation, have gone to Los Angeles, Cal., to reside permanently.

The Newmarket theatre, Newmarket, Ontario, was slightly damaged by fire which broke out in the basement of the theatre during a performance on Friday evening, October 26, an overheated furnace being the cause. The audience left the theatre in good order.

A new moving picture theatre has been started in the St. Vital section of Winnipeg, Manitoba.

The reopening of the Strand theatre, Winnipeg, Manitoba, as a combination house, has been delayed because of the new demands made by musicians and stage employees as to the hours of employment and the number of men to be employed. Ed. Seamons is the manager of the Strand.

The Broadview theatre, 348 Broadview avenue, Toronto, a popular community theatre for years, was the scene of a fire on October 23, when a film ignited. The operator, Herbert Hill, 69 Cannon avenue, displayed fine bravery when he stuck to his post, using extinguishers which kept the blaze confined to the projection room until the arrival of firemen. There were 500 people in the house at the time, but they walked orderly to the street. The damage was placed at \$700.



Washington



CHARLES LINKINS, operating the Strand theatre and other properties, in addition to his legal interests, was the guest of honor, at luncheon, Tuesday last, in the Willard hotel, of the combined D. C. Motion Picture theatre owners and managers and Washington Theatrical Managers' associations of the city of Washington. After the local managers, including Harry Crandall, Roland Robbins, Lawrence Beattus, Tom Moore, Mark Gates, Louis Fosse, W. H. Rapley, J. Brylawski, Leo Leavitt, L. Stoddard Taylor, Harry Jarboe and others making a party of twenty, including friends and associates, were fully enjoying the repast, a presentation speech was made and the counsel, Mr. Linkins, who has served as chairman of the executive committee, and other standing and temporary committees was handed a beautiful gold watch, suitably engraved with the appreciation of his fellow managers. His most recent achievement was the settling of the musicians', operators' and stage hands' wage and time agreements, to the full satisfaction of all concerned. As a result the local No. 161 of the Musicians and Local 224 of the I. A. T. S. E. stage hands and projectionists received special

thanks in the program souvenir of the Actors' Benefit last Friday.

Norfolk, Va., advises indicate that the proposed new City Building code, revised, being prepared by J. Thompson Neely, city of Norfolk structural engineer, and other technical officers of the city administration is practically in form to be submitted to city council of Norfolk, for adoption in the near future.

The Tivoli theatre at Portsmouth gave its patrons a special treat last Wednesday when the film director, Selwyn, and his star, Miss M. Bernard, gave screen tests at the 3:30 and 9 o'clock performances. Local folk were given "tests."

Under the auspices of the commercial bodies and motor organizations of Western Maryland, the Empire theatre, at Frederick, last week showed the premiere preview of "Motoring Through Western Maryland." The film was prepared at the request of and with the co-operation of Chambers of Commerce, etc., in Oakland, Frostburgh, Hagerstown, Cumberland and Frederick, and is to be used in the national campaign to change the route of the Susquehanna Trail from Washington to Buffalo, the idea being to re-route the short way through Western Maryland. After this local showing in Western Maryland the propaganda film will

be taken south, the national release to be at New Orleans in the near future.

The Baltimore News and the Century theatre roof, of the Whitehurst circuit in Baltimore are tying-up on the unique "Snuggle Pup" Revue idea. Snuggle pups are the new cartoon novelty running in the News. This Baltimore Hearst paper is sending to the Coast and bringing Miss Rosemary Phaff here as the star of the opening night of the "Snuggle Pup" Revue, five hundred passes being distributed at the Hearst Building in Baltimore. The young screen star and operatic artist will sing the "Snuggle—Song."

The Baltimore News lists Bernard Depkin, Jr., as theatre manager number 8, in their series of Baltimore impresarios. Further they say, below the etching, "B. Depkin, Jr., pioneer motion-picture manager, who was in charge of the Parkway theatre when it first opened. Later had charge of the Wizard, and then the Boulevard, and is now looking after the excellent programs which the Metropolitan theatre (Baltimore) is providing."

When in town recently, Carl Laemmle arranged with Tom Moore to premiere the new Universal costume picture, "A Lady of Quality," the world premiere taking place all this week.



Cleveland



MAX FEDERER runs the Regent theatre in Akron. That is, when he's in Akron. Last week he deserted his post and paid his Cleveland Film exchange friends a personal visit.

R. R. Stratton owns and operates the two leading theatres in the metropolis of Hillsboro, Ohio. Hillsboro claims a population of 4,000 souls. The combined seating capacity of Stratton's two houses, the Forum and the Palace, is almost 500. Stratton has made his houses the centre of amusement. He does it by advertising. Whenever possible, he dolls up the lobby of his houses. He attracts the passers-by. And also, whenever possible, he has significant trifles that he gives away to the kiddies. Stratton believes that the kiddies are big boosters for his houses. He employs big town methods on a smaller scale, and he's getting the business.

Bert Botzum, of the Orpheum theatre, Akron, says that the picture business in Akron is "off." In Akron, it's the rubber industry, you know. When they lay off men in the rubber factories, then all the merchants howl. That's what's the trouble to-day in Akron. Being a one-industry town, and the rubber business being "low" right now, the pictures are the first to feel a tightening of the purse strings.

Ed Bokius, who owns and operates the Valentine theatre, Canton, is having a hard time recuperating from a summer spent at Cape May. Bokius just got back to Canton from the sea shore, in time to meet up with a fine attack of the grippe. And he's having a hard time to get rid of it.

Word has been passed that Charlie Brill, of Akron, has taken the lease on the Grand Opera House. And rumor has it that Brill is going to put burlesque into the Grand Opera House. This used to be a Feiber-Shea house. Brill's film interests in Akron include the Rialto, Norka, and Empress.

T. Fortune has taken over the Dreamland theatre at Cardington, O., formerly operated by E. C. Carter. Fortune used to operate a picture house in Warren. He was out of the business for a time, but could no longer resist the urge. He was in Cleveland last week booking pictures for the newly acquired Dreamland.

B. A. Rafal, manager of the Rialto theatre, Kenmore, made the rounds of the local film exchanges during his recent visit here.

George Manos, who owns the Rex theatre in Toronto, and likes it, was in Cleveland for a few days last week.

Nat Charnas says business in Toledo, where he manages the Strand, is good, and getting better every day. People are optimistic about business, Charnas says. And in that state of mind, they feel like going to the shows. Sounds like good logic.

Lemotto Smith, of Alliance, Ohio, spends all of his spare time managing the Columbia theatre. Right now he has some spare time. He just returned from an extended motor trip through the Berkshires. Having attended to that, he paid the Cleveland film exchanges a hurried visit and booked enough pictures to take care of his patrons for another few weeks, while he tunes up the motor once more.

Bill Onie has sold the Victory Strand theatre, Superior Avenue, Cleveland, to John Avery. Ray Gould, who manages the Temple theatre, Lorain, was in Cleveland last Thursday.

The resignation of Robert Cotton as manager of the local Fox film exchange last week, was received with sincere regret by his many friends. Beside steering the Fox exchange, Cotton was also president of the Film Board of Trade of Cleveland, and is, in a large measure, responsible for the success of that organization. He has also tendered his resignation as president of the Film Board of Trade. Nat Barach, local Goldwyn exchange manager, and vice-president of the Film Board of Trade, will succeed Cotton as president until the next election of officers. Cotton has not announced his future plans.

Frank Drew is the new manager of the Fox exchange. Drew has been with the Fox organization for some time as manager of the Pittsburgh and Detroit offices and as special representative. He has many friends in the territory.

H. M. Herbel, eastern division manager for Universal, and Mrs. Herbel (formerly Gladys Walton) are very busy these days. Their chief occupation is to assign a regular duty to each of the 159 pieces of flat silver which was a wedding present to them from all of the exchange managers and film salesmen of the eastern division.

Morris Joseph, manager of the local Universal exchange, has been transferred to an eastern office, and Harry S. Brown has been appointed to succeed him in Cleveland. Brown used to be connected with the Cleveland Universal exchange as salesman. Several years ago he was made manager of the Cincinnati office. His next move was to Washington, where he has been manager for a year and

a half. The cycle has been completed and now he's back again in Cleveland.

Jack Osserman, also an old-time Cleveland film man, succeeds Harry Brown as manager of the Washington, D. C., Universal exchange. Osserman was a member of the Cleveland Universal sales force at the same time as Harry Brown. Then he took a flier in the exhibiting field managing the Duchess theatre in Warren. About a year ago he returned to the distribution end, joining Brown's organization in Washington. He assumed management of the office last Monday.

Progress Picture Company is celebrating its first birthday. It will celebrate continuously from November 18 to December 21st with a sales drive which will be brought to a close with the distribution of a substantial money prize, put up by J. S. Jossey, president of the organization, to the office reaching or passing its assigned quota of dates. Richard Weil, in charge of Progress publicity, has already laid the foundation for the campaign.

Everybody in the local Pathe exchange has moved up a notch along with Oscar J. Ruby who was recently appointed manager of the exchange, after reserving a seven-year apprenticeship. Henry Laws has been boosted from booker to city salesman. Douglas Pratt, cashier, now covers the Youngstown territory in a sales capacity. And Gertrude Willard, who has been connected with the Cleveland Pathe office continuously for eight years, has been appointed cashier.

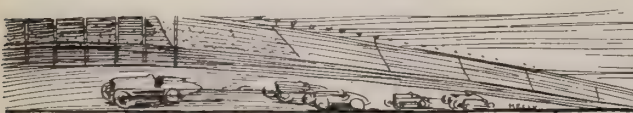
Herbert Ochs has resigned as manager of the Cleveland office of Associated Exhibitors, and is now associated with the local First National exchange. J. J. Millstein, formerly with the Goldwyn exchange in Cincinnati, has been appointed his successor.

Floyd Lewis, special representative for Associated Exhibitors, is spending a week or two in the Cleveland territory.


L. B. Solether is now associated with the Cleveland First National exchange covering the Toledo territory. Solether has been exhibitor and distributor alternately for several years.

Herman Mandelbaum, who formerly covered the Toledo territory for First National, has altogether left the film industry. He has gone into the manufacturing of auto accessories.

Sam Gorrell, of Progress Pictures, signed up Charles Brill of the Empress, Norka, and Rialto theatres, Akron, for two solid weeks, of Progress pictures to play at the Rialto, from Nov. 14 to Dec. 3.



Indianapolis



FOR the first time in this section an amateur organization has made a movie. The Little Theatre Society of Indiana has completed a two-act rural comedy, filmed by Rhodes and Chouinard of this city, acted and directed by members of the society. Profits on the film go toward the society's theatre building fund.

Martin Hugg, Indianapolis attorney, well known to theatrical people through his representation of local theatrical interests, was married last week to Miss Nancy Duke, former Ft. Wayne, Ind., newspaper woman.

The Consolidated Realty Theatres Corporation has bought the Pantheon, principal theatre in Vincennes, Ind., for approximately \$200,000.

Manager Herb Jennings of the Palace obtained the Pathe Jap earthquake pictures for showing here the day after they arrived in Chi-

cago by airplane by sending Roland Duvall of his staff to the Windy City to rush them here by train. Jennings thus "scooped" Indiana.

The Exhibitors Supply Company of Indiana, headquarters here, has been incorporated with \$25,000 capital, with R. E. Gumm, H. S. McLeod, W. P. Chapin, W. R. Shiel and J. E. Rocab as directors.

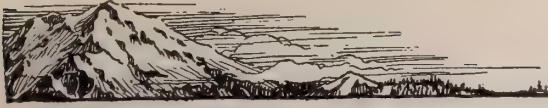
Mrs. Henry Herbel, who is Gladys Walton in the movies, and Mr. Herbel, who formerly was a Pathe film salesman travelling out of Indianapolis, visited Mr. Herbel's parents in Marion last week.

A half interest in the Capitol Amusement Company, which operates the Rialto theatre here, has been purchased by Frank Rembusch, who owns twenty-one theatres in Indiana.

Rembusch bought the interest from interests in the Fletcher American National Bank, which bought the theatre in receiver's sale a year ago. Consideration was not made public. The Rialto, which has been a popular vaudeville house for years, is on a picture policy with Arthur Blacker as manager. Blacker has been in the Rembusch organization as manager of various houses for several years. H. H. Woodsmall is secretary-treasurer of the Capitol Amusement Company.

Rembusch has spent approximately \$20,000 on interior remodeling of the Rialto and is offering \$100 in prizes to patrons in a contest for renaming of the theatre.

Plans for increasing seating capacity from 1,000 to 3,000 are under consideration.



Seattle



OSBORN PUTNAM STEARNS, musician of nation-wide reputation, was scheduled to become director of Manager Frank Steffy's thirty-piece Coliseum theatre concert orchestra the end of October, succeeding Jacques Beauchaire, who has conducted at the theatre for the last several seasons. Mr. Stearns was formerly head of the seventy-five piece orchestra at the New York Academy of Music and also was general director of music for the Olympic Theatre Company, owning a string of houses along the Atlantic Coast. For some time he lead "La Bande Nacional," the musical organization directly attached to the dictator of Guatemala.

Leroy V. Johnson, manager of the Liberty theatre, announced plans for a big midnight Hi Jinx for his house on Hallowe'en eve. Special film and stage entertainment was being lined up by Mr. Johnson, and it was expected that the even would draw capacity houses. The entertainment was to be along the lines of the New Year's eve Hi Jinx, which are held annually at the Liberty.

Summer matinee prices at the Blue Mouse theatre were discontinued last week by Manager John Hamrick, and an additional ten cents was added on to the former twenty-five-cent admission rate. Admission prices at five of the city's first run houses are now thirty-five cents in the afternoons and fifty cents at night. Prices for the engagement of "The Green Goddess" at the Blue Mouse were fifty cents at all times.

Opening and closing hours at the Colonial theatre, Seattle's largest downtown second-run house, were changed recently by Manager John Danz. The house now opens at nine o'clock in the morning and closes at midnight. During the summer, the theatre opened at eleven each morning and ran until two o'clock the following morning.

Allie Calder, cashier of the Columbia theatre, is one of the leading contestants in the Lady Bountiful contest being held in conjunction with the ten days' Elks Carnival in this city. As the unofficial representative of the motion picture houses of the city, she is gaining the ten-cent votes of most of the theatre employees and their friends.

Frank Leon, an organist well known in this territory, has joined the musical staff at the

Liberty theatre, and now replaces Ernest Russell as alternate with Oliver G. Wallace at the console of the Wurlitzer in that house. Mr. Russell has gone to fill the position of organist at the Rialto theatre in Tacoma, which Mr. Leon just vacated. At one time Mr. Leon was organist at the Coliseum theatre, and from there went to the Blue Mouse. From the Blue Mouse he went East for a season, and then returned to the former post in Tacoma.

Frank Graham, owner and manager of the Grand theatre in Centralia, was a visitor in town.

P. W. Sandell, owner of the Pictureland theatre at North Bend, Sunset theatre at Snoqualmie and Sandell theatre at Issaquah, has just sold out to W. A. Cochran of the Brook theatre, at Snoqualmie, who will close the Issaquah house and will continue to operate the other two.

Guy F. Navarre, manager of the Fox Film exchange and J. A. Gage, head of the Educational branch, represented this city recently at the joint meeting of the Seattle and Portland Film Boards of Trade held in the latter city. Mr. Navarre is president of the local group, and Mr. Gage is chairman of the grievance committee. Matters in common to both bodies were to be discussed at the meeting on Saturday afternoon, and a dinner and evening entertainment were scheduled to round out the gathering.

The Hodgkinson exchange in Spokane was discontinued the latter part of October, according to an announcement made by R. C. Hill, head of the local branch office, upon his recent return from that city. Half of the territory formerly covered from Spokane will now be handled by the Seattle office, and the other half will fall under the jurisdiction of the Butte exchange. H. L. Burnham, formerly manager of Hodgkinson's Spokane office will in all probability take over the control of the Butte branch, it was said.

George P. Endert, manager of the Famous Players exchange, returned recently after a trip of several weeks in California. During his stay there, Mr. Endert attended a special meeting of all Pacific Coast exchange managers called by S. R. Kent. The gathering was held in Los

Angeles. Mr. Endert also spent a few days in San Francisco on his way home.

Carl Stearn, manager of the Metro office, has been out of the city for about ten days recently on an extended sales trip into Oregon. During his tour, he has covered the state from Tillamook to Ashland, practically the farthestmost points in the territory.

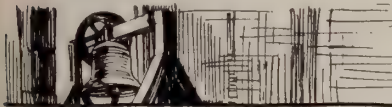
H. A. Black, head of the Vitaphone offices, has returned to his exchange here after a road tour around this state, including important stopovers at Spokane, Olympia, and Yakima. He will remain in the city for some time now, working with H. Bradley Fish, district manager, on plans for the coming months.

Vic Gauntlett, special representative of the Film Booking Offices for "Human Wreckage" in this territory, returned to the exchange last week after a trip to several of the larger cities in Washington and Idaho. After spending a few days here, he left again for Bellingham, where he was instituting a big publicity and exploitation campaign for the picture before it opened its engagement at Fred Walton's American theatre there. A. H. Huot, manager of the F. B. O. exchange, spent a few days in Olympia recently, but is now located in his office here once more.

L. J. Schlaifer, who controls the workings of the Universal Film office, has spent several days on the road recently, including Tacoma, Olympia and other nearby towns in his itinerary. No announcement in regard to the filling of the position of publicity and exploitation manager at the exchange has been made yet. This position was left vacant recently when Robert Bender was made manager of the Columbia theatre, a part of the Universal circuit.

Charles E. Feldman, manager of the First National office, has just returned from a trip to Spokane, where he closed with Ray Grombacher of the Liberty theatre for the showing of the entire First National product for the next season.

Paul R. Aust, Selznick exchange manager, was scheduled to leave this city the latter part of October for a clean-up sales drive into Oregon. E. A. Lamb, Selznick salesman, has just returned from a trip into that territory with his brother, Loyal Lamb.



Philadelphia



PLANS are now being made by the Philadelphia Film Board of Trade to secure permanent office quarters. C. D. Willis, secretary, will be in charge of headquarters with a small staff of assistants to take care of all the work of the board which has increased greatly during the past year. A. R. Forscher, who was formerly with the Philadelphia office of Hodgkinson has been appointed a special field representative and is visiting exhibitors in various parts of the territory giving instructions and advice on how to avoid possible litigation with exchanges. Oscar Neufeld, the re-elected president, will be given a dinner by his fellow members of the board at the Beaux Arts Cafe, Nov. 5th.

George Bennetheum, of the Kline Poster Company, has secured a two years' lease on the Broad theatre, Soudertown, from the Broad Amusement Company, and will change the policy of the house to pictures on Monday, Tuesday and Friday, and vaudeville on Wednesday and Saturday. Clyde Henderson, who was formerly manager of the Hippodrome, York, has been installed as manager of the Broad.

Members of the Philadelphia office of Pathe

tendered a luncheon to Chas. Henschel, district manager, who was elevated a short time ago from the position of branch manager of the Philadelphia exchange. W. A. V. Mack, who succeeded Mr. Henschel, acted as toastmaster. Mr. Henschel, though in charge of the New York and New England exchanges, will continue to make his headquarters in Philadelphia.

Alterations and improvements costing more than \$6,000 have just been completed on the DeLuxe Film Exchange. The entire first floor has been converted into a suite of connecting executive offices; the second floor is devoted to the projection and shipping rooms, the latter containing two new fireproof vaults houses the accessory and publicity departments. The exchange has been in existence just ten years and his increased is personnel from 4 to 21 employees.

Ely Epstein, who was appointed assistant to E. J. Smith, general sales manager for Universal in New York, has returned to the Philadelphia office and resumed his position of assistant branch manager. Gilbert Fleisher, who was assistant during his absence, is again with the selling forces. Fred Davies, formerly with

the Philadelphia office of Universal, and for the past two years branch manager at Des Moines, Iowa, has returned to the Quaker City, and will have charge of the short subject department.

The M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware will give its annual fall frolic and entertainment on Sunday evening, Nov. 10th, at Fay's theatre. The affair last year was such a huge success that it has a reputation to maintain. Feature pictures, a long array of vaudeville acts and musical numbers have already been secured for the occasion.

Hunt's theatre, Wilmington, Del., one of the chain of Hunt's theatres, Inc., Philadelphia, has been closed, and the lease surrendered. Every form of entertainment has been tried in the house without success, and it is expected it will remain closed permanently.

According to present plans the new Fox theatre at 16th and Market streets will be opened either the first or second week in November. While no policy for the house has yet been announced it is understood that "If Winter Comes" will be the first attraction, as all the Fox specials will go into the house for the first runs in this territory.



Kansas City



THE Star theatre, Sarcoxie, Mo., has been purchased by Jack Hoshau from James L. Newman.

Another one for the joke book: L. W. Alexander, of the Universal Kansas City office, and W. Costa, of the Benaventure theatre, were discussing the weather on a corner in Kansas City's film colony last week when up walks W. P. Bernfield, a fellow exhibitor, and strode right into the conversation.

"Put on 'Sixty-Fifty,'" said Mr. Alexander casually to Mr. Bernfield.

"I won't pay it," exploded Bernfield. Then it was explained to "Bernie" that "Sixty-Fifty" is a Universal feature release, not a price. Whereupon he bought the cigars. Roy Crawford, vice-president and treasurer of Associated Exhibitors, was visitor in Kansas City last week.

Speaking of outside competition, what of the plight of Joplin theatres of late? First came an Elks' carnival, then a faith healer "did his stuff" for eleven weeks, only to be followed by a wild west show. But Joplin exhibitors still are about as active in booking pictures around the Kansas City exchanges as exhibitors from other parts of the territory.

Kansas City quarters for Reinke and Hostettler, who operate a chain of theatres, have been opened in room 3, Main Street Bank building, 1822 Main street.

Not one whit did the high altitude of Pike's Peak change Russel Borg, assistant manager of the Midwest Educational Kansas City office, who returned last week from his vacation.

Cash prizes as awards in the summer sales contest have been received by H. E. Corbin and L. J. McCarthy of First National. Mr. McCarthy now is manager of First National's Omaha branch.

After returning from a visit to the key towns of Kansas last week Roy E. Churchill, Kansas City branch manager of F. B. O., would talk of nothing but "Better business."

Joe Giday, former head of the Paramount poster and accessories department in Kansas City, has joined the Metro sales force. He has

been succeeded at Paramount by W. W. Caldwell, who has been in charge of the Oklahoma City Paramount branch of posters and accessories.

H. Rathner, special representative for Sol Lesser and Principal Pictures Corporation, was in Kansas City last week visiting distributors of their product and appeared greatly pleased with the business outlook for the winter.

W. D. Fite, veteran exhibitor of Wichita, Kas., and El Dorado, Kas., who recently became a benedict, has made his home in Kansas City and is "taking life easy."

The two-story Famous Players-Lasky exchange building, 110-112 West Eighteenth street, Kansas City, was purchased this week by Henry J. Gabel from W. M. Henson for \$55,000. The building, erected to meet the needs of the film branch, has been copied in many cities.

The United States Army Motion Picture Service leased quarters in the Banner building, Kansas City, this week for three years. The organization is the booking agency for theatres in army posts, twenty-five of which will be supplied from the Kansas City office. The territory to be served from Kansas City extends from the Canadian border south to about the north boundary of Arkansas. It is bounded by Wyoming and Nevada on the West and West Virginia and Ohio on the east.

A questionable situation prevails in Kansas City, pertaining to the outlook of the season for down town theatres. Three houses, the Garden, Grand and Empress, re-opened last week, after having been dark for some time, the latter showing pictures and musical comedy at 10, 20 and 30 cents, while the Garden is housing a comic opera stock company and the Grand is showing road shows. Always has there been a keen competition between the large first run down town motion picture houses and the combination theatres, and the result of the present addition to the theatre district is being watched by exhibitors. The one relief to it all is that all the houses are playing to packed houses, but vet-

eran exhibitors fear this will not prevail all season.

Located in Educational's new building, "Hollywood Gardens" is the latest addition to Kansas City's film colony. The new business venture was taken by Johnny Flynn, who several years ago cast his lot with exhibitors and exchange men in the old film building. "Hollywood Gardens" will compare favorably with any of the smaller cafes in Kansas City and is a daily mecca for film folk.

It was a flying visit that Al Kahn, distributor of Warner products in Kansas City and Omaha, and G. H. Drummond, special representative of Warner Bros., had with Sam Morris, general manager of Warner Bros., last week. Having many important matters to discuss with Mr. Kahn, Mr. Morris telegraphed the former to board his train and ride as far as Topeka, Kas. And Mr. Kahn returned to Kansas City asserting it was a "fruitful visit."

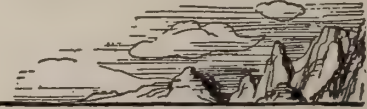
Al Kahn of Film Classics, Inc., Kansas City, is perhaps the busiest manager in the Kansas City territory just now. Mr. Kahn for the last month has been able to be home about one day of each week, the remainder of the time having been spent in the Nebraska and Iowa territory.

Frank L. Newman of the Newman theatre, Kansas City, this week announced a free morning performance for children when Borrah Minevitch, harmonica virtuoso of New York, illustrated the possibilities of the harmonica. Mr. Minevitch, who will be at the Newman all next week, was given liberal press notice in conjunction with the free performance.

Business conditions in the Omaha territory were praised by G. H. Dumond, Warner Brothers' representative, who returned to Kansas City from Omaha last week, having been looking after the Warner interests in the Nebraska metropolis.



Salt Lake City



ON November tenth, in the banquet room of the Salt Lake City Chamber of Commerce building, will be held the first meeting of the local exchange managers, salesmen and bookers of the twelve exchanges in the city which are affiliated with the Film Board of Trade, the gathering being conducted under the auspices of the latter body. The purpose of the meeting is to get these men together for a better understanding of the work each has to accomplish both individually and in co-operation with W. C. Gehring, manager of the Fox exchange and chairman of the committee. Mr. Gehring has appointed as speakers men from the trade in the city especially adapted to presenting some particular subject. The addresses and the men to present them have been arranged as follows: "The Film Board of Trade," by W. F. Adamson, president of the Intermountain Film Board of Trade, and manager of the local Hodkinson exchange; "National Affiliation with the Film Board of Trade," Judge Frederick C. Loofborough, local consul for the Hayes organization; "Ethics of Salesmanship," H. W. Braly, manager of the Famous Players-Lasky exchange; "Contracts, the Technicalities of," G. L. Cloward, Metro manager; "Dates," F. J. Murphy, booker for the Famous Players-Lasky

exchange, and Bog Epperson, booker for Pathe; and "Branch Managership," E. C. Mix, resident Select Picture manager.

Following these talks there will be held an open forum, with open discussion from the floor of each and every subject. The final address will be delivered by Chairman W. C. Gehring, who will present a summary of the business gone over.

It is hoped the meeting will become a semi-annual affair.

The local exchanges are preparing for National Book Week which will be inaugurated November 11. During this time the theatres will show productions that have been adapted from books, offering subjects for children as well as the standard productions for others.

W. C. Gehring, manager of the local Fox exchange, received a wire from his mother, Mrs. W. C. Gehring of Buffalo, that she will arrive in Salt Lake City next Thursday for a visit.

A sales conference will be held at the Fox exchange offices next Saturday, when the salesmen, who have been called in from their territories will confer with Manager Gehring regarding sales promotion. Those who will attend the meeting besides Mr. Gehring are: G. L.

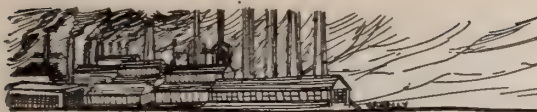
Walker, who covers the Salt Lake City and Ogden, Utah, territory; J. P. Shea, working Idaho, and J. L. Tidwell, from the Southern Utah and Nevada territory.

Edward Smith, formerly identified with the Salt Lake Theatre Supply Co., has severed connections with this concern and will open a similar business of his own, under the name of Utah Theatre Supply Co. He will have the agency for the Powers machines.

George Mayne, a veteran motion picture man in this city, has returned from New York City. He announced that he has arranged with H. T. Nolan, original franchise holder with Associated First National, in Denver, to handle the Al Lichtman Preferred Pictures productions in this territory. Mr. Mayne will open exchange offices in Exchange Place in the location formerly occupied by the Arrow exchange.

C. H. Messenzer, Educational exchange manager, is anxiously awaiting the first print of the new Educational comedy "Yes We Have No Bananas." Upon receipt of this two reel production he will leave immediately for Idaho.

H. W. Braly, Famous Players-Lasky manager and K. O. Renaud, exploitation man working out of the Salt Lake office, left last week for Montana on a business trip.



Central Penn.



PERHAPS no individual has done more to develop the motion picture theatre business in Lebanon, Pa., than Jere H. Greiner, president of the Penn-Steitz Amusement Company, which erected the new Colonial Theatre, at Ninth and Cumberland streets in that city, which was formally opened on October 1, by Carr & Schad, Inc., of Reading, who obtained a lease of the property from the Penn-Steitz concern.

Mr. Greiner is head of J. H. Greiner & Co., of Lebanon, the firm of contracting builders that had charge of the construction of this modern motion picture house, and he took a conspicuous part in the celebration when the theatre was thrown open to the public. The New Colonial is one of two theatres now controlled in Lebanon by Carr & Schad, Inc., which hitherto has confined its operations to the city of Reading, where it has control of a big string of picture houses. Its other Lebanon theatre is the Capital.

The Victoria Realty Company, of Harrisburg, controlled by the Wilmer & Vincent theatrical interests, has just acquired title from the Pany Real Estate Company, of New York City, to the property at 219 Market street, Harrisburg, which occupies half of the site of the Victoria theatre, operated by Wilmer & Vincent. The theatre is built on the plots at 219 and 221 Market street, and as the latter property already had been owned by the Victoria Realty Company, the Wilmer & Vincent people, who operate about two score motion picture theatres in Pennsylvania and other states, now have complete possession of the entire property occupied by the Victoria Theatre.

C. Floyd Hopkins, Harrisburg representative of the Wilmer & Vincent theatrical interests, by virtue of his recent election as president of the Harrisburg Chamber of Commerce, represented that organization, in company with Mayor George A. Hoverter and representatives of various other business, civic and religious organizations, at the exercises on October 25 which marked the laying of the cornerstone of the new building of the Polyclinic Hospital at Third street and Reel's lane, Harrisburg. Mr. Hopkins made a brief address at the exercises.

On the occasion of the third anniversary of the Colonial Theatre, Allentown, on October 8, Manager Johnny Newkirk extended to children the opportunity to participate in the celebration by giving them a free view of the "Jackie" Coogan film play, "Daddy." Special coupons admitted two children for the price of one, and the stunt went over big.

A gang of rowdies attacked Robert Black, special policeman employed at the Berwick

theatre, Easton, when he ordered them away from the front of the house where they were behaving in a disorderly way. Black was struck a severe blow and barely escaped falling into a deep areaway. The Easton police were notified and started an investigation.

Dr. Benjamin M. Stuckert and Oliver E. Gernert, who control the Strand Theatre, Allentown, received congratulations on October 8, on the occasion of the theatre's sixth anniversary of successful operation. The Strand has the same corps of employees it had when it started its career in 1915, except the organist and pianist. It was the first Allentown picture house to install a pipe organ.

From present indications it is likely that the new picture theatre being constructed by the Panther Creek Galley Amusement Company, at Lansford, will be completed and ready for formal opening about Thanksgiving Day.

A new electric sign, containing 3,000 bulbs, has been erected on the front of the Victoria Theatre, Shamokin, by the Chamberlain Amusement Company.

George W. Bennethum and Charles Snyder, theatrical promoters of Philadelphia, who have owned the Grand Opera House in Cambridge, Md., have just completed negotiations to effect the merger of that picture house with the Arcadia theatre. They will be operated hereafter by the Cambridge Amusement Company, of which Snyder and Bennethum are the financial backers. The deal was effected through the assistance of J. Luke Gring, manager of the Hippodrome, of Pottstown.

After having been closed for the summer, the Grand Opera House, Bethlehem, has reopened for the fall and winter seasons. B. A. Levine continues as manager and Edward Greenburg as assistant.

The American theatre in Pottsville, which the Shugars interests have leased from John and Lewis Brenneman, is to be remodeled at an outlay of \$80,000. The improvement will include the installation of a \$25,000 pipe organ and the placing of a dance hall in the second floor.

The Park theatre in Miami, Florida, has been purchased by Clayton Busse, proprietor of the Strand in Easton, Pa. It will be opened under the new management about December 1.

Plans of the Chamberlain Amusement Company for the \$300,000 theatre it proposes to build in Mahanoy City, have been submitted to the Mahanoy City Civic Association and

have met the unqualified approval of that organization.

Accompanying the annual Good Fellowship tour of the Harrisburg Chamber of Commerce, October 9, 10 and 11, when this business men's organization visited York, Baltimore, Norfolk, Newport News and Washington, was a motion picture camera man of the Wilmer & Vincent Theatrical Company. News films that he took will be displayed in Harrisburg theatres in the near future.

A periodical publication, known as "Hip News," is being issued by Manager Edward R. Moore, in the interests of the Hippodrome theatre, York. The Hippodrome is one of the Appell chain of picture houses in York and the publication contains news of present and future attractions at the "Hip," as well as cards of the other Appell theatre in that city.

On certain days the management of the Opera House, Mauch Chunk, admits every tenth child to the theatre free. The stunt has been so popular with the kiddies that there has been standing room only at one of the matinee performances.

New carpets are being laid in the Feeley theatre, Hazleton.

As a means of advertising the film plays appearing in the Family theatre, Mahanoy City, Oscar Althoff, manager, has erected a number of bill boards in conspicuous sections of the town.

Interests headed by George Higgins announce that excavations will be begun at once for the erection of the proposed Higgins theatre-hotel in Tamaqua. William Lee, of Philadelphia, is the architect.

After having undergone repairs to the organ, the Arcade theatre, Shenandoah, has been reopened by Porter Serwell, manager.

With special ceremonies the new Colonial theatre, in Lebanon, controlled by Carr & Schad, Inc., of Reading, was formally opened on September 20. The house manager is James P. Clay, previously manager of the Strand, one of the Carr & Schad theatres in Reading. He has had much experience, having for ten years been a stage manager for Henry W. Savage.

Special exercises were held in the Columbia Opera House, Columbia, Lancaster County, on Labor Day, with the installation there of the Wurlitzer Hope Jones Unit Orchestra. Johnson Krodle, organist for the house, played on the new Wurlitzer, and Paul C. Bailey was present as representative of the Wurlitzer Company.

Manager Barry, of the Jackson theatre, York, has announced the appointment of E. Leon Yackley, of Delphos, Ohio, as organist for the house, succeeding Herbert Glatfelter, resigned.



Des Moines



R. C. SEERY, district manager for First National, is in Des Moines for two weeks. We don't know how good his game of golf is but it ought to be pretty good—he practices a lot.

The theatre at Eldora has changed hands. W. W. Moir of Eldora sold the theatre, the Grand, to Walcott, who formerly operated the theatre at Indianola.

A. J. Dibold, of Cedar Rapids, Waterloo and Marion, visited the Des Moines exchanges last week. He scheduled "Ashes of Vengeance."

John Kennebeck, exploitation man for Paramount, has been busy. On "The Spanish Dancer," he has secured the distribution of 20,000 rotogravure sections through the Des

Moines Capital. A private showing of the picture was given at a formal party given by the Delta Gamma girls of Drake University—the first time that a hostess in Des Moines has surprised her friends with the showing of a picture in her home. The Cotillion ball room put on a Spanish dancing party at which prizes were given which were awarded by Pola Negri and Antonio Moreno. "The Spanish Dancer" is the first of the pictures to be shown in Des Moines under Paramount's new plan.

Ted Mendenhall of the Famous Players staff has returned, rejoicing, to the office after six weeks of illness.

Holmes of the Pastime theatre at Scranton visited the Des Moines exchanges this week.

Others who were in on business were J. M. Anderson of the Princess theatre who called at the Universal office on Friday and M. R. Blair of the Regent at Cedar Rapids. Hal Kelly of the New Mills theatre of Tama was also in.

Arthur Stoltz, booking manager for A. H. Blank Enterprises, was in Sioux City this week installing Homer Gill as the new manager of the Princess theatre there. Gill has been in the exploitation department for Goldwyn in Kansas City. J. P. Martin, formerly at the Strand, was transferred to Marshalltown where he will have charge of the Strand theatre.

A. H. Blank returned last week from a meeting of First National officials at West Baden.



Buffalo



THROUGH negotiations now being completed by W. H. Robson, owner of the Family theatre in East Bank street, and the Temple theatre in Main street, Albion, N. Y. is to have a new theatre building right in the business center of the city. Arrangements have been completed for the sale of the Sheret Post of the American Legion to Mr. Robson. The house now on the property adjoining the Odd Fellows' Temple on the north will be torn down and the new theatre building erected this fall and winter. The property has a frontage in Main street of 66 feet and a depth of 164 feet. Option has also been taken by Mr. Robson on the property adjoining the Odd Fellows' temple on the rear and extending back to Liberty street. It is planned to erect a two-story fireproof building on the Legion home site, the structure to be 54 feet wide on Main street. The house will have a seating capacity of 850. It is reported that Associated Theatres, Inc., of East Rochester, N. Y., may become interested with Mr. Robson in his new project.

Sidney C. Allen, owner of the Allen theatre in Medina, N. Y., has started work on a fine new picture theatre in his home town. Sid has purchased the Fuller block on Main street at a cost of \$30,000 and on the site will erect an \$80,000 picture house with a capacity on one floor and balcony of 1250. Mr. Allen also plans to include a dance hall, 70 by 120 feet in the building, as well as an up-to-date bowling alley. The Allen theatre will be used exclusively for road shows and rented, on open dates, as a community theatre.

Fire which started in the rear of the Park theatre, Tonawanda and Briggs streets, Buffalo, Thursday morning, October 25, did \$3,500 damage. The Park was being redecorated and paint and turpentine cans were standing around the stage. The damage, however, was confined to the rear end of the one story brick building. The cause of the blaze was not determined.

A short change artist paid his annual visit to Seneca Falls on the evening of October 25 and worked his game on Mrs. Henry E. Jenner, wife of the owner of the Fisher theatre in that town. Mrs. Jenner sells tickets. The man got away with a ten dollar bill through his lightning act.

Jack Stevens, who in the past has managed several theatres for the old General Theatres corporation and the Border Amusement company, is now taking a whirl at the exchange

end of the business and is in charge of the Short Subject department of the Bond Photoplay corporation.

Jim Cardina expects to open his new Varsity theatre on Bailey avenue, Buffalo about November 26 and has booked "Pioneer Trails," as the opening feature. Jim is also booking for the new Strand theatre on Clinton street which will open Monday evening, November 5, with the same Vitagraph feature.

W. J. Saunders, brother of E. M. Saunders, sales manager of Metro Pictures corporation, has arrived in Buffalo to succeed L. K. Mullen as booker at the local Metro office. Mr. Saunders has been with Goldwyn in Pittsburgh. Mr. Mullen has become associated with the Buffalo office of Renown Pictures corporation as booker and salesman.

When Paramount crossed off its exploitation department last week, one L. R. Royster, local publicist found himself "out." Mr. Royster, however, may be proud of his accomplishments while in office for in six weeks and in ten towns he has obtained 22,000 lines of free space through his Hollywood contest stunt. He has also put over no end of clever stunts in this neck of the timber.

Judge Hager has reserved decision in the suit brought by Metro Pictures corporation against the Plaza theatre company of Buffalo, for alleged breaking of a contract. The case came up last Monday and Tuesday.

The Zicofe corporation of Buffalo has taken over another house, the Legion theatre in Wayland, N. Y. The members of the corporation are Fred M. Zimmerman, Maurice Cohen and George Ferguson. They will begin operations in the southern tier town on November 12.

George Schaefer has resigned from the sales staff of Universal to join the Vitagraph forces. He will probably be assigned to the Southern Tier district.

Jake Seigel, formerly booker at the Merit exchange, has shifted his activities to the First Graphic offices where he is acting as booker and office manager.

Peter Dana, who for several months has been office manager at the Hodkinson exchange, is now "on the road."

Johnny Bykowski, booker at the Fox office, was married last week and the boys in the Fox office were all invited to the festivities. Congratulations, Johnny.

Jim Cardina, who is building a new theatre in Bailey avenue, will also book the new Strand theatre being erected in Clinton street. Jim's own house is proceeding rapidly and will open in about six weeks.

Judge John W. Schatt of the Gowanda Opera House was in town last week and looks younger than ever. The judge visited many of his friends along Film Row.

Clarence Synder, formerly booker at the Goldwyn office, has resigned from the Bond sales staff and is now seeking a new connection in town.

Frank J. McCarthy, for five years a member of the Paramount sales staff, has resigned. A. W. Friemel and L. O'Connor, both of Peorio, Ill., have come to Buffalo as Paramount salesmen. Earl Brink, former booker, is now covering the Rochester territory for Paramount succeeding Charles N. Johnston who has jumped to Dependable.

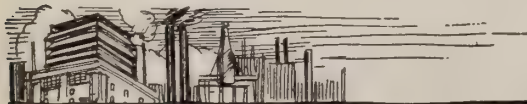
Eddie Hayes has enjoyed Bill Sterritt, formerly with F. B. O. as a salesman for the Dempsey-Firpo fight pictures.

Colonel Izzy Cobe, one of the pioneers of the film business in western New York, is now with Renown Pictures corporation. Bob Harris has resigned as a Renown salesman.

Thomas J. Connors, assistant general sales manager of the Metro company, held a divisional conference with Branch Manager Henry W. Kahn of the Buffalo office last week end which was attended by the entire sales and office force. Mr. Kahn and Mr. Connors gave sales talks. The salesman making the best showing between the beginning of the present season and Christmas will be the guest of the company for a week's trip to New York. A dinner was served after the conference in the Hotel Statler.

James Power, manager for a brief period of the Glove theatre, Gloversville, N. Y., has been promoted to manager of the Schine Theatres in Oswego. He has already assumed his new duties, which consist of taking complete charge of the Strand, Richardson, Capitol and Orpheum theatres in Oswego.

Mr. Power's successor is Leon Hoag who for some time has been attached to the Schine Theatrical Corporation. His connection now is made permanent and he has begun his duties as manager of the Glove theatre.



St. Louis



THE funeral of Eddie Dustin, veteran St. Louis film producer, actor, salesman, exchange manager and director, was held from the family residence, 2606 South Grand boulevard, October 27. Services were conducted at St. Margaret's Church, Thirty-ninth and Flad avenue, and burial was in Calvary Cemetery.

Dustin died Wednesday, October 24, after a lingering illness. He is survived by his wife, Mrs. Mamie Gunn Dustin, and three sons, Edward F., J. Joseph and R. Emmett Dustin. His mother, four sisters and one brother also survive.

The funeral was largely attended by the local film colony, members of the St. Louis Film Board of Trade and of the Salesmen's Club attending the church services in a body. Many film men and exhibitors also went to the cemetery.

Eddie's life was intimately connected with the film history of St. Louis. Associated with O. T. Crawford he was one of the first to act in and produce motion pictures in St. Louis and also was the first man in America to make a three reel picture. When he went to Oklahoma to produce "Sitting Bull" for Crawford, Dus-

tin set a precedent also, as it was the first time that a film company was taken on location.

Motion picture methods were used by burglars who broke into the Fox Film exchange, 3314 Olive street, during the past week. They climbed a ladder to the top of a two-story building, crossed the roofs to the exchange and entered the office through a skylight. The safe was then "jimmied," \$51.98 in cash and \$20 in postage stamps being taken.

C. W. Eckhardt, general assistant manager for Fox Films, spent last Tuesday and Wednesday in St. Louis as guest of manager McKean. He departed for New Orleans Wednesday evening.

Messrs. Leiber and Hirsch, owners of the Royal theatre, Pacific, Mo., were visitors of the week.

Charley Goodnight reports that conditions in De Soto, Mo., are improving.

Sam Hollowell of the Scenic, Assumption, Ill., was seen along Picture Row.

E. J. Phippenney will shortly open a new 350-seat theatre in Lebanon, Mo. He is now purchasing equipment and booking films for the house.

E. N. Curran has been added to the sales staff of Enterprise. He is a newcomer to movies, but has had considerable sales experience in other lines.

George Gambrell, exploiter for the local Paramount office, is back from a trip to Paducah and Cairo.

C. E. Brady of the Broadway, Cape Girardeau, Mo., was a visitor, as was Mrs. Paul, who conducts the Marvel theatre at Carlinville, Ill. Another caller was C. E. Barber of Tilden, Ill.

Walter Thimmig, former owner of the Fine Arts Picture Corporation, plans to open his new house in Duquoin, Ill., early in November.

Mr. and Mrs. Ben Mischke were in town during the week booking pictures for their new house in Jamestown, Ill. This theatre, known as the Lyric, with the adjoining soft drink parlor represents an investment of \$15,000. Jamestown is a new coal mining town between Cutler and Christopher, Ill.

The local F. B. O. boys were very happy on Saturday, October 27, as their bonus checks were received. All pulled down a very generous sum.



Cincinnati



THE unseasonable weather is showing its effects in Cincinnati theatres. While not materially hurting the better pictures, the ones of lesser significance are suffering. Which goes to prove that the movie patrons are shopping and will not go into a picture house unless the attraction is one of sufficient importance.

A theatre deal of rather large proportions is about to be consummated in Columbus, Ohio. It is rumored that the deal will compromise five theatres and when completed will change the theatre aspect of Columbus to a very large extent.

Jack Kendall, former District Manager for Vitagraph, has resigned his position with that company. His future plans are unknown at this time.

Jack Stewart, manager for the Goldwyn Office, just returned from an extensive trip through Eastern Ohio and W. Virginia. He also reports that while in Charleston, W. Va., he called on Gene Quigley, general manager for the Kierse interests of that City, and found that Gene has left the hospital and is improving rapidly.

Louis Marenblum, of the Hippodrome theatre, Corbin, Ky., paid his semiannual visit to Cincinnati last week. He reports that business is very good in his part of the blue grass state.

Dr. Secoy, manager of the Majestic theatre, Darbyville, Ohio, visited the local exchanges a few days ago, booking film for his winter showings.

W. Robertson, of the Belfry theatre, Belfry, Ky., was a visitor in the city last week.

The New theatre, of Stratesville, Ohio, will reopen its doors within the next few days. This is the announcement made by its owner Tom Lynch, who is in the city making preparations for its reopening. The New theatre has been closed for several months.

The Mystic theatre, Harrison, Ohio, is undergoing alterations. It is the intention of Mrs. Knoepfle, the owner of the house, to increase the seating capacity to 250 seats.

Slick Zwifel, owner of the Majestic theatre, Pomeroy, Ohio, was a visitor at the local exchanges the last few days.

A. Hermann of the Gaiety theatre, Erlanger, Ky., journeyed to Cincinnati last week and visited the exchanges.

Universal makes another change in its publicity department. Charles Lowenburg has been transferred to Detroit to assume charge of the publicity in that office. Joe Mayer, who was formerly connected with the publicity department of Universal in New York, and has served as salesman for the company out of several exchanges will assume the duties of exploiteer in the Cincinnati office, a position he held here many years ago.

Joseph Klein, manager of Metro, has just returned from a trip which took in most of the keytowns. He reports that business is above the average and that he has had no trouble in selling his product.

Albert Kaufman, publicity director for Metro has been in Columbus, Ohio, for the past week working on Buster Keaton in "Three Ages." From Columbus he will go to Detroit to put in some time for the Metro office in that city.

A dinner dance is to be given by the employees of the Cincinnati Paramount exchange on November 3 at the Hyde Park Country Club. The occasion is to celebrate the winning of the first prize of the recent Paramount Week contest.

W. H. Ross, district manager, and Geo. W. Weeks, division manager for Paramount, will attend the dinner-dance as guests of the local office. Morris Milligan, branch manager, is making extensive preparations for the event. Several stunts are being prepared by the different salesmen and members of the office force, some of which will be quite novel.

Frank Murphy, of the Murphy opera house Wilmington, Ohio, visited several exchanges and booked big pictures for his theatre.

J. F. Hatcher, who owns the Strand theatre, Mt. Vernon, Ohio, was in town last week buying pictures for his new Bell theatre, Hillsbor-

ough, Ohio, which he took over two weeks ago.

A new addition to the local Goldwyn office as salesman is M. H. Livingston, who will handle the Kentucky territory for the exchange. Livingston hails from Oklahoma City, Okla., where he was connected with First National.

The contest for the James Granger Week in the Goldwyn organization is being taken very seriously by the local office, and the salesmen are out in full force to win the coveted prize. In the recent contest held by the firm, Jack Stewart, the branch manager, won a \$750 prize, while Mark Lowe, who handles the Eastern Kentucky and West Virginia territory, annexed \$100 for his share. No wonder Mark is sporting some very new and nifty fall clothes.

E. C. Stewart has been promoted to city salesman and office manager of the Cincinnati Goldwyn exchange.

Hyman Banks of the Cinderella theatre, Williamstown, W. Va., visited Film Row.

Bill Fox of the Goldwyn sales force is back on the job again after a long absence, during which he underwent an operation.

Dr. C. M. Taylor of the Garden theatre, Columbus, Ohio, was a visitor last week at the local film exchanges.

Stephen Toth, manager of the Alhambra theatre, Columbus, Ohio, bought several large pictures for his theatre while here the other day.

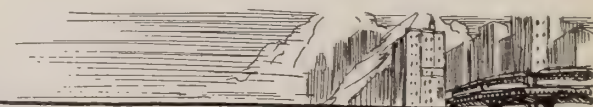
Dan Guitilla, theatre magnate of Bellefontaine, Ohio, dropped into the city last week to look over some pictures and incidentally the entries at Latonia also.

One of the visitors at the Film Building last week was Dallas Howland of the Exhibit and Temple theatres, Portsmouth, Ohio. According to Howland, business in his town is good and he is endeavoring to play only the best pictures at his houses.

A new public projection room has been opened at 210 Broadway, Film Building. This room will be rented to the different exchanges which have no projection room of their own and is equipped with all of the latest projection facilities.



Chicago



JACK SCHWARTZ is leading in First National's "new town business derby," which is the cause of keen rivalry between the salesmen of this exchange. Since October 8th, it is reported, that twenty new towns, which previously had not been showing First National pictures, have been signed up for this company's releases.

Mrs. Ella Morris has purchased the De Luxe theatre, at Forrest, Ill, from C. N. Jacobs, and will continue to operate the house as a high-class motion picture theatre.

J. B. Bryson, of Universal, has been in Chicago for the past week making arrangements for the opening of "The Hunchback of Notre Dame," at the Harris theatre on November 4th. Mr. Bryson states that the presentation will be identical with that in the Astor of New York, and that the large symphony orchestra will render the Reisenfelt musical setting for the picture. President Laemmle is expected to arrive in Chicago in time for the opening, and R. H. Cochrane will come on from New York for the event.

First National employees enjoyed a Halloween party, which was held at the exchange, which had been decorated for the occasion. An employees' jazz band was a feature, which was much enjoyed.

It is reported that Earl Johnson, owner of the Majestic theatre at Antioch, Illinois, will

build a handsome new picture house in the near future.

Plans for the Film Board of Trade dance, which will be held at the Hotel La Salle, on November 29th, are being completed, and it promises to be the most elaborate social event held by the Chicago motion picture interests for some time past. It is practically assured that either Will Hays or General Counsel Pettijohn, as well as several film stars, will be present. An elaborate vaudeville program will be in charge of I. Maynard Schwartz, and the orchestra and refreshments will be high class. "Chub" Florine, after being connected with other lines of business for the past year, is again seen on Film Row, having returned to the motion picture industry as a salesman for Selznick's Chicago exchange. G. G. Gregory is another recent addition to Manager Harry Willard's sales staff, and is covering Illinois territory. Mr. Gregory was formerly manager for Associated at Milwaukee, and is well known throughout the territory.

Eddie Trinz has completed the work of redecorating and refurbishing his Elite theatre at Waukegan, including the installation of a complete American Blower System of ventilation. He is operating as a first-run house, big pictures being shown at the same time as released in Chicago.

The Grand theatre, of Terra Haute, Indiana,

formerly the home of the speaking drama and musical shows, has been opened by George Jacobs as a high-class motion picture house.

Walter Nealand, former Goldwyn exploiteer, who is now manager of the Majestic theatre at Madison, Wisconsin, is putting the house over in good shape, according to word from the Wisconsin city.

Frisina's theatre at Carlinville, Illinois, has been taken over by Mrs. Frances Peart, owner of the Peart theatre at Gillespie, Illinois.

Another change in southern Illinois theatre ownership is that of the Lyric theatre at Mounds, Illinois, which has been purchased by S. R. Pirtle, of Jerseyville, from George Skouras and Jules Laurent.

George Gollos is a new member of Celebrated Players sales staff, and President Friedman has assigned him to the northside Chicago territory.

Director Spitalny's splendid McViker theatre symphony orchestra is now a feature of the Westinghouse radiostation KYW, the first program by this famous movie musical organizations having been broadcasted direct from the theatre on October 19th.

W. K. Hollander, of Balaban & Katz organization, is rapidly recovering, after ten days at the Michael Reese Hospital, where he was confined with a carbuncle on his neck.

Kane Announces Associated's Fall Line-Up

By Arthur S. Kane, President

WITH pride and gratification, Associated Exhibitors invites attention to its fall schedule, revealing what we consider one of the greatest lineups ever presented.

In two and one-half years' experience in marketing Harold Lloyds we have found that the big picture is "the thing." In keeping, we have been moved to get big pictures of the calibre of those named in our announcement. Harold Lloyd in "Why Worry?", Charles Ray in "The Courtship of Myles Standish," Douglas MacLean in "Going Up" and Mabel Normand in "The Extra Girl" are the kinds of attractions we are proud to sponsor.

When it started on its career as a purveyor of screen entertainment, the reorganized Associated Exhibitors declared its determination to obtain and serve the very cream of independent production. It pledged itself to study closely the wants of the public and to exert itself to the utmost to merit the public's approval.

We have kept the faith. The theatregoer has given his answer in a way that can be neither mistaken nor misconstrued.

We have grown consistently. Each succeeding season has seen a steady, logical advance in the quality of Associated Exhibitors' product, just as we promised it should. Our productions during the season of 1921-22 were good; those in 1922-23 showed a decided forward step. Now, in 1923-24, we are going far beyond anything that has been before.

The overwhelming success of each of the offerings named in our current announcement—and every one that has been released has been put to a fair test—is evidence that they have struck the popular chord, that they are meeting the wants of the public in full measure.

We realize the extreme difficulty of surpass-



Arthur S. Kane, President of Associated Exhibitors

ing this fall's attractions. Yet we feel that with Harold Lloyd's mid-winter picture, Douglas MacLean's "The Yankee Consul," and Mabel Normand's "Mary Anne," following the current successes of these stars, together with other big product which we hope to negotiate, the season's supply will be a group of pictures as high in quality and as big in box-office possibilities as any in the market—if they are not, indeed, actually higher and bigger than any others.

Charles Ray's tremendous success on the speaking stage is at once a source of deep gratification and a promise of yet greater film triumphs. Everywhere Mr. Ray is being acclaimed as one of our greatest actors. I confidently believe that his next picture for Associated Exhibitors will reflect a further advance in his artistry, that he will return to the screen refreshed by his experience in other fields, with new and valuable ideas and a surer grasp of his great art. And, even aside from his present helpful experience, "The Courtship of Myles Standish" would, in itself, have inspired him to greater things.

In the meantime, while realizing that quality production is making a deeper appeal than ever before, and striving earnestly and—admittedly—with success—to make our contribution to that high quality, Associated Exhibitors has recruited a live, capable, enthusiastic sales force which, working under the efficient, energetic direction of Mr. J. S. Woody, our general manager, has placed this organization at the very top of the heap in marketing also. Hence we have a double reason for facing the future with entire confidence.

Throughout the motion picture industry the movement is definitely forward. Great attractions will continue to be the rule rather than the exception, for in the main the producer and the distributor are in perfect accord with the exhibitor in his fixed determination to meet the public's wants. The high standard reached in recent years will be more than maintained. It will be surprised. And the advance will continue, gathering impetus as it goes on.

In this definitely forward movement Associated Exhibitors, proud of its success and deeply appreciative of the many manifestations of approval which have met its past efforts, confidently expects to keep well in the van.

Public Knows What It Wants, Says Woody

By J. S. Woody, General Manager

GONE is the day of the make-it-and-see-a-market-later class of motion picture. The present is the time when the public is making its wants clearly known to the exhibitor, when the exhibitor transmits that information to the distributor, and the distributor, in turn, orders from the producer a picture to be made after given plans and specifications—for an already prepared market.

Associated Exhibitors is proud to be playing a part in this process. We believe we are giving the picture fan what he desires most. We base this belief partly on the fact that we cause to be made for distribution by us the character of production that the exhibitor avowedly requires. And the exhibitor buys pictures simply and solely on the basis of values and box-office returns.

That the public does know what it wants, that the exhibitor is heedful of the popular demand, and that Associated's policy is the correct one we consider amply attested, moreover by the box-office reports on those of the productions named in our current announcement which already have had showings: Charles Ray in "The Courtship of Myles Standish," Douglas MacLean in "Going Up," Mabel Normand in "The Extra Girl," and Harold Lloyd in "Why Worry?" Each of these has met a reception from theatregoers and critics such as is accorded only an outstanding attraction of the very first order.

Associated is proud—justly proud—of this



John S. Woody, General Manager of Associated Exhibitors.

array of product. It is product in keeping with the policy we are sedulously careful to follow—to offer no production that is lacking the stamp of either character or quality. It is gratifying to know, too, that it is just such big time entertainment as this that the public insists upon having.

The advantages of the process followed by the independent distributor and which is the

fundamental basis of the Associated Exhibitors' policy are many and manifest. Our close contact with the exhibitor, maintained through a carefully-selected and well-organized field staff, enables us to know exactly—or with as close an approach to exactness as is humanly possible—what kinds of pictures the exhibitor requires. It is our constant aim to keep our hand on the pulse of the man who runs the theatre. Thus, we are in a position to transmit exhibitor opinion and preference to the producer, to supply him with a vast fund of information and data of very great value to him.

In other words, we hand the producer a pattern to cut out and make up into a finished garment—in this case a motion picture whose character is in accordance with the consensus of exhibitor opinion throughout the country. Then we endeavor to exercise extreme vigilance, to the end that all mistakes may be detected and corrected while the picture is in the process of making. Close supervision of whatever is made for us is essential to assure our receiving and delivering to the exhibitor what he wants. In the final analysis, then, the product is virtually exhibitor-made.

The adoption by many leading first run exhibitors of the policy of indefinite runs—retaining a film as long as it continues to attract—is only one demonstration of the independent distributor's importance to the industry as a whole. For it is obvious that only product of the highest quality can be used profitably in an indefinite run, and that product is most certain to be found in the wider field of selection which the independent distributor offers.

It is an axiom in our industry—in every industry that has to do with the furnishing of public entertainment, indeed—that close asso-

(Continued on page 2274)



Associated Exhibitors Stars: Mabel Normand, Douglas MacLean, Harold Lloyd and Charles Ray.

"Going Up" MacLean's First for Associated

DOUGLAS MACLEAN has had a rapid rise as a young comedian of marked ability and deep appeal. He caused somewhat of a sensation in "23½ Hours' Leave," and there was yet wider recognition of his worth when he appeared in "The Hottentot."

The announcement a few months ago, therefore, that he had organized his own company and was about to start independent production was greeted with interest. Almost simultaneously came the news that the young star had enlisted under the banner of Associated Exhibitors.

Accompanying these announcements was the information that Mr. MacLean's productions would be big comedy specials of the type of "The Hottentot," picturizations of successful plays or well known stories by noted authors. To this policy the young actor has adhered, his first independent production being a screened version of the Broadway musical comedy hit, "Going Up," and his second, now under way, being adapted from the equally popular stage success, "The Yankee Consul."

What Mr. MacLean has accomplished with "Going Up" is perhaps best attested by Frank Craven, star in the stage production, who, having seen the screen offering declared: "I want to tell you how thoroughly I enjoyed my preview of 'Going Up.' All the old laughs and

situations were there and your additions to the comedy as we played it really add."

The story concerns the young author of a book about flying who is forced through a chain of comic circumstances actually to make a flight, though he has never been in an airplane. The high point of the stage drama was reached where the young author was up in the air, risking his life in a 'plane which he didn't know how to bring back to earth. Stage craftsmanship proved incapable of showing the aviator up among the clouds, trying to control his machine—side-slipping, whirling into spinning nose-dives and breath-taking loops.

In the screen version, on the other hand, Douglas MacLean is shown braving the dizzy heights of thin air, making a thousand hair-breadth escapes in a series of aerial maneuvers which leave the spectator dazed with excitement.

The promise contained in the previews of "Going Up" was so great that it induced the management to open the door of the Metropolitan, Los Angeles, to it—the first attraction not bearing the label of Famous Players-Lasky ever to be booked there.

The Free Press, of Detroit, where the MacLean picture recently closed a run in the Madison theatre, declared: "'Going Up' is one of the most delightful of recent pictures and will endear this clever young actor-producer to

screen producers everywhere." John H. Kunsky, the Madison's owner, added even more enthusiastic praise.

New York gave "Going Up" its approval. "The laughter almost drowns out the work of the musicians," wrote the reviewer of the New York Times. "'Going Up' is a better picture than it ever was a play or musical comedy," said Harriette Underhill in the Tribune, and Robert E. Sherwood, picture critic of the New York Herald and of Life described Mr. MacLean as "one of the few adroit farceurs of the silent drama. He is suave, graceful and well-finished in his methods; he can get along comfortably without the aid of obvious gags. He is excellent all the way through."

Jack Partington wired to J. S. Woody from San Francisco: "'Going Up' is far better than 'The Hottentot' or '23½ Hours' Leave.' It gave us one of the most successful weeks, artistically and financially, in the Granada's history. You have a winner." From Pittsburgh, Kansas City—every city and town, indeed, in which "Going Up" has shown, have come equally demonstrative expressions of approval.

Mr. MacLean's selection for his second production, that other well-known musical comedy, "The Yankee Consul," will be remembered as the vehicle which brought fame to Raymond Hitchcock. In all his offerings the star is directed by Lloyd Ingraham.

Mabel Normand Essays Emotional Roles

IT was in July last that a contract was signed under which Associated Exhibitors was to distribute the future Mack Sennett productions starring Mabel Normand. "The Extra Girl" is her first picture under the new arrangement.

While theretofore Mabel Normand had adhered closely to the portrayal of light dramatic and comedy roles, in "The Extra Girl" she essays an emotional role.

"The Extra Girl" was written as well as produced by Mack Sennett, who produced it especially for her. It tells the story of a "movie struck" country-town girl who seeks fame and fortune in Hollywood, only to find disappointment. Back-scenes life in movieland are revealed to the public gaze, but, so the reviewers give assurance, without the exaggeration that writers are often tempted to inject. The production was launched upon its premiere in the Mission theatre, Los Angeles.

"Mabel is at her best," wrote Edwin Schallert in the Los Angeles Times. "She has, for her, a perfectly believable role. It's one that matches her personality much better than

Suzanna, and she doesn't have to act." "The whole play is built for entertainment," said Florence Lawrence in the Examiner, while Guy Price declared in the Herald, "You're going to thrill over Miss Normand."

The girl in the picture is courted by a likely young man in the Indiana home town, but she rejects romance for art and rushes eagerly to Hollywood when she is led to believe she has won a beauty contest. But it's all a mistake—the idea that she is to be acknowledged as a beauty queen, and the best she can do at first is to land a job as property girl. At length, though, she believes she is on the verge of seeing her fondest hopes realized. She is given a chance as an "extra," doubling for one of the regulars in a serious role. She does her little utmost to make good—with the result that the director tells her she "is just naturally funny."

That is the blow that shatters her ambition. Meanwhile, however, she figures in a series of antics that all but wreck the studio and disrupt the organization.

The girl's parents follow her to the coast. They are induced by a young slicker to invest their savings with him in a wild-cat proposition and find themselves almost ruined financially. Then appears on the scene the lover of the heroine's girlhood days. He not only exposes the swindler's perfidy but administers to him one of the most effective beatings a man ever received. And the fight in which this punishment is administered is one of the most realistic fistic combats ever screened. After that the girl decides she isn't fitted for "the movies" and signs up to play the role of housewife for life.

The contract between Mack Sennett and Associated Exhibitors calls for two, but not to exceed three productions a year, these to be pictures of the super-type exclusively. "The Extra Girl" was produced under the supervision of F. Richard Jones, Mack Sennett's production manager.

The second of the Normand features for Associated, which is now in course of production, is "Mary Anne," also by Mr. Sennett.

"Myles Standish" Is Ray's Biggest Effort

IN producing "The Courtship of Myles Standish," the most ambitious effort of his career, Charles Ray satisfied a life-long ambition. "I have had my heart set on just such a venture as this for a long time," he confided shortly before the premiere of this super-production, "and I am getting immense satisfaction out of the prospect of giving the public a picture it will remember longer than anything else I ever attempted."

No longer as a barefoot boy does Charles Ray appear on the screen. He has attained full stature as the central figure in a "big" production.

In "The Courtship of Myles Standish" Mr. Ray has entered the limited realm of independent producer-stars who are seeking to draw from the art of the silver sheet the highest expression of its powers. Based on Longfellow's epic poem, in which America's first love story is told in the legend of John Alden and Priscilla Mullins, it unfolds the great adventure of the Pilgrim Fathers. The picture might aptly be titled, "The Founding of America."

"In this achievement Charles Ray enters also the list of those producers whose cost approaches the million dollar mark," says a statement from Associated Exhibitors. "The Courtship of Myles Standish" involved more than

eight months of historical research and physical labor, and a financial expenditure of more than \$800,000. During much of the time of the making, the production entailed an overhead expense of \$11,000 a day. Exclusive of the star, the salaries of the leading principals ran to more than \$10,000 a week, a sum which, however, did not include the pay of other players who filled name roles. In the cast are eighty-seven name parts—the largest number ever to appear in a motion picture—for Mr. Ray insisted upon surrounding himself with only the most talented actors possible to obtain.

"When you see the brilliant and dramatic film which Charles Ray has constructed out of the old Longfellow poem you will stand amazed," declared Florence Lawrence in the San Francisco Examiner. "It will thrill every spectator. You will like Ray in his new characterization." "There is plenty of suspense," wrote L. B. Fowler in the Daily News. "It is most thrilling. Don't miss this production. Don't pass it up."

The greatest thriller in the picture is the series of sea storm scenes, showing how the plucky little Mayflower was all but lashed to pieces in her memorable voyage to an unknown land. Such realistic scenes, declares the reviewers, never before were shown. The May-

flower, by the way, is an exact replica of the original, save that it is of steel construction, and represents a cost of \$64,000. This "set," the most expensive of its dimensions ever built, is such a remarkable work of art that patriotic societies have urged that it be purchased and placed in a Los Angeles city park as a permanent memorial. From seventy to 100 men were employed for eleven weeks in this single construction. Fred Niblo, one of the most able and best known of picture directors, declared in a telegram to Arthur S. Kane that "In story, production, action, direction, it surpasses anything else in recent years."

Delegates to the convention in California of the National Education Association, after witnessing a preview, acclaimed it the greatest educational work ever produced in film, and students of New England colonial history declare it shows the beginnings of America as they have never been revealed elsewhere, either on the printed page or on the silver sheet. Fred-eric Sullivan directed the production.

Announcement has already been made that Charles Ray Production, Inc., had decided to make a number of super-productions, all of which would be placed with Associated Exhibitors for distribution.

"Why Worry?" Lloyd's Latest, Wins Praise

"WHY Worry?" Harold Lloyd's latest, was the feature at the Mark Strand theatre, New York, during Labor Day week, and it was held over for a second week. It caused Don Allen to observe in the Evening World: "Take it from us, if you see Harold in this, his most uproarious farce for months, you won't have a cause in the world to worry."

The Evening Telegram's reviewer found "Why Worry?" Mr. Lloyd's "greatest humorous achievement to date," though he recalled "such admirably fine works of laughter as 'Grandma's Boy,' 'Dr. Jack' and 'Safety Last.'" The Evening Mail described the picture as "another of the successes which this gifted comedian is using to climb the ladder of fame to a place all his own in film comedy."

"Just to cite one or two instances of 'Why Worry?' triumphs, in addition to that on Broadway, New York, it should be said that this latest of big comedy features smashed every known record of Eastman theatre, Buffalo, with a total attendance for a single week of 64,932 paid admissions," says a statement from Associated Exhibitors. "And at the West End

Lyric, St. Louis, it opened to a capacity house, with an overflow crowd of two thousand, and the capacity houses and the overflows continued every day of the entire run.

"But while each succeeding Harold Lloyd offering sets a new high water mark, the appearance of a new Lloyd never means the rejection of others which have gone before. Each of them possesses 'lasting' qualities. Thus even now, while 'Why Worry?' is approaching the zenith of its prosperity, 'Grandma's Boy,' released more than a year ago, and others of his successes continue to smash records.

"For one thing, the Lloyd pictures are all 'different'—so different that frequently they inspire editorial praise in leading newspapers, which, except in the case of this superlative player is almost unheard-of among picture actors. Perhaps the chief reason for this is that Harold does not resort to cheap humor of the slapstick, pumpkin pie variety to put his offerings across. Each of his screen plays is based on a real story, a definite purpose. In this connection it is interesting to note that it

was Harold Lloyd who gave real comedy a definite place as the feature offering in theatre programs. None of his pictures is presented as the comedy supplement to a feature of another character. It is the whole works.

"Mr. Lloyd is now at work on another production. All that is necessary to say of it is that it will be typically Lloydian."

Public Knows What It Wants, Says Woody

(Continued from page 2272)

Confidence with the exhibitor is based upon confidence. That we enjoy this confidence—as evidenced by results—is a source of deep and lasting gratification to us. Confidence is predicated on delivery of the goods, on achieving results, on making good.

So, Associated Exhibitors believes that in following consistently and steadfastly along the lines it early set out for itself and to which it has always adhered it is performing a service of very real value to the industry of which it is a part; to the exhibitor, without whom the business could not exist, and to the great pleasure-loving but thoughtful and discriminating public, to which, after all, the producer, the distributor and the exhibitor alike must look for continued life and prosperity.

"Why Worry" is Made Local Catch Phrase on Street

"Why Worry," was given some exceptionally good advertising by manager John B. Carroll, of the Victory theatre, Tampa, Fla.

About ten days before the opening of the picture, he had the city covered with tack cards, about 10 by 18 inches, with just the words "Why Worry" in large letters on them. About the same time he started a campaign in the local papers, using the title in a one-inch single column box. These were scattered through the papers on different pages.

Upon the opening day of the picture he came out with a two page tie-up spread, with the local merchants. Several other merchants, not represented upon the two pages, were induced to change their copy in the papers and start their ads with the question, "Why Worry." He put the title before the people so thoroughly that "Why Worry" became a common salutation upon the streets.



Group of release stills for "Jamestown," second of a series of Chronicles of America pictures produced by the Yale University Press for release by Pathe

WARNING

REGARDING THE EXHIBITION OF

"MICKEY"

Starring MABEL NORMAND

This advertisement is published to notify all producers, distributors, exhibitors and all others interested in or in any way connected with the motion picture business that I have the entire United States rights on the picture entitled "MICKEY" starring Mabel Normand (with the exception of Iowa and Nebraska territories). Further:--I have authorized FILM BOOKING OFFICES OF AMERICA, Inc., to distribute "MICKEY" thru its regular distributing channels. Any Exhibitor booking "MICKEY" thru any other source than FILM BOOKING OFFICES OF AMERICA, Inc., will do so at his own risk and will be responsible to me for any damages that may result from such booking or the result of any exhibitions from such booking.

Further:—Any person, firm, concern, corporation, company individual or agent or anyone now having in his possession prints of "MICKEY" is holding the same illegally and unlawfully and steps will be taken to enjoin the showing of any such prints.

D. E. Aitken

Production-Distribution Activities

New Photography for "Galloping Fish"

AFTER experimenting for several weeks, a new method of photographing underwater work has been evolved by Thomas H. Ince for his new comedy special "The Galloping Fish," which has just gone into production for First National. Some of the novel "punches" of the story come from shots made of "the fish" played by Freddie, a trained seal, in a mammoth tank which has been specially constructed for the picture.

Louise Fazenda, as "Undine," the diving beauty, merrily disports in the tank with Freddie, while Syd Chaplin, Ford Sterling, and Chester Conklin also have unlimited opportunity to display their aquatic skill in shots of the picture made in flood waters.

"Pioneer Trails" Wins Chicago Praise

The Chicago Tribune devoted prominent space in its theatrical section on Sunday to praising "Pioneer Trails," the Vitagraph special based on the adventures of frontier life. It said:

"Here's hoping 'Pioneer Trails' reaches your favorite theatre at a time when you're in the mood for seeing a good picture. You know it might land at your movie house on a dark and stormy night when the only thing that would greatly appeal to you would be a cozy evening at home. Hard luck for the picture and too bad for you. The principal characters in this film are impersonated by actors of experience and ability.

"I feel that with a clear conscience I can, this beautiful Sunday morning, recommend 'Pioneer Trails' to you."

"Green Goddess" Heads Critic's Honor Roll

"The Green Goddess" has been placed first on the honor roll of the great feature specials of the last three months by F. W. Mordaunt Hall, motion picture editor of the New York Times.

Mr. Hall wrote:

"To our mind the best picture of the three months, one that possesses excellent titling, photography and compelling sets, with splendid acting and story that runs without the slightest hitch is 'The Green Goddess.'"

"The Green Goddess" is one of the few films that will appeal to artists and artisans. We have not heard of anybody going to see this picture who was not filled with praise for it."

"The Green Goddess," featuring George Arliss with Alice Joyce, was produced by Distinctive for distribution by Goldwyn-Cosmopolitan.

Governors Laud "Banks of Wabash"

Conference Members Acclaim Production from Paul Dresser's Famous Song

"ON the Banks of the Wabash," J. Stuart Blackton's feature inspired by Paul Dresser's famous song was signally honored at the Fifteenth Annual Governors' Conference at West Baden, Indiana, during its sessions Oct. 17-19. It was not only selected for the social evening program of Oct. 18 but was praised by governors in attendance in individual statements. The song of this title has been made the official state song of Indiana.

The Governor of Indiana commended Producer Blackton's conception of Indiana life. "Very beautiful and colorful. Depicts Hoosier life faithfully," the Governor said at the conclusion of the showing which was attended by more than a hundred members of the official families and about six hundred invited guests. Other comments by executives throughout the country were:

"Beautiful; extremely interesting; gripping."—E. F. Morgan, Governor of West Virginia.

"Remarkable picture, true to nature; wholesome."—W. W. Brandon, Governor of Alabama.

"Wonderful picture. I greatly enjoyed it."—John M. Parker, Governor of Louisiana.

"A charming story beautifully

portrayed."—Thomas G. McLeod, Governor of South Carolina.

"Exceedingly good and extremely interesting throughout."—Percival P. Baxter, Governor of Maine.

"Educational; entertaining, pulsating. A praiseworthy picture full of pep and punches."—Alexander J. Groesbeck, Governor of Michigan.

"Beautifully expresses the lofty sentiments in Southern lore. It is most delightful in all aspects."—J. A. O. Preus, Governor of Minnesota.

"Action is rapid and exciting. Exceedingly good entertainment."—C. M. Walker, Governor of Georgia.

"A captivating and thrilling picture."—Scott C. Bone, of Alaska.

"Splendid production; spectacular, exciting."—E. Lee Trinkle, Governor of Virginia.

"Highly enjoyable."—N. E. Kendall, Governor of Iowa.

"Thrilling, gripping. Very unusual scenery."—Miles L. Riley, Secretary of Governors' Conference.

"Delightful, splendidly photographed. Represents a real idea and is wholesome."—W. R. Farrington, Governor of Hawaii.

"Eternal Struggle" Wins on Coast

Reginald Barker Production for Metro Given Commendation of Reviewers

REGINALD BARKER'S latest production for the Metro-Louis B. Mayer forces, "The Eternal Struggle," was a winning picture in San Francisco last week where it was presented for its western premiere at Loew's Warfield theatre. It came in for enthusiastic praise from the newspaper reviewers.

"If you want to be thrilled, go to the Warfield this week," wrote the reviewer of the San Francisco Bulletin. "'The Eternal Struggle' is packed with thrills. There are scenes that make the audience grip the arms of their chairs and wait with baited breath until the final flash. There is something doing to give a thrill from first to last."

"'The Eternal Struggle,'" wrote the critic of the San Francisco Call, "is a real picture. Its reality consists of its substantial characters and the beauty of its setting. Renee Adoree, in the leading feminine role, gives expression to an unaffected play of emotions that is refreshing to behold."

"Those who crave incessant action and red-blooded heroes will not be disappointed in 'The Eternal Struggle' at the Warfield," wrote the critic of San Francisco Daily News.

"Some of the most beautiful Canadian scenery ever utilized for

motion picture drama forms the background for 'The Eternal Struggle,'" agrees the critic of the San Francisco Examiner. "Realism both as to settings and actions of the players is its dominant characteristic. In Renee Adoree the screen has developed a new dramatic actress whose faculty for emotional expression seems unlimited."

"The Eternal Struggle" has repeated its San Francisco success in many other cities. It is now one of the big Metro current pictures. It was adapted by J. G. Hawks and Monte M. Matterjohn from G. B. Lancaster's novel, "The Law-Bringers." It was photographed by Percy Hilburn.

"Her Temporary Husband" is Completed

"Her Temporary Husband," the First National picture with one of the largest casts in the history of the movies, is finished.

It is unique in at least one respect, for almost a whole city of 125,000 inhabitants is said to have co-operated in its production. Several thousand citizens of Long Beach, Cal., the city's police department, fire department, boy scouts, mail men and other bodies, appeared in the "mob" scenes.

Legion Visitors at Universal City

SEVERAL prominent members of the American Legion, en route home from the fifth annual convention at San Francisco, visited Universal City, production center of the Universal Pictures Corporation. Included in the party were Russell G. Creviston, assistant national adjutant, Garland W. Powell, director of the national Americanism committee; Peyton Hogue, member of the same committee, and C. Willard Cooper, associate editor of the Legion Weekly.

Ross Watson, Los Angeles real estate man and prominent in Legion activities, conducted them to Universal City where William Koenig, business manager, and Irving Cummings and King Baggot, directors, acted as their hosts.

Photoplay Edition For "Ramblin' Kid"

Hoot Gibson, Universal's western star, has definitely placed himself in the forefront of western stars with his latest picture, "The Ramblin' Kid," judging from reports of this picture's success. It is hailed as one of the best western photodramas ever made, according to Universal.

Simultaneously with the reports of the picture's popularity, comes the information that the book publishing firm, Grosset & Dunlap, has republished the story, with illustrations taken from the Gibson picture. The western romance is from the pen of Earl Wayland Bowman and was first published by Frank A. Munsey.

Edward Sedgwick directed the picture. The cast included Laura La Plante, Harold Goodin, William Welsh, G. Raymond Nye, Carol Holloway, Charles K. French and others.

Renee Adoree Praised in "Eternal Struggle"

Since Metro released Reginald Barker's latest production, "The Eternal Struggle," exhibitors, the press and the public have joined in glowing tribute to Renee Adoree, it is said.

The reviewer of the Los Angeles Pre-View wrote the following:

"Miss Adoree wins for herself overnight the right to be ranked with the dozen most versatile and promising young stars of to-day."

Among those who appear in "The Eternal Struggle" with Miss Adoree are Earle Williams, Barbara L. Marr, Pat O'Malley, Wallace Beery, Josef Swickard, Pat Harmon, Anders Randolph, George Kuwa, Edward J. Brady and Robert Anderson.



Some of the most exciting scenes from the Vitagraph picture, "The Man From Brodneys."

Critics Find "Ponjola" Excellent

Reviewers in Chicago and on Coast Praise Qualities of Rork Picture

THE initial showings of "Ponjola," the Sam Rork production distributed by First National, have resulted in flattering tributes from the newspaper critics, who found much to praise in the direction, acting and the production as a whole.

Mac Tinee of the Chicago Tribune, known as one of the hardest critics to please, had this to say:

"Again a Cynthia Stockley story, with scenes laid on the South African veldt, lends itself dramatically to the screen under the management of a good director and a clever cast.

"If you've read the book—no use telling you the story. If you haven't, to put you wise would spoil your enjoyment of the picture, which ought really to prove absorbingly interesting.

"Miss Nilsson as a boy—makes a surprisingly convincing one. As a woman she is lovely. Her work all the way through is artistic, as is indeed that of every member of the cast. The scenery and photography are fine and the story unfolds naturally, with reason and 'punch' behind the plot. Hope you enjoy 'Ponjola' as much as I did."

Polly Wood of the Chicago Examiner said, in part:

"'Ponjola' is romance, saved from mediocrity by virtue of Donald Crisp, the director, and its entire cast. Especially good are Miss Nilsson, Mr. Kirkwood, Miss McDowell and the Messrs. Marshall and Kilgour. They made me enjoy every minute of 'Ponjola' and I feel they can do the same for you."

In San Francisco, Buford Gor-

don Bennett of the Examiner, an excellent judge of screen values, praised the picture at length, saying:

"A show of unusual artistic and entertainment value is being presented at the Warfield—a show that should prove as magnetic all the week as it did on its opening days, Saturday and yesterday.

"'Ponjola' occupies the screen. 'Director Donald Crisp has made a good picture from material that lent itself excellently to screen form."

Florence Lawrence of the Los Angeles Examiner also grew unusually enthusiastic in describing the picture:

"From a histrionic standpoint the picture is tremendous, and the fine work of the cast throughout will make pardonable some of the weaknesses in the cinema narrative. No other actress could have bettered Miss Nilsson's interpretation of this part. The cast throughout is excellent. The of thrills and excitement ranks exceptionally high."

Another Los Angeles critic, Guy Price, of the Herald, was equally flattering:

"It is a thrilling love and adventure story, involving a titled British beauty who fled her native soil to escape the cloud of a scandal and masqueraded in male attire to save the man she loved. Its deliciously entertaining sequences hold the viewer in rapt attention. Several episodes are masterpieces of realism. There is not an uninteresting moment in 'Ponjola' and the acting of Miss Nilsson and Mr. Kirkwood is AI."

Carroll Engaging Producing Staff

Prepares to Launch "Birth of West" for Colorado Pictures Corporation

FRANK J. CARROLL, of the Colorado Pictures Corporation, Denver, Colorado, left New York on Tuesday of this week for Los Angeles. Producer Carroll's mission in the Southern California city is the engaging of the cast and producing staff for the company's first special production, "The Birth of the West."

Mr. Carroll has been in New York for the better part of two weeks and while in the metropolis closed numerous contracts in connection with "The Birth of the West."

Regarding the organization's initial production Mr. Carroll said: "Naturally we do not feel free at this time to divulge details of story and theme. But I can say that the production on which we are embarking is intended in every way to live up to the title.

"I feel that this intention tells the whole story. So much loose talk is around these days regarding spectacular scenes and action involving thousands of people that I would rather remain silent on the details and allow the completed production to speak for itself from the screen. When we tell you that

our aim is a production matching in every way the grandeur and possibilities of the title, 'The Birth of the West,' we have said enough.

"The Colorado Pictures Corporation is composed of many of the most prominent and representative business men of Denver. They are aiming high in their picture plans for men of their caliber could not afford to be associated with anything but the best."

Chase Welcome Addition in Picture Industry

Frederick H. Chase, recently elected vice-president of the K. G. Picture Corporation, brings an interesting personality into the motion picture colony. Banker, gold miner, big game hunter, Arctic explorer, writer, political organizer and heavyweight athlete, Mr. Chase's various experiences would furnish plot stuff for half a dozen thrillers.

Mr. Chase is probably best known in New York for his work as secretary of Col. Roosevelt's Progressive party.

ANOTHER BOX-OFFICE WINNER, CRITICS and EXHIBITORS UNANIMOUSLY DECLARE:

Harrison's Reports writes: "'FORGIVE AND FORGET'—AN ALL-STAR CAST—A GOOD MYSTERY STORY—ALL INCIDENTS AND COMPLICATIONS VERY CLOSE TO LIFE—HOLDS THE INTEREST WELL FROM START TO FINISH."

Film Daily says: "EXCELLENT—CAST WELL CHOSEN FOR THEIR ROLES—PICTURE NICELY PRODUCED."

Dorothy Day, of the New York Telegraph, says that "FORGIVE AND FORGET" is "A STORY FULL OF DRAMATIC INCIDENTS—KEEPS THE AUDIENCE IN SUSPENSE—THE BEST THING ON THE SCREEN."

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Noted Stage Stars in "Under Red Robe"

SEVERAL players who are prominent on the stage are making their debut in "Under the Red Robe," which the Cosmopolitan Corporation has adapted from Stanley Weyman's romance of the same name. Among those who are appearing for the first time on the screen is John Charles Thomas, formerly identified with leading roles in operettas. Otto Kruger is making his screen debut in the role of De Cocheforet, while Evelyn Gosnell has the part of Mme. De Cocheforet. Robert B. Mantell returns to the screen in "Under the Red Robe" to play the important role of Cardinal Richelieu. Other noted stage players in the picture are Rose Coghlan, Sydney Herbert, William H. Powell, Genevieve Hamper and Charles Judels.

Alan Crosland directed the film from the scenario by Bayard Veiller.



Scenes from First National's picturization of the popular novel, "Flaming Youth," with Colleen Moore in the leading role

Big Publicity Staff for Palmer Corp.

Fifty-Seven Skilled Writers to Handle "Judgment of Storm" Campaign

TO have a staff of high-calibered men doing pioneer advertising and publicity work in every important center throughout the country, months before the release of a picture, is to write a new page in motion picture history. This is exactly what the Palmer Photoplay Corporation is doing with their first production, "Judgment of the Storm."

Fifty-seven of these skilled publicity ambassadors are already in the field, operating out of forty-two leading cities from coast to coast, according to word from the Palmer office. This force of men maintains a contact with club leaders, social workers, educators, church organizations, civic bodies and the press—all fountain heads through which great masses of people can be reached. Directed by a capable, experienced field director from his office in Los Angeles, each one of these men is making an intensive drive for business at the local box-office.

The value of this extraordinary advance publicity service to exhibitors will be apparent to showmen. That it is being daily enhanced by Palmer Photoplay Corporation's advertising campaign in the nation-

al magazines, is proven by the fact that already several hundred thousand coupons from these advertisements are said to have been received from fans and students, requesting an early showing of "Judgment of the Storm" in their community.

"Enemies of Children" To Export, Import

Export & Import Film Company, Inc. have just closed a contract with Mammoth Pictures whereby they take over the entire world rights, with the exception of United States and Canada, to the special feature production, "Enemies of Children."

This is a screen adaptation of George Gibbs novel, "Youth Triumphant," which first appeared serially in the Green Book Magazine.

Anna Q. Nilsson heads the all-star cast in this Fisher production which was directed by Lilian Ducey. Others in the cast are: Virginia Lee Corbin, Raymond Hatton, Ward Crane, Joseph Dowling, and George Seigman.

"Silas Marner" Is Booked by School

HOW eager colleges and high schools are to run good feature pictures which have a historical or literary basis was proved when the Huntingdon, W. Va., high school booked the Associated Exhibitors feature, "Silas Marner," for two showings by the English department.

Miss Anna E. Harris, head of that department, arranged the showings. George Eliot's poignant story of homey folks held the gatherings of students and others spellbound, it is said. The newspapers described the picture as a work of art, produced by masters, and declared it one of the sensations of the year.

"Silas Marner" had a prominent position on the official list of pictures recommended for showings in connection with National Book Week.

"David Copperfield" Is Model, Says Paper

Under the heading, "A Model of Condensation," the Minneapolis Journal of a few days ago warmly praised the showing of Associated Exhibitors' "David Copperfield" at the Hennepin-Orpheum theatre, and declared: "If we were Will Hays we would sentence every maker of 2-reel films to a weekly viewing of this picture." The Journal said in part:

"To film David Copperfield in sufficient detail to satisfy the con-firmer reader of Dickens would be to produce a photoplay of in-ordinate length; even a production which included in its scope all of the numerous characters in this book strikes one as impractical, even if not inconceivable.

"The photoplay at the Hennepin-Orpheum this week has condensed in seven reels the life of David Copperfield, and because there are so few sins of commission in the picture we can readily forgive those of omission—even the excluding from the film of Little Em'ly."

Gloria Swanson as Boy in "Humming Bird"

Gloria Swanson will appear as a boy in a motion picture for the second time in her career in "The Humming Bird," which Sidney Olcott is now producing at the Paramount Long Island studio. It probably will be the first time that many of her admirers will see her in masculine garb because her first appearance in such a role was in a Sennett comedy made several years ago.

C. B. C. Announces Feature Release Title

The C. B. C. Film Sales Corporation announces that the story "Circumstances Alter Divorce Cases" which originally appeared in the Theatre Magazine, is being released under the title "Innocence" featuring Anna Q. Nilsson.

In view of the comments that the editor of the Theatre Magazine received at the time that "Circumstances Alter Divorce Cases" was printed, "Innocence" should be a screen success.

LUDWIG G.B. ERB,
PRESIDENT



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New Exchange Gets C.B.C. Output

SIMULTANEOUSLY with the announcement of the formation of a new independent distributing unit in Omaha, which will operate under the title of Columbia Pictures Film Exchange and distribute in Iowa and Nebraska, comes the announcement that the new exchange has acquired the entire output of the C. B. C. Film Sales Corporation.

Julius Singer, who has promoted the venture, has been placed in charge of Columbia, with head offices in Omaha.

The first pictures to be released will be "Forgive and Forget," "Temptation," "Her Accidental Husband" and "The Barefoot Boy," which will be followed by "Yesterday's Wife," "The Marriage Market," "Innocence," "Discontented Husbands," "Pal O' Mine," "Traffic in Hearts," "Passionate Friends" and "The Lamp in the Desert."

"Michael O'Halloran" Gets Endorsement

That the W. W. Hodkinson picture, "Michael O'Halloran," Gene Stratton-Porter's screen adaptation of her popular novel of the same name, offers unlimited possibilities to the exhibitors for tie-ups of nation-wide scope, was demonstrated recently at Springfield, Massachusetts, when the Kiwanis Club unanimously endorsed the picture and voted it one of the most entertaining productions of the year.

The occasion was a special meeting of the Kiwanis Club held in the Nayasset club house. The speaker of the evening, Dr. Juniper of St. Petersburg, Florida, took as the subject of his discourse, "Be Square," the theme of "Michael O'Halloran," and emphasized the importance of this principle being brought home to every boy in America.

After the showing, the Kiwanis Club, by a viva voce vote, gave Joseph O'Sullivan, special exploitation man, who effected the tie-up, a letter of endorsement and thanks to the W. W. Hodkinson Corporation.

Barthelmess Completes "Twenty-One"

The cutting and editing of "Twenty-One," Richard Barthelmess' next release, made under the direction of John S. Robertson for First National, has been completed. In "Twenty-One" Mr. Barthelmess will appear in a modern young man's role, a partly greatly in contrast to his costume characterizations in "The Fighting Blade" and "The Bright Shawl." In the cast of "Twenty-One" are Dorothy Mackaill, Joe King, Ivan Simpson, Elsie Lawson and Bradley Barker.

N. Y. Critics Praise "Woman Proof"

Latest Thomas Meighan Feature Wins Commendation of All Reviewers

"WOMAN-PROOF," the latest Thomas Meighan-George Ade-Alfred Green-Tom Geraghty opus for Paramount, has caught the public's fancy, according to Paramount's box-office statement and the criticisms of the New York newspaper reviewers. The picture opened at the Rivoli Sunday.

"It is extremely well acted—by Thomas Meighan and the rest—and its continuity runs smoothly," said Robert E. Sherwood in the Herald. "The result is a picture of charm, humor and emphatic entertainment value."

"Simplicity and naturalness are its chief charms," said Harriette Underhill in the Tribune. "Every inch of it is interesting. The star and the supporting cast do excellent work. 'Woman-Proof' is good entertainment."

The Times reviewer said: "When George Ade, Thomas Meighan and Alfred Green work together on a picture the final result of their efforts is usually something far

enough away from the commonplace to make an agreeable and distinctly amusing entertainment. The acting in this film is especially good."

"'Woman-Proof' is an entertaining story," said the World, "acted flawlessly, without a solitary attempt either to stop and teach a lesson or to sidetrack and put on a fashion show."

And the Evening World: "After years of picture-going we have never found a more popular male star than Tommy, both with the men and womenfolk. If our advice amounts to anything you'll take it and go straightway to the Rivoli to see the good-looking Tommy in one of his most enjoyable pictures."

To make way for Sam Wood's production, "His Children's Children," the second of Paramount's "demonstration" pictures, which is scheduled for the Rivoli next week, "Woman-Proof" will be transferred to the Rialto, Sunday.

Critics Approve "Fighting Blade"

Reviewers in Many Cities Commend Latest Richard Barthelmess Feature

NEWSPAPER critics of the photoplay are finding "The Fighting Blade," Richard Barthelmess' most recent First National picture, one of the most entertaining costume films ever to reach the screen.

The New York Tribune wrote: "The Fighting Blade" opened at the Strand yesterday and by 2:30 there was s.r.o. John Robertson has directed the picture beautifully and it is full of excitement and suspense."

Joseph Kelly in the Detroit Times stated: "'The Fighting Blade' is one of the finest pictures from a production and acting standpoint we have ever seen. . . . One adventure after another follows in the life of our hero. And these adventures give rise to rapid-fire action that cracks like a whip from the introduction to the fade-out."

In the Indianapolis Star it was reported: "'The Fighting Blade' is one of the finest pictures Richard Barthelmess has made. It is a stirring, beautifully produced romance of the Cromwellian period in England."

The St. Louis Globe-Democrat wrote: "'The Fighting Blade,' presented as a First National super production, deserves that rank and is the most pretentious of the Barthelmess vehicles."

Trade press reviewers supported the views of the newspaper reviewers throughout the country. Laurence Reid of the Motion Picture News wrote: "Not since Barthelmess reached stardom has he had such dramatic opportunities as are presented here."

The Exhibitors Herald labeled it: "A romantic tale of the days of Cromwell that brings Barthelmess to the screen in a costume play full of dramatic situations and much artistic scenery."

Elaborate Effects for "Temple of Venus"

Seldom in the history of the motion picture industry, has a producing concern gone to the expense and trouble to obtain electrical effects that marked preparations for the filming of "The Temple of Venus," the William Fox spectacle which had its premiere at the Central theatre, New York, Oct. 29.

The story, an idyllic fantasy, is peopled with wood sprites, wood nymphs and sea-urchins, all of whom disport themselves blithely on the sandy beaches and in fern-trimmed dells.

To get effective lighting in these dells and glades, William Fox had constructed two enormous twelve-ton generators which were shipped by boat to Pelican Bay. To get the generators on land it was necessary to build a pier 376 feet out into the ocean upon which the heavy apparatus was rolled ashore.

Lloyd Completes Filming on "Black Oxen"

With the return of Frank Lloyd and his cameraman, Norbert F. Brodin, from a second trip to Big Bear Lake, California, last week the filming of Mr. Lloyd's first independent production, "Black Oxen," to be released as a First National Picture, was completed.

Mailmen Lend Aid to "Loyal Lives"

EXPLOITATION cooperation on the part of postoffice employees continues to help exhibitors who are booking "Loyal Lives," the Whitman Bennett production released by Vitagraph. Members of the Letter Carriers Association in Long Island arranged with the Rialto theatre at Jamaica for a percentage on the sale of tickets to go to the Letter Carriers sick fund. The carriers offered the tickets to all persons along their routes in half a dozen communities whose postal carriers are members of the central association. These towns included Jamaica, Woodhaven, Richmond Hill, Forest Hills, Kew Gardens and Hollis.

The Mozart in Canton, Ohio, supplied the mail carriers of that town with a herald calling attention to "U. S. Mail Week" which the post office men displayed on their letter bags.

Water Rights Struggle Is Picture Theme

The first great struggle for the water rights of the Colorado river between desert gunmen and honest pioneers—a fight which ended in the burning of the town of White Sage and the wiping out of its inhabitants—this is the spectacle shown in "The Heritage of the Desert," a Paramount picture adapted by Albert Shelby LeVino from the Zane Grey story.

The picture is being filmed in Southern Utah at the head waters of the Colorado river on locations with authentic historical background.

A cavalcade of 300 people including a tribe of Navajo Indians journeyed 150 miles on horseback from Flagstaff to make the picture.

Featured in this epic picture are Bebe Daniels, Ernest Torrence, Noah Beery and Lloyd Hughes. Irvin Willet is producer of the picture and Charles Schoenbaum is chief photographer.

Dillon Named to Direct "Lilies of Field"

John Francis Dillon, who recently finished the directing of "Flaming Youth," featuring Colleen Moore, is to direct a picturization of William Hurlburt's stage success, "Lilies of the Field," for First National.

The cast is now being chosen and production is expected to begin within two weeks.

"Lilies of the Field" is to be brought to the screen under the production supervision of Earl J. Hudson, production general manager of First National's own producing units.

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P. M. ABBOTT

TECHNICAL EDITOR

Simple Method for Making Cut-Outs

Special Bracing and Precautions Needed for Constructing Large-Sized Displays

By CHARLES SIMPSON
(Continued from last issue)

YOU make a three-sheet cut-out exactly like you do a one-sheet, only wall or beaver board is used for a base instead of cardboard, as the latter is not strong enough for the larger cut-out. Nor are laths strong enough to be used as braces, one by one or one by two inch lumber being used in their place. Except for these two things, the method of making them is exactly the same.

Wall or beaver board is handled by hardware and building supply dealers, and comes in various widths and lengths up to twelve feet square. It is always sold by the square foot.

A three-sheet poster is approximately 42 by 84 inches, and comes printed in either two or three sections, depending on how much of the poster is occupied by pictorial matter. Those, however, used for cut-outs generally come in three sections, top, center and bottom. Where the title of the picture is across the bottom of the poster, mount the top piece first, then the center piece and last the bottom.

There are some three sheets which have the title of the picture across the top of the poster instead of the bottom. (See Fig. 3.) When you get one like this, mount the center piece at the top, the bottom piece in the center and the top piece at the bottom. This will place the title of the picture in the proper position on the cut-out, which is always the bottom. (See figures 4 and 5.)

Selecting Special Posters for Cut-Out

In selecting a poster for a cut-out, never choose one that has the printed matter intermingled with the pictorial part of the poster. While these kind are good for posting, it is almost impossible to make a nice looking cut-out from one, and attempting it will be a waste of time and money.

It is not always necessary to buy wall board the exact size of the poster from which the cut-out is to be made. Quite a saving can be made in material by laying the poster out on the floor and measuring the size of the figure. Where this figure is only 35 inches wide, then get wall board one inch wider, or 36 inches wide, instead of the regular width of the poster, 42 inches. Before mounting the poster, take a pair of scissors and trim it down to the size of the wall board.

The same kind of knife is used to cut out the figures as that for the one-sheet. The wall board, however, is much tougher than the cardboard, consequently the knife will have

MORE practical information on the selection and methods for making attractive lobby and window cut-outs is given by Charles Simpson in the second of his series of three articles prepared exclusively for the MOTION PICTURE NEWS.

Read the final installment of this series in next week's issue devoted to mechanical lobby displays and placing display advertising in advantageous places in your town or city.

to be honed several times before the cutting is completed. A good hone for this purpose

can be made from very fine grained emery cloth. Tear a sheet of it into strips about one inch wide and tack one of these strips on a piece of wood the same width but a little longer than the strip of emery cloth. Hone the knife on this occasionally while cutting, and it will keep the edge sharp. When the emery cloth becomes worn, replace it with another strip.

While wallboard is much stronger and more rigid than cardboard, it has just as great a tendency to warp and curl, so a cut-out made of it has to be braced in order to prevent this. Use one by one inch wooden strips placing them in approximately the same position as that shown on the one-sheet. In nailing them on, use a large headed nail as the tacks are not long enough to hold securely.

It is hard to estimate the cost of a three sheet cut-out as a great deal of the cost depends on how much wall board is used. It is safe to say, however, that the average cost will be about \$1.50, including labor. By saving the cut-outs and using the wall board in making others, the original cost can be spread over several pictures, to some extent.

Displays of Stars for Repeated Use With Pictures

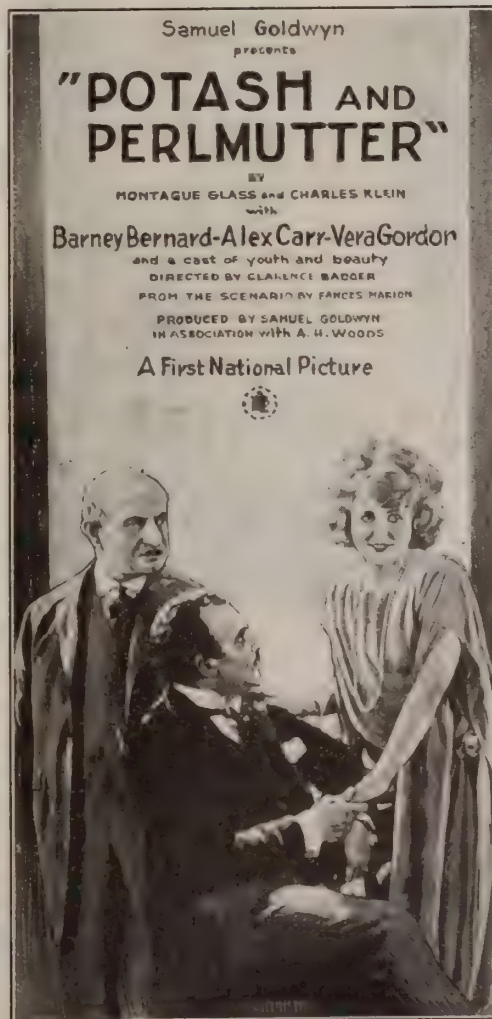
Where an exhibitor does not feel justified in spending this much for a cut-out on a picture he is only going to run one day, he can make a cut-out of the star in the picture, which can be used every time he plays this star, but changing the title of the picture on the cut-out. And there are several stars today whose names alone draw the crowds, the title of the picture amounting to very little. (See Figs. 6 and 7.)

With each picture released in which one of these stars appear, there is usually a three-sheet poster which will make a splendid "stock" cut-out. This poster shows only the face or the bust, and in making a cut-out from one, leave plenty of room at the bottom where the title is, so that after it has been used for the first time, the title can be changed for the next picture.

There are two ways of changing the title of a picture on a stock cut-out. One, a slipshod way, is to cut out the title of the picture and fasten it to the bottom of the cut-out. The other is to paint the original title out with oil paint and letter the new title over it with water paint, which can be wiped off with a damp cloth.

If you use the latter method, use a dark colored paint over the old title that will blend

(Continued on next page)



(Figure 3)—To make a cut-out from this three-sheet, mount the title of the picture below the figures. It will make a good cut-out



(Figure 4)—This three-sheet will not make an attractive cut-out as the printed matter at the right of the figure is also on the veil which would be hard to remove

with the general color scheme of the cut-out. it will probably be necessary to use two coats, and after it has dried thoroughly, put a coat of white shellac over it. This shellac makes it water-proof, and any title can be lettered over it with water paint and then washed off without any damage whatever to the cut-out.

Six and Twenty-four Sheet Cut-Outs

In learning to make the one and three sheet cut-outs, you learned the basic principles of cut-out making, and these same principles are used in making the larger ones, such as the six and twenty-four sheet. It does not require any more skill to make the larger ones than it does the smaller ones, their cost is not much greater, and in their way, they are just as valuable in attracting attention.

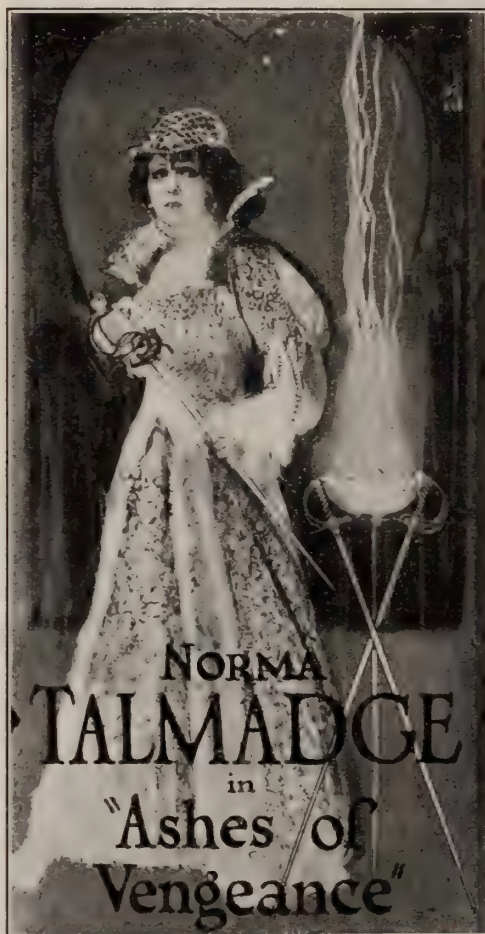
Cut-outs of this size are generally mounted on the canopy of the theatre, or hung in the lobby above the heads of the patrons, as they are so large, they occupy too much valuable space to be placed on the floor of the lobby or on the sidewalk. If hung in the lobby, be sure they are securely fastened, as they are heavy and if one should fall and strike a person, the person is likely to be severely injured.

A six-sheet is 84 by 84 inches, but like a three-sheet, it does not always require wall board of the same size to make a cut-out. Get wall board the size of the figure to be used, trim the poster to the size of the wall board, mount it and proceed to cut it out in

the same manner as you would a one or three sheet. In bracing it, use one by one inch strips for upright pieces and one by two inch strips for the cross pieces, at the bottom.

As a twenty-four sheet is 9½ by 19½ feet, the figures are usually too large for a cut-out to be made of one piece of wall board, so it is necessary to build it in sections. The sections which go to make the cut-out are then joined together with wooden cleats.

In making a cut-out in sections, first lay the pieces of wall board on the floor fitting them together as closely as possible so that the figures to be cut out can be drawn on it with a pencil. Next, cut the figures out of the poster and lay these figures on top of the wall board in the position they are to go on the cut-out, and holding them so they won't slip, trace their outlines with a pencil on the wall board. Remove the figures and using the pencilled outlines as a guide, cut the wall board to shape. The cut-out will then be in sections without the poster figures, and must be joined together before the poster is mounted.



(Figure 5)—Another poster that is not suitable for a cut-out. The crossed swords on the right of Miss Talmadge extend over her skirt in such a manner as to prevent being eliminated from the cut-out

Get some wooden cleats about one by two by six inches and join the sections in the order in which they are to go by nailing them to these cleats. Be sure to put these cleats on what will be the back of the finished cut-out, otherwise, figures that should be on the left will be on the right when you go to mount the poster.

As a cut-out of this sort is much wider than it is high, the cross or horizontal braces should run the full width of the cut-out in one piece, and not fitted between the upright braces as is done in the smaller cut-outs that are higher than they are wide. There should be three of these horizontal braces, one at the

extreme bottom, one about half-way and the other near the top. Fit the upright braces between the horizontal, using enough in your estimation to make the cut-out secure. The braces should be made of one by three inch lumber.

A cut-out built in sections should be thoroughly shellaced, especially the seams where the sections have been joined together. The shellac will cover them up so they will not be noticeable when the cut-out is mounted.

Edison Lamp Works Issues Valuable Bulletins

The Edison Lamp Works of Harrison, N. J., have recently issued two Lighting Data Bulletins, one covering the "Lighting of Theatres and Auditoriums," and the other, "Stage Lighting." These bulletins have been published in a very comprehensive manner including in them various photographs of distinct value. Copies of the above mentioned bulletins may be secured from the Edison Lamp Works upon request.

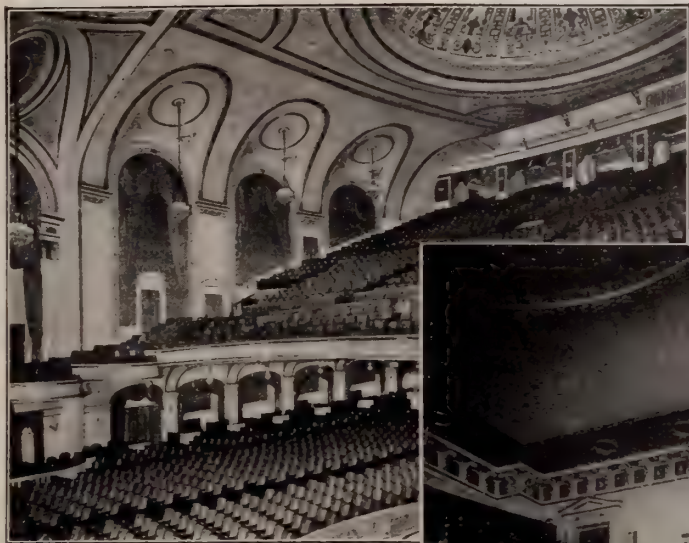
Recent Incorporations

The new Radio Theatre Company has recently been incorporated at Warrior, Ala. The incorporators are E. J. Lee, Guy Amos and W. G. Phillips.

Incorporation papers were granted by the State Commission to the Capitol Amusement Company to conduct theatres and motion picture theatres in Maryland. This company has recently purchased the Leader and the New theatres in South Cumberland and the Capitol theatre here.—Trout.



(Figure 6)—An excellent stock cut-out of Constance Talmadge can be made from this three-sheet which can be used whenever you play her pictures by changing the title



KEITH'S PALACE, CLEVELAND



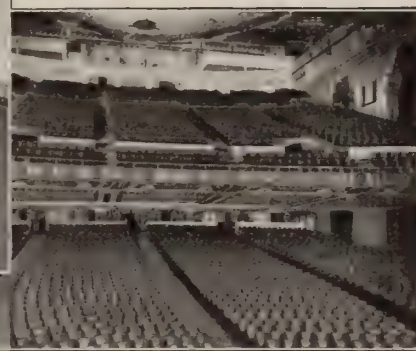
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SELWYN, NEW YORK



EASTMAN, NEW YORK



METROPOLITAN, LOS ANGELES

OUR ability to serve the nation's theatre seating needs has been voiced by owners and managers the country over. Many of them have recommended us to new theatres because of the personalized service they had received. The continual flow of new installations surely demonstrates the complete confidence in our service built around a quality product.

With an organization so complete

and efficient for handling the entire seating requirements, you are enabled to transfer the load of responsibility to our shoulders with the assurance that everything will be carried out to your complete satisfaction.

We can be of service in the very start by submitting, without charge, a seating arrangement plan whereby the maximum capacity with unobstructed view of stage is secured.

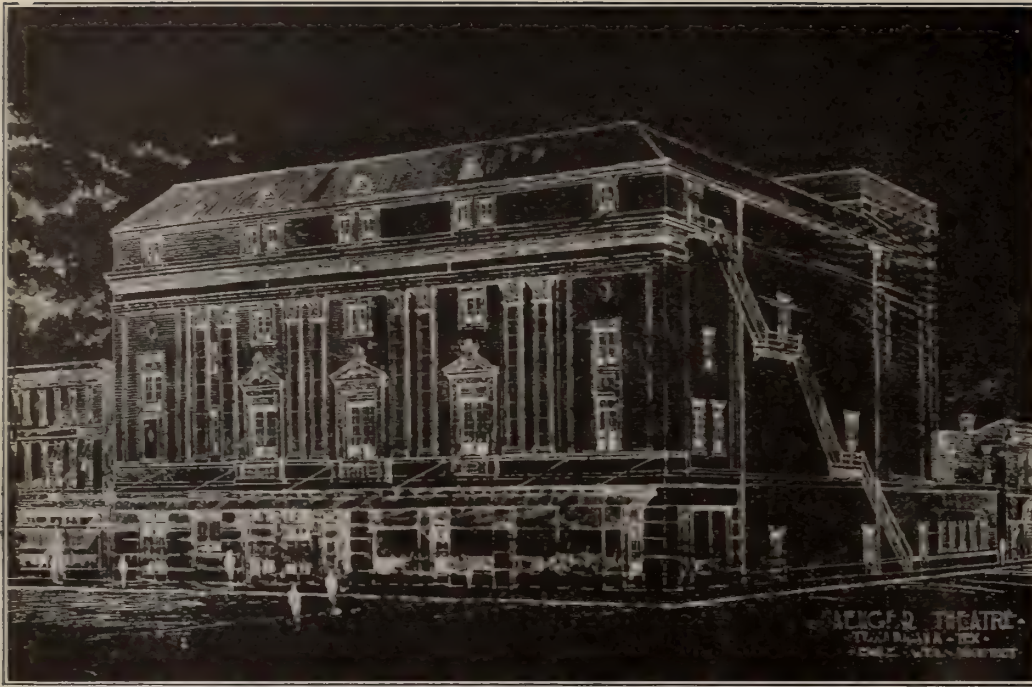
American Seating Company

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113 W. 40th St.

CHICAGO
10 E. Jackson Blvd.

BOSTON
77-D Canal St.

PHILADELPHIA
705, 250 S. Broad St.



Another house to be called the Saenger theatre under construction at Texarkana, Tex., owned by the Saenger Amusement Co., Inc., New Orleans, La.

J. C. Morris Builds Second Exclusive Colored Theatre

In the heart of the colored section of Tampa, J. C. Morris purchased a lot on Central avenue which is the Broadway of Tampa's darktown, and built the Central theatre. The theatre is large and roomy, as you can see by the photo in this issue, and covers the lot, which is 60 by 104 feet. The building is of brick and stucco. The front is attractive with three large arches, which are well lighted at night. The lobby is commodious, allowing liberal space for the box office, and giving two large doors on each side, for exits and entrances. On each side of the lobby is a stairway leading to the balcony.

The interior view was taken upon the opening night, from the stage, when the elite of dark town turned out en masse. There are four tiers of boxes, two on each side of the house, with five boxes in each tier. At the back of the picture note the booth, which occupies the center. It is a fine large room with three projection machines, a double dissolve stereopticon and a spot light. A rectifier is used, which supplies direct current for the machines. To the right of the booth is a balcony, which was intended, and is being used for white patrons, but had to be given over to the colored people on the opening night. To the left is Mr. Morris' private office, which is decorated very tastefully and nicely furnished with wicker chairs and rockers.

The lighting of the interior was Mr. Morris' idea. He says that he always objects to the side lights, for even though they are shaded, there is always a side glare, if there is sufficient light to allow one to get to a seat. So, he used indirect lights in the boxes, and just over the booth he had a large sign made with the word WELCOME spelled out with electric lights. During the show these lights are dimmed down to give only sufficient light so the patrons may see where they are going, but at the end of the show the lights are turned on full force and flood the entire building.

The policy of the house is pictures and tabs, so there is a large stage, with a scene loft and plenty of dressing rooms. A two-hour show is given, with pictures taking up an hour and a

half and the stage entertainment the other thirty minutes.—Leslie.

Perfection in Flashlight Movies

Japanese advices report "Professor" Kyogi Suyehito of Tokio, Imperial University, has perfected a new method of taking flashlight of very short duration under water for still or movies purposes. A brilliant burst of light for

a very brief period can also be obtained in the absence of high-tension current. Mercury by the new Japanese process is drawn through a hair-fine bore of a glass tube, serving the same purpose as the filament of the modern lamp. When a low voltage is turned on, the mercury is heated to the explosion point almost instantaneously, and as the tube bursts a brilliant mercury arc light is produced for a fraction of a second or so, then dies. Instantaneous photograph of metal vibrations, rolling of model ship hulls from beneath the surface of water in tanks, etc., etc., are predicted as possible under better result producing conditions by this Japanese scientist's invention.—Knappen.

Shrine Temple has 3,000 Theatre Capacity

Work is to begin immediately on a new \$1,250,000 Mosque for the local Shrine temple at Roanoke, Va., with stores on street floor, meeting halls, a banquet hall-dining room to seat 3,000, and a theatre auditorium capable of seating 3,000. Other Shriner's and rival fraternal bodies of men and women are building or planning to build many club, lodge, and half-commercial structures with offices, film auditoriums, etc., all the way from Delaware to Florida, in Wilmington, Baltimore, Washington, Richmond, Winston-Salem, etc., etc.—Knappen.

PENNSYLVANIA

Philadelphia—Architects R. R. Beeley and E. W. Martin, 2301 Spruce St., are drawing plans for the brick and concrete one-story theatre building on 18th and Jackson Sts., costing \$70,000 on a lot 60 x 133. Owner withheld, care of architect.

Pittsburgh—Architect Peter M. Hulsken, Domestic Bldg., Lima, Ohio, are finishing plans for the remodeling and altering of a theatre on 6202 Penn Ave., Pittsburgh, costing \$88,000 for the Cameraphone theatre, H. B. Koster, prop., 6202 Penn Ave. Owner will take bids about Nov. 1st.



New Central theatre, exclusive for negroes, on Broadway of Tampa, Florida, built by J. C. Morris

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National Anti-Misframe League Forum

SIMPLIFIED ELECTRICITY for PROJECTIONISTS

Alternating Current Machinery

Single Phase Motors



INGLE phase motors of both the synchronous and induction type are not self starting and special means must be provided to make them so.

The inability of the rotator to rotate applies only to starting since if the machines are once brought up to speed or if one phase of a two phase machine is opened while it is running the motor will continue to operate. These machines are not self starting for the simple reason that the magnetic field from a single phase does not rotate.

It may seem strange, in view of the absence of the necessary rotating field, that the motor will continue to rotate when once brought up to speed. This can be explained by referring to Fig. 131. This shows a stator wound with a single coil of wire. The magnetic field from this coil will be in the direction indicated by the large arrow. Now this one large magnetic field is really equal to two smaller fields revolving in opposite directions as shown by the two smaller curved arrows, a and b. It will be seen that field (a) is revolving in the same direction as is the rotor so the slip or lag, between these two will be small. Hence the frequency of the current induced in the rotor bars will be the same as that of the field and will therefore be low.

Since the frequency of these rotor currents is low the reactance will also be low and the angle of lag between voltage and rotor current will be small. This means that the torque in the direction of field (a) will be quite high.

On the other hand, field (b) and the rotor are rotating in opposite directions and hence the frequency of the rotor currents due to this field will be double those of field (a). These naturally mean that the lag between voltage and current will be large and the torque, or turning effort, small. The torque from field (a) is therefore much larger than that from field (b) and so the motor rotates in the direction shown.

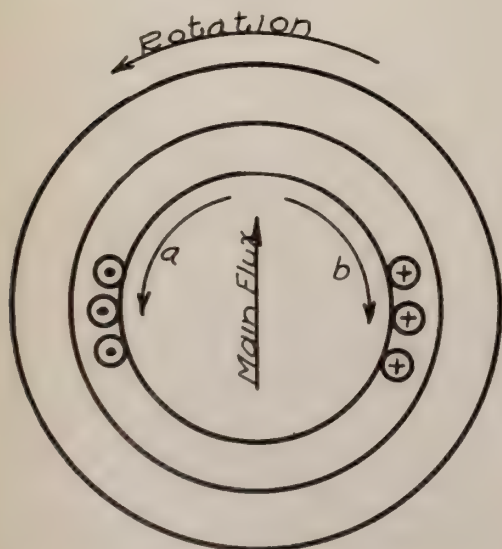


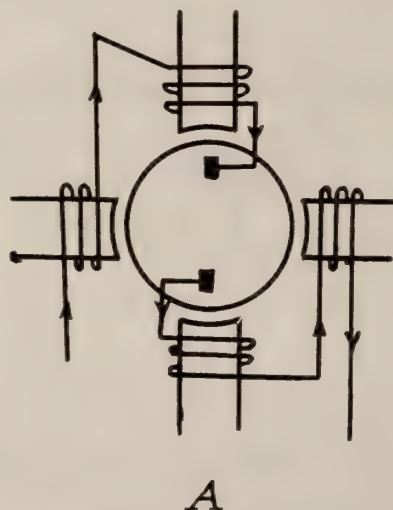
Figure 131

The most common method of making single-phase motors self starting is by placing two windings on the stator the same as in the case of a regular two phase motor and then arranging the single phase connection as shown in Fig. 132. Two leads are topped off from the feed wires and are connected to the second stator winding through a resistance, R.

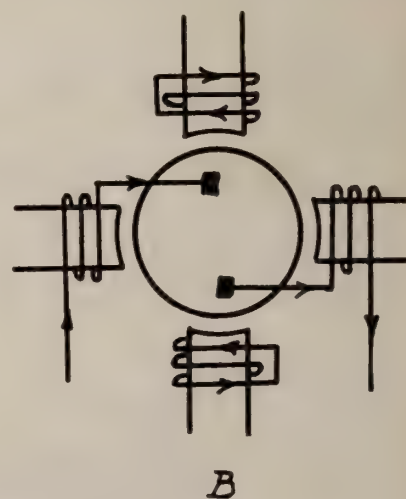
Split-Phase Motors

The effect of this resistance is to prevent the current in winding B from lagging as much as that in coil A. Since the currents in these two coils are thus out of phase the necessary rotating field is produced and the motor is self-starting.

If a condenser is placed in series with the resistance mentioned the current in coil B will lead the applied voltage and the currents in the two coils will more nearly be 90 degrees



A



B

Figure 133

out of phase. This is the most favorable conditions for self starting motors.

The usual construction in this type of motor makes use of a centrifugal starting switch mounted inside the frame, on the motor shaft. This switch, when the motor is stopped connects a high resistance winding on the stator, 90 degrees out of phase with the main winding to the mains. The use of a high resistance winding makes an external, or separate resistance, unnecessary. After the motor reaches a certain speed the force on the outside parts of the centrifugal starting switch causes them to fly apart like the governor on a steam engine or photograph and the high resistance winding is disconnected from the circuit. The motor then continues to run on the single phase winding. Most of the small A.C. motors used by projectionists for rewinding films are of this type.

Series Motors

If a D.C. series motor is connected to an A.C. circuit the motor will run but will spark very badly so that this condition is undesirable.

If several changes are made in the construction, however, this type of motor will operate very satisfactorily on either D.C. or A.C. cir-

cuits. Because of this fact it is sometimes referred to as a *Universal motor*. The changes in construction referred to consist of laminating the iron field pieces to reduce eddy cur-

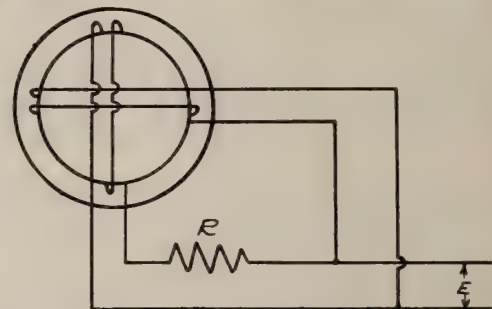


Figure 132

rents which are set up by the alternating current in the field coils. A laminated core, it will be recalled, consists of many thin pieces of iron put together to form a large piece instead of using a single solid block. Heavy insulation must also be used on the field coils to prevent the high induced currents, caused by

the alternating field currents from rupturing the insulation.

Another peculiarity in this motor is that the current in the armature coils set up a cross-flux, which is alternating and hence creates a voltage of self-induction to exist in the armature coils. This lowers the power factor and steps are usually taken to eliminate it. There are two methods of doing this by means of what are called *sat in windings*. These are shown in Fig. 133, A and B. The first method (A) is referred to as *conductive compensation* and the second (B) as *inductive compensation*.

Series motors are usually never built larger than 1/4 H.P. and very small ones (1/32 to 1/50 H.P.) are used for purposes as driving sewing machines, portable motion picture machines and in fact on any portable device where either A.C. or D.C. may be encountered.

If the motor shown in Fig. 133-B had its armature disconnected from the field coils and then short circuited, the result would be a *repulsion motor*. This is shown in Fig. 134.

The operation of such a motor is briefly as follows. If the motor (Fig. 134) had only two poles N and S, no current would be induced in the armature since there would be two
(Continued on page 2288)



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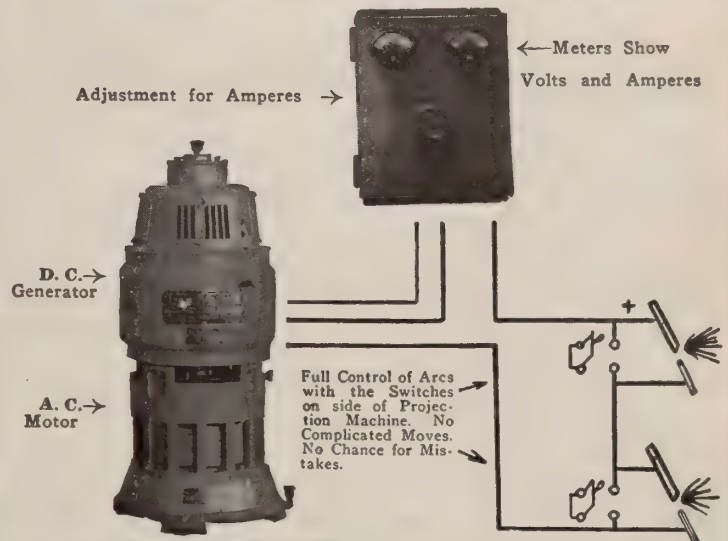
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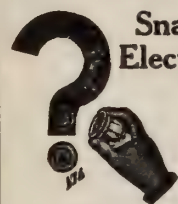
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(Continued from page 2286)

voltages, a and b, equal and *opposite* and hence they would neutralize each other and the resultant voltage would be zero.

On the other hand if the motor had only poles N_2 and S_2 a large current would be induced in the armature but the torque would be zero since one half of the *current* from each pole would flow in the *opposite* direction and the result would be zero. In order to exert a torque the brushes would have to be placed somewhere *between* N_1 and S_2 .

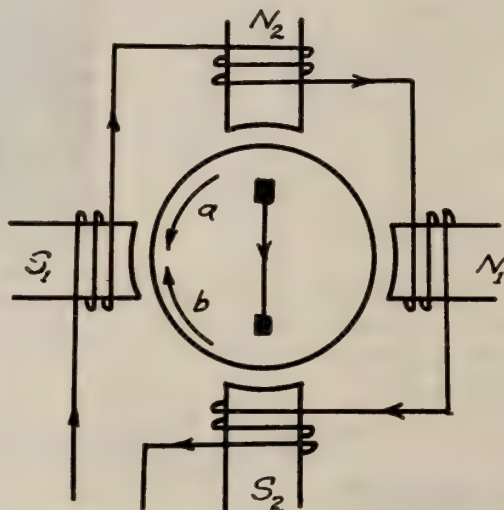


Figure 134

This same effect, however, could be obtained by using all *four* coils shown in Fig. 134 and the armature will then exert a torque and rotate.

Repulsion motors, ordinarily, spark very badly due to poor commutation and can seldom be operated above 40 or 50 per cent. synchronous speed.

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- (2003) Russell L. Simmons. Frostproof, Fla.
- (2004) Romeo Sawicki. Georgetown, Ill.
- (2005) F. Wm. Gumbel. Rochelle, Ill.
- (2006) Lester Keelen. Yalnut, Ill.
- (2007) H. Luellen. Hartford City, Ind.
- (2008) F. G. Goff. Cherokee, Ia.
- (2009) Donald Alberly. Clarinda, Ia.
- (2010) John Slickewer. Orange City, Ia.
- (2011) H. S. Waldrop. Mayfield, Ky.
- (2012) Robt. Brazda. Wisner, Nebr.
- (2013) Jos. G. Palmieri. Newark, N. J.

- (2014) Raymond Anderson Port Norris, N. J.
- (2015) Ralph Schneider. Frankfort, N. Y.
- (2016) R. Casandjian. New York City, N. Y.
- (2017) Jos. Thompson. Troy, N. Y.
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- (2019) Jas. S. Harbin. Statesville, N. C.
- (2020) D. F. Mercer. Hillsboro, Ohio
- (2021) Bob McCoy. Avant, Okla.
- (2022) Ray Atwood. Zanesville, Ohio
- (2023) J. S. Webb. Darlington, S. C.
- (2024) Raymond S. High. Cookeville, Tenn.
- (2025) James Oury. Lenoir City, Tenn.
- (2026) Henry Howard. Conroe, Texas
- (2027) Karl Bennett. Honey Grove, Tex.
- (2028) L. E. Sexton. Lott, Texas
- (2029) Norman Hines. Lufkin, Texas
- (2030) Edwin B. Kirk. McGregor, Texas
- (2031) Frank Gonzales. San Diego, Texas
- (2032) Harold Christensen
. Brigham City, Utah
- (2033) A. F. Hayes. Covington, Va.
- (2034) G. R. Knighton. Covington, Va.
- (2035) P. B. Reardon. Covington, Va.
- (2036) R. B. Rogers. Covington, Va.
- (2037) Paul McDaniel. New Market, Va.

WASHINGTON

Summer—Construction of a modern theatre building in Summer is to be started soon by W. Christian, owner of the Liberty in Tacoma and the Stewart & Dream in Puyallup. The site is the lot on Main St. between the Standard Oil Co. station and the Hayden store. The play-house will have a Grecian front, seat 500 and cost approximately \$35,000.

WISCONSIN

Chilton—Architect W. F. Neumann, 432 Caswell Blk., Milwaukee, is finishing plans for the vaudeville and picture theatre building, 45 x 124, one-story and basement, to be of concrete, costing \$45,000, for Pfeffer & Pilchler, 548 Wentworth Ave., Milwaukee.

MASSACHUSETTS

Roxbury—Architect Blackall, Clapp & Whittemore, 20 Beacon St., Boston, drawing plans for the one-story brick theatre building at Washington St., near Dudley, for the Eagle Amusement Co., Harry I. Wasserman, president, 2227 Washington St., Roxbury.

MICHIGAN

Lansing—Architect and Builder S. D. Butterworth, New Prudden Bldg., have plans for the erection of a two-story and basement theatre corner Allegan and Capitol; construction of brick, stone and terra cotta, cost to be \$100,000. Owner, Lansing Theatre Co., J. C. McCullough, pres., 128 W. Allegan St.

Muskegon—Architect C. R. Clark, 634 Clay Ave., Grand Haven, Mich., has plans for a one-story 132 x 56 motion picture and vaudeville house to be erected on Clay Ave. near Jefferson, Muskegon, for the Muskegon Amuse. Corp., C. R. Clark, Pres., 634 Clay Ave., Grand Haven. Masonry, carpentry, heating and plumbing and electric wiring contracts have been let.

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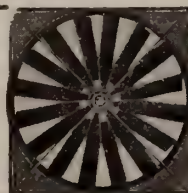
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J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Universal

Arthur Hagerman has been named director of publicity at Universal City.

Laura LaPlante has been placed under a long term contract, and will possibly be starred. She will next appear in a comedy drama entitled "The Thrill Girl," from a novel by Crosby George, and continuity by Hugh Hoffman.

Mary Philbin is to have her first part as a girl of to-day in a story adapted from the I. A. R. Wyley novel, "The Inheritance." Frank Beresford is responsible for the continuity. The story is laid in England at the present time.

It has been decided to delay the filming of "Love Insurance" until Reginald Denny is completely recovered. It is estimated he will be able to return to the studio in five or six weeks. The automobile accident in which his collar bone was broken caused injury more serious than at first believed, as it was found that in the fall he sustained a fracture of a vertebra. Denny will be in plaster for at least four weeks.

Universal City had another fire during the past week, but this one was for filming purposes. The famous Italian villa setting built for "Foolish Wives" was burned for a fire scene in "Hook and Ladder," a "Hoot" Gibson subject being directed by Edward Sedgwick.

Clarence L. Brown and a troupe of players including Rockcliffe Fellows, Wallace Beery, Dot Farley, and a number of others have gone to Fort Bragg for exteriors for "The Signal Tower."

Herbert Rawlinson has donned the garb of a policeman for the starring role in "The Jack of Clubs." Eddie Gribbon is playing an ex-pugilist role and one of the big scenes for this subject now being directed by Robert Hill will be a fight between Gribbon and Rawlinson. Other principals are Ruth Dwyer and Little Johnny Fox.

Hy Mayer, the cartoonist, has arrived at Universal City for the making of additional subjects by his new Mayer cartoon process. A new series will be made by Mayer while in the west.

Metro

The new Viola Dana "Revelations," will go into production under the direction of George D. Baker the week of November 3rd. This story is now being cast.

The Sawyer-Lubin organization is casting for "The Shooting of Dan McGrew," but production will not be started for several weeks. In the meantime King Vidor, now in New York where he is making a Laurette Taylor production, will be back at the studio by the time the Dana and Sawyer-Lubin subjects are well underway. Vidor

is to make the interiors for the Taylor picture in Hollywood.

Announcement has been made by Milton E. Hoffman, production manager at the Metro studios, that he is leaving his present position about the middle of November. Hoffman has been with Metro for two years following a number of years with Famous Players-Lasky West Coast studios.

Paramount

Betty Compson is back at the Lasky studios playing with Richard Dix, Lewis Stone and Tully Marshall in "The Stranger," being directed by Joseph Henneberry.

Cecil B. deMille has photographers making interiors and exteriors of a number of the larger factories in Los Angeles and vicinity for use in his next production titled "Triumph," from the May Eddington story. Leatrice Joy and Rod LaRocque are scheduled for the principal roles.

The Irwin Willat troupe filming "The Heritage of the Desert," is back from three weeks life in the wilds of southern Utah. It was necessary for the entire organization to ride horseback a portion of the way to the locations. The principals are Bebe Daniels, Ernest Torrence, Noah Berry and Lloyd Hughes.

Sam Wood is getting busy on "The Next Corner," a Monte M. Katterjohn adaptation from the Kate Jordon famous story. The cast selected for this includes Lon Chaney, Convey, Tearle and Dorothy MacKail. Chaney will not use any unusual make-up, and it will be his first appearance in a Paramount distributed picture since "The Miracle Man."

William deMille has finished "Everyday Love" from the Julius Street novel with a cast that includes Agnes Ayres, Jack Holt, Nita Naldi, Rod LaRocque, Theodore Kosloff, Robert Edson, Julia Faye, Guy Oliver, Bernice Frank and George Kuwa.

George Melford and company filming "Flaming Barriers" are back from several weeks stay at Sonora, California. This is an adaptation by Harvey Thew from the Byron Morgan story, and Jack Cunningham is acting as production editor. Jacqueline Logan, Antonio Moreno, Walter Heirs and Charles Ogle are featured in the cast.

Hugo Reisenfeld, managing director of the Rivoli and Rialto theatres in New York, after spending a week in making a musical sketch for the presentation of deMille's "The Ten Commandments," has returned to New York to complete this work.

William E. Smith, Philadelphia district manager for Famous-Lasky, accompanied by his wife, is spending a vacation in Hollywood.

James Cruze is back from an automobile tour through Texas,

Arizona, New Mexico, and the northern portion of Old Mexico, where he was searching for locations for the filming of "North of 36." Many excellent sites were found with necessary cattle and pioneer buildings, and definite location for the company's operation will be made after a thorough cost analysis is made by the studio executives.

United Studios

Norma Talmadge's new picture "Secrets," which has scenes in the period of 1865, 1870, 1888, and 1923, that are laid in London and Wyoming, will give the star an opportunity to play the part of a seventeen-year-old girl and a woman of seventy. Production was started on this under the direction of Frank Borzage with a cast including Eugene O'Brien, Claire McDowell, Emily Fitzroy, Patterson Dial, E. J. Ratcliff, Gertrude Astor and Alice Day.

Buster Keaton is home from his jaunt to the East, and will be ready within ten days to begin shooting his third feature length comedy. It is understood this is to be directed by Jack Blystone. The second Keaton feature comedy titled "Hospitality," has been completed and the negative shipped East. The picture is laid in 1830, and one of the big features will be the operation of an exact reproduction of America's first railroad train consisting of a locomotive and seven cars.

Maurice Tourneur has made the first scenes for "Torment" his next First National which has Owen Moore and Bessie Love in the principal roles. Others in the cast are Joseph Kilgour and George Cooper. The scenario was prepared by Fred Myton, and many of the exteriors will be made in Northern California.

The statement that Anna Q. Nilsson is to play the part of Allegheny Briskow in "Flowing Gold" for Richard Walton Tully, may or may not be news. Production is to be directed by Joseph deGrasse. The opposite lead will be Milton Sills in the role of Calvin Gray.

Goldwyn

There is no intention of closing the Goldwyn studio as old lady rumor has it. Vice-President Abraham Lehr has a schedule mapped out which will keep the Goldwyn directors and players busy for some months to come. Before the schedule is completely worked out, Joseph Godsell will be on the coast, and a new schedule will then be completed.

Rupert Hughes is soon to start on a new production; Marshall Neilan will film "Tess of the D'Urbervilles," as soon as he completes "Dorothy Vernon of Hadon Hall" with Miss Pickford.

Victor Seastrom has a new production to start on, and Eric Von Stroheim continues to be busy on editing "Greed." Von Stroheim has barricaded himself in the cutting room where he works at night only, and all messages to him go under the door. It is even harder to get to him than to a bunch of so-called film executives who over-work the word "conference."

A Los Angeles newspaper has stated George Walsh is to have the name part in "Ben Hur." He is under contract to Goldwyn, but at the studio it can not be confirmed that he had been assigned to this important role. John Boyle, cameraman, and other members of the Charles Brabin technical staff, have departed for the east to follow Brabin to Rome. June Mathis who prepared the continuity, and is to supervise the production, will not leave the Goldwyn studios for fully a month. She will go direct to Rome. The players will not be needed at the Italian capital until about December first.

The Goldwyn studio is not going to try and out-do the Shuberts "Artists and Models" for the revel scene in "Three Weeks." Some drapes—but few—will be used. For several weeks the casting directors of the Goldwyn lot have been selecting girls for this scene, and they now claim to have secured the most beautiful thirty of Hollywood. This information is passed along in advance to the exhibitors so they may prepare their advertising campaign weeks in advance. Joseph Jackson vouches for the fact that the thirty selected would make a hit at the Atlantic City annual beauty show.

In addition to "Three Weeks," Emmett Flynn continues in the production of "Nellie the Beautiful Cloak Model."

Business Manager H. E. Eddington of the Goldwyn studios, has returned from New York where he spent some time in aiding the exterior filming of Flynn's "Nellie" picture.

Warner Bros.

Three Warner Brothers classics are being edited and titled at the Warner studios. Sidney Franklin is editing his own production, David Belasco's "Tiger Rose," starring Lenore Ulric; Harry Raff is putting "Lucretia Lombardi," the Kathleen Norris novel with Monte Blue and Irene Rich, through the finishing process; and Johnny Hines is completing his latest vehicle, "Conductor 1492."

Other subjects now in production are "The Marriage Circle," an Ernst Lubitsch picture; "Beau Brummel," starring John Barrymore; and "Daddies," with Mae Marsh and Harry Meyers, which being directed by Harry Seiter.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva.....	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib.....	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?.....	Special Cast	Preferred Pict.	6 reels	Mar. 17
Bolted Door, The.....	Frank Mayo	Universal	5 reels	Mar. 3
Brass.....	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills.....	Special Cast	Lee-Bradford-S.R.	5 reels	Mar. 17
Can a Woman Love				
Twice?.....	Ethel Clayton	Film Book Offices	6 reels	Mar. 10
Daddy.....	Jackie Coogan	First National	6 reels	Mar. 17
Down to Sea in Ships.....	McKee-Courtrot	Hodkinson	8 reels	Dec. 2
Driven.....	Special Cast	Universal	6 reels	Dec. 9
Flames of Passion.....	Larkin-Stonehouse	Independent Pict.	5 reels	Jan. 20
Fourth Musketeer, The.....	Johnnie Walker	Film Book Offices	6 reels	Mar. 31
Gallopin' Through.....	Jack Hoxie	Sunset Prod.	5 reels	Mar. 31
Glimpses of the Moon.....	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls.....	William Russell	Fox	5 reels	Mar. 24
Gossip.....	Gladys Walton	Universal	5 reels	Mar. 10
Her Accidental Husband.....	Special Cast	C. B. C-S. R.	6 reels	Mar. 17
High Speed Lee.....	Reed Howes	Arrow	5 reels	Mar. 17
In the Devil's Bowl.....	Neal Hart	Wm. Steiner-S. R.	5 reels	Mar. 17
Isle of Lost Ships.....	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?.....	Leah Baird	Asso. Exhib.	6 reels	July 21
Just Like a Woman.....	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert.....	Special Cast	C. B. C-S. R.	5 reels	Mar. 17
Law Rustlers, The.....	Wm. Fairbanks	Arrow	5 reels	Mar. 17
Leopardess, The.....	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around				
the Corner.....	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The.....	Standing-Marsh	Hodkinson	5 reels	Mar. 31
Lost and Found.....	Special Cast	Goldwyn	7 reels	Mar. 17
Lost in a Big City.....	John Lowell	Arrow	7 reels	Jan. 27
Luck.....	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love.....	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife.....	Special Cast	Arrow	5 reels	Aug. 4
Midnight Guest, The.....	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His				
Dime.....	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The.....	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A.....	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea.....	Marguerite Courtot	Selznick Dist. Corp.	5 reels	Mar. 17
Pilgrim, The.....	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts.....	Special Cast	Paramount	6 reels	Feb. 24
Refuge.....	K. MacDonald	First National	6 reels	Apr. 21
Scars of Jealousy.....	Special Cast	First National	6 reels	Mar. 17
Shrek of Araby, The.....	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed.....	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On.....	Pete Morrison	Sanford Prod.	5 reels	Mar. 31
Success.....	Special Cast	Metro	6 reels	Feb. 24
Temptation.....	Special Cast	C. B. C-S. R.	7 reels	Mar. 17
Tents of Allah.....	Blue-Alden	Asso. Exhib.	7 reels	Apr. 21
Three Jumps Ahead.....	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair.....	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep.....	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice.....	Josephine Hill	Arrow	4 reels	Mar. 17
When a Woman Turns.....	Tom Kennedy	Norcia Pict.-S. R.	5 reels	Mar. 17
Where the Pavement				
Ends.....	Special Cast	Metro	7 reels	Mar. 24
White Flower, The.....	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine.....	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed by	Length	Reviewed
Abyssal Brute, The.....	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams.....	Florence Vidor	Asso. Exhibitors	7 reels	July 7
Backbone.....	Special Cast	Goldwyn	7 reels	May 12
Bella Donna.....	Pola Negri	Paramount	8 reels	Mar. 31
Bright Shawl, The.....	Rich Barthelmess	First National	8 reels	Apr. 28
Broken Violin, The.....	Special Cast	Arrow	6 reels	Apr. 21
Bucking the Barrier.....	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North.....	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	Apr. 21
Cordelia the Magnificent.....	Clara K. Young	Metro	6 reels	June 2
Crashing Thru.....	Harry Carey	Film Book Offices	5 reels	Apr. 7
Dead Game.....	Ed Gibson	Universal	5 reels	Apr. 21
Go-Getter, The.....	Special Cast	Paramount	8 reels	Apr. 21
Grumpy.....	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions.....	Viola Dana	Metro	6 reels	May 5
Hunting Big Game in				
Africa.....	Special Cast	Universal	10 reels	Jan. 27
Jacqueline.....	Special Cast	Arrow	7 reels	Mar. 31
Little Red Schoolhouse.....	Special Cast	Arrow	6 reels	May 26
Lovebound.....	Shirley Mason	Fox	5 reels	May 19
Madness of Youth.....	John Gilbert	Fox	5 reels	Apr. 28
Nobody's Bride.....	Herbert Rawlinson	Universal	5 reels	Mar. 31
Old Sweetheart of Mine.....	Dexter-Eddy	Metro	6 reels	Apr. 14
Power Divine, The.....	Wynn-Livingston	Independent Pict.	5 reels	Apr. 14
Prodigal Daughters.....	Gloria Swanson	Paramount	6 reels	Apr. 28
Rip Tide, The.....	Special Cast	Arrow	6 reels	June 2
Safety Last.....	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders.....	Neal Hart	Wm. Steiner-S. R.	5 reels	Mar. 3
Slander the Woman.....	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The.....	Alice Brady	Paramount	6 reels	May 26
Snowdrift.....	Charles Jones	Fox	5 reels	June 9
Souls for Sale.....	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The.....	Douglas MacLean	First National	5 reels	Aug. 4
Tansy.....	Special Cast	Burr Nickle Prod.	5 reels	Apr. 7
Tiger's Claw, The.....	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The.....	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild				
Animals.....	Special Cast	Metro	7 reels	May 19

Feature	Star	Distributed by	Length	Reviewed
Trail of the Lonesome				
Pine.....	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet.....	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited.....	Ralph Lewis	Film Book Offices	7 reels	May 5
What Wives Want.....	Special Cast	Universal	5 reels	May 5
Within the Law.....	Norma Talmadge	First National	8 reels	May 13
Wonders of the Sea.....	Lulu McGrath	Film Book Offices	4 reels	Nov. 4
You Are Guilty.....	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your				
Wife.....	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed by	Length	Reviewed
Affairs of Lady Hamilton.....	Liane Haid	Hodkinson	8 reels	Apr. 28
Bava.....	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows.....	Special Cast	Pathe	5 reels	June 2
Boston Blackie.....	William Russell	Fox	5 reels	June 2
Burning Words.....	Roy Stewart	Universal	5 reels	June 2
Crossed Wires.....	Gladys Walton	Universal	5 reels	May 19
Double Dealing.....	Hoot Gibson	Universal	4 reels	May 26
Empty Cradle, The.....	Alden-Morey	Truett Film	7 reels	May 26
Fighting Strain, The.....	Neal Hart	Wm. Steiner-S. R.	5 reels	May 26
Fog Bound.....	Dorothy Dalton	Paramount	6 reels	June 9
Fortune of Christina				
McNab.....	Special Cast	Playgoers	5 reels	May 26
Fools and Riches.....	Herbert Rawlinson	Universal	5 reels	May 12
Girl of the Golden West.....	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back.....	Special Cast	Preferred Pict.	6 reels	Apr. 21
Lonely Road, The.....	Kath. MacDonald	First National	5 reels	May 12
Man From Glengarry.....	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The.....	Thos. Meighan	Paramount	7 reels	May 12
Ragged Edge, The.....	Lunt-Palmer	Goldwyn	7 reels	June 16
Remittance Woman, The.....	Ethel Clayton	Film Book Offices	7 reels	May 19
Rustle of Silk, The.....	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour.....	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast.....	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast.....	Tom Mix	Fox	5 reels	May 26
Sunken Rocks.....	Alma Taylor	Burr Nickle Prod.	5 reels	May 26
Valley of Lost Souls.....	Special Cast	Independent Pict.	5 reels	May 26
Wandering Daughters.....	Special Cast	First National	6 reels	June 20
Wolf Tracks.....	Jack Hoxie	Sunset Prod.	5 reels	June 20

JUNE

Feature	Star	Distributed by	Length	Reviewed
Bargains.....	Special Cast	Burr Nickle Prod.	5 reels	June 2
Below the Rio Grande.....	Neal Hart	Wm. Steiner-S. R.	5 reels	June 2
Counterfeit Love.....	Special Cast	Playgoers	5 reels	Aug. 11
Critical Age, The.....	Special Cast	Hodkinson	5 reels	May 12
Daughters of the Rich.....	Special Cast	Preferred Pict.	6 reels	June 20
Desert Rider, The.....	Jack Hoxie	Sunset Prod.	5 reels	June 20
Devil's Partner, The.....	Norma Shearer	Independent Pict.	5 reels	June 20
Divorce.....	Jane Novak	Film Book Offices	6 reels	June 10
Don Quickshot of the				
Rio Grande.....	Jack Hoxie	Universal	5 reels	June 9
East Side, West Side.....	Harlan-Percy	Principal Pict.	6 reels	Apr. 21
Fog, The.....	Harris-Landis	Metro	7 reels	July 7
Exciters, The.....	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The.....	Agnes Ayres	Paramount	5 reels	June 16
Last Moment, The.....	Special Cast	Goldwyn	6 reels	May 19
Main Street.....	F. Vidor-Blue	Warner Bros.	10 reels	June 23
Man of Action.....	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran.....	Irene Rich	Hodkinson	7 reels	June 23
Monkey's Paw, The.....	Special Cast	Selznick	5 reels	June 23
Mysterious Witness, The.....	Robert Gordon	Film Book Offices	5 reels	June 30
Only 38.....	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best				
Thing.....	Mac Marsh	Allied Prod. & Dist.	6 reels	May 26
Purple Dawn, The.....	Bessie Love	Aywon	5 reels	Apr. 28
Queen of Sin.....	Special Cast	Selznick	6 reels	Apr. 7
Railroader.....	Herbert Rawlinson	Universal	5 reels	June 16
Rum Runners.....	Leo Maloney	Aywon	5 reels	June 16
Sawdust.....	Gladys Walton	Universal	5 reels	June 20
Shock, The.....	Chaney-Valli	Universal	7 reels	June 23
Sun-Dog Trails.....	Wm. Fairbanks	Arrow	5 reels	June 23
Temporary Marriage.....	Harlan-Davis	Principal Pict.	7 reels	May 12
Trifling With Honor.....	Special Cast	Universal	5 reels	May 12
Western Blood.....	Pete Morrison	Sanford Prod.	5 reels	June 23
Woman With Four Faces.....	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters.....	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed by	Length	Reviewed
Brass Bottle, The.....	Special Cast	First National	6 reels	July 23
Children of Dust.....	Special Cast	First National	6 reels	July 23
Children of Jazz.....	Special Cast	Paramount	6 reels	July 21
Crashing Courage.....	Jack Livingston	Independent Pict.	5 reels	July 21
Desert Driven.....	Harry Carey	Film Book Offices	5 reels	July 14
Drug Monster, The.....	Special Cast	Aywon	5 reels	July 14
Flying Dutchman.....	Special Cast	Film Book Offices	6 reels	Aug. 4
Forbidden Lover, The.....	Special Cast	Selznick	4 reels	Aug. 4
Forbidden Range.....	Neal Hart	Wm. Steiner Prod.	5 reels	Aug. 4
For You My Boy.....	Special Cast	Rubicon Pict.	6 reels	May 5
Gentleman of Leisure, A.....	Jack Holt	Paramount	5 reels	July 28
Good Men and Bad.....	Special Cast	Selznick	4 reels	July 28
Homeward Bound.....	Thomas Meighan	Paramount	7 reels	July 28
Itching Palms.....	Special Cast	Film Book Offices	5 reels	July 28
Law of the Lawless, The.....	Dorothy Dalton	Paramount	6 reels	June 30
Love Piker, The.....	Anita Stewart	Goldwyn-Cosmo	6 reels	July 7
Man Between, The.....	Special Cast	Asso. Exhibitors	6 reels	July 7
Man's Man, A.....	J. Warren Kerrigan	Film Book Offices	5 reels	July 14
McGuire of the Mounted.....	William Desmond	Universal	5 reels	July 14
Penrod and Sam.....	Special Cast	First National	6 reels	June 23

Feature	Star	Distributed By	Length	Reviewed
Rapids, The	Harry Morey-Mary			
Self Made Wife, A.	Special Cast	Hodkinson	5 reels	June 30
Shootin' For Love	Hoot Gibson	Universal	5 reels	July 11
Skid Proof	Charles Jones	Fox	5 reels	July 7
Stormy Seas	McGowan-Holmes	Asso. Exhibitors	5 reels	Aug. 4
Toilers of the Sea	Special Cast	Selznick	5 reels	Aug. 4
Tribby	Special Cast	First National	7 reels	Aug. 4
Victor, The	Herbert Rawlinson	Universal	5 reels	July 28

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Alias the Night Wind	William Russell	Fox		
Bright Lights of Broadway	Special Cast	Principal Pict.	7 reels	Sept. 8
Broken Wing, The	Special Cast	Preferred Pict.	6 reels	Aug. 18
Circus Days	Jackie Coogan	First National	6 reels	June 30
Common Law, The	Special Cast	Selznick	8 reels	Aug. 11
Crickets on the Hearth	Special Cast	Selznick	6 reels	Aug. 11
Destroying Angel, The	Leah Baird	Asso. Exhibitors	6 reels	Aug. 11
Dulcy	Con. Talmadge	First National	6 reels	Sept. 8
Gold Madness	Guy Bates Post	Principal Pict.	6 reels	Sept. 8
Harbor Lights	T. Moore-Elsom	Asso. Exhibitors	5 reels	Sept. 8
Hollywood	Special Cast	Paramount	7 reels	July 14
Human Wreckage	Mrs. Wallace Reid	Film Book Offices	8 reels	July 14
Huntress, The	Colleen Moore	First National		
If Winter Comes	Special Cast	Fox	12 reels	Mar. 17
Legally Dead	Milton Sills	Universal	5 reels	Aug. 18
Love Brand, The	Roy Stewart	Universal	5 reels	Aug. 11
Man Who Won, The	Dustin Farnum	Fox	5 reels	Sept. 1
Miracle Baby	Harry Carey	Film Book Offices	6 reels	Aug. 18
Out of Luck	Hoot Gibson	Universal	5 reels	Aug. 4
Purple Highway, The	Madge Kennedy	Paramount	7 reels	July 7
Range Patrol, The	Livingston-Wynn	Independent Pict.	5 reels	Aug. 18
Rupert of Hentzau	Special Cast	Selznick	10 reels	July 21
Salomy Jane	Special Cast	Paramount	7 reels	Aug. 18
Scarlet Lily, The	K. MacDonald	First National	6 reels	Aug. 18
Second Hand Love	Charles Jones	Fox		
Shadows of the North	William Desmond	Universal	5 reels	Aug. 25
Soft Boiled	Tom Mix	Fox		
Spoilers, The	Special Cast	Goldwyn-Cosmo	8 reels	June 30
Tea-With a Kick	Special Cast	Asso. Exhibitors	6 reels	Sept. 8
Three Wise Fools	Special Cast	Goldwyn-Cosmo	7 reels	July 7
Tipped Off	Special Cast	Playgoers Pict.	5 reels	Aug. 4
Wife in Name Only	Special Cast	Selznick	5 reels	Aug. 4
Yesterday's Wife	Rich-Percy	C. B. C.-S. R.	5 reels	Aug. 4

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	Sept. 29
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	Sept. 29
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Breaking Into Society	Bull Montana	Film Book Offices	5 reels	Sept. 29
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Gold	E. Hammerstein	Truett Film	7 reels	July 7
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Call of the Wild	Buck (dog)	Pathe	8 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	Oct. 27
Cause for Divorce	Special Cast	Selznick	7 reels	Oct. 27
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib.	6 reels	Aug. 11
Daytime Wives	Dereys Perdue	Film Book Offices	6 reels	Sept. 8
Defying Destiny	Monte-Blue-Irene			
Drivin' Fool, The	Rich	Selznick	6 reels	Oct. 27
Eleventh Hour, The	Wally Van	Hodkinson	6 reels	Sept. 8
Enemies of Women	Jones-Mason	Fox	7 reels	Aug. 4
	L. Barrymore			
Eternal Three, The	Rubens	Goldwyn-Cosmo	10 reels	Apr. 14
Fair Cheat, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fighting Blade, The	Dorothy Mackall	Film Book Offices	6 reels	Sept. 29
French Doll, The	Rich. Barthelmess	First National	9 reels	Oct. 6
Going Up	Mae Murray	Metro	7 reels	July 28
Green Goddess, The	Douglas MacLean	Asso. Exhib.	6 reels	Oct. 20
Gun Fighter, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Haldane of Secret Service	William Farnum	Fox	5 reels	Sept. 15
Hell's Hole	Houdini	Film Book Offices	6 reels	Sept. 22
Her Reputation	Charles Jones	Fox	6 reels	Aug. 11
Is Money Everything?	May McAvoy	First National	7 reels	Sept. 22
Lawful Larceny	Special Cast	Lee-Bradford	6 reels	Sept. 22
Lone Star Ranger, The	Special Cast	Paramount	6 reels	Aug. 4
Modern Matrimony	Tom Mix	Fox	5 reels	Sept. 22
Monna Vanna	Owen Moore	Selznick	5 reels	Sept. 22
Merry-Go-Round	Lee Parry	Fox	9 reels	Aug. 4
Mothers-in-Law	Philbin-Kerry	Universal	10 reels	July 14
Potash and Perlmutter	Special Cast	Preferred Pict.	7 reels	Aug. 18
	Barnard-Carr			
Red Lights	Gordon	First National	8 reels	Sept. 15
Rosita	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rouged Lips	Mary Pickford	United Artists	9 reels	Sept. 15
Scarred Hands	Viola Dana	Metro	5 reels	Sept. 8
Shattered Reputations	Smith-E. Sedgwick	Madoc-S. R.	5 reels	Sept. 8
Silent Command, The	Walker-Saunders	Lee-Bradford	5 reels	Sept. 8
Silent Partner, The	Special Cast	Fox	9 reels	Sept. 15
Six Days	Special Cast	Paramount	6 reels	Sept. 1
Souls in Bondage	C. Griffith-F. Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
St. Elmo	Special Cast	Sanford Prod.	6 reels	Sept. 22
Strangers of the Night	John Gilbert	Fox	6 reels	Aug. 18
Tango Cavalier, The	Special Cast	Metro	8 reels	Sept. 15
Three Ages	Geo. Larkin	Aywon	5 reels	Sept. 15
To the Last Man	Buster Keaton	Metro	5 reels	July 21
Unknown Purple, The	Special Cast	Paramount	7 reels	Sept. 8
Untameable, The	Walthall-Lake	Truett Film	7 reels	Sept. 8
Virginian, The	Gladys Walton	Universal	5 reels	Sept. 8
Vow of Vengeance	Special Cast	Preferred Pictures	5 reels	Sept. 8
Where Is This West?	Jack Livingston	Independent Pict.	5 reels	Sept. 22
Why Worry?	Jack Hoxie	Universal	5 reels	Sept. 22
	Harold Lloyd	Pathe	6 reels	Sept. 15

Feature	Star	Distributed By	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict.	6 reels	Aug. 18
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan	Charles Jones	Fox		
Cameo Kirby	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile, The	Special Cast	Film Book Offices	6 reels	Oct. 27
Day of Faith, The	Special Cast	Goldwyn-Cosmo		

Feature	Star	Distributed By	Length	Reviewed
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilbert	Fox		
Flyin' Fool, The	Tom Mix	Fox		
Foolish Parents	Special Cast	Asso. Exhib.	6 reels	
Governor's Lady, The	Special Cast	Fox		
Grail, The	Dustin Farnum	Fox		
Held to Answer	Special Cast	Metro	5 reels	Sept. 29
In the Palace of King	Special Cast	Goldwyn-Cosmo	6 reels	Nov. 3
Lights Out	Ruth Stonehouse	Film Book Offices	9 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset-S. R.	6 reels	Sept. 22
Long Live the King	Jackie Coogan	Metro	5 reels	Sept. 22
Meanest Man in World	Special Cast	First National	5 reels	Sept. 22
Men in the Raw	Jack Hoxie	Universal	5 reels	Sept. 22
Miracle Makers, The	Special Cast	Asso. Exhib.	6 reels	Sept. 22
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	Oct. 27
Ponjola	Special Cast	First National	7 reels	Oct. 27
Prince of a King, A	Dinky	Selznick	6 reels	Oct. 27
Printer's Devil, The	Wesley Barry	Warner Bros.		
Puritan Passions	Special Cast	Hodkinson	8 reels	Oct. 20
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Shattered Faith	Special Cast	Independent Pict.	6 reels	Oct. 20
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion	Edmund Cobb	Arrow	5 reels	Sept. 8
Thundergate	Special Cast	First National	7 reels	Sept. 8
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor	Special Cast	Independent Pict.	5 reels	Oct. 6
What Love Will Do	Kenneth McDonald	Sunset-S. R.	5 reels	Oct. 6
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Blow Your Own Horn	Lewis-Perdue	Film Book Offices	6 reels	Oct. 20
Crooked Alley	Special Cast	Universal	5 reels	Oct. 20
Dangerous Maid, The	C. Talmadge	First National	5 reels	Nov. 3
Flaming Waters	Eddie Hearn	Film Book Offices	6 reels	Nov. 3
Flaming Youth	Colleen Moore	First National	5 reels	Nov. 3
Hospitality	Buster Keaton	Metro	5 reels	Nov. 3
Human Mill, The	Special Cast	Metro	2 reels	Nov. 3
Jealous Husbands	Special Cast	First National	2 reels	Nov. 3
Kentucky Days	Dustin Farnum	Fox		
Little Old New York	Marion Davies	Goldwyn-Cosmo		
Man, Woman and Temptation	Special Cast	Metro		
Maytime	Special Cast	Preferred Pict.		
Million to Burn, A	Herbert Rawlinson	Universal	5 reels	Nov. 3
Pleasure Mad	Special Cast	Metro		
Rendezvous, The	Special Cast	Goldwyn-Cosmo		
Scars of Hate	Jack Livingston	Independent Pict.	5 reels	Oct. 27
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
Social Code, The	Viola Dana	Metro	6 reels	Sept. 29
South Sea Love	Shirley Mason	Fox		
Thundering Dawn	Kerrigan-Nilson	Universal	7 reels	Oct. 6
Wanders, The	Special Cast	First National		
When Odds Are Even	William Russell	Fox		

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Aged in the Wood	Aesops Fables	Pathe	2/3 reel	Oct. 20
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
Back to Earth	Earle Engle	Universal	2 reels	Sept. 15
Barnyard Rodeo, A	Aesops Fables	Pathe	1 reel	Nov. 3
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Be Yourself	Billy West	Arrow	2 reels	Nov. 3
Big Game	Sid Smith	Grand-Asher	2 reels	Nov. 3
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	Nov. 3
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	Nov. 3
Bumps	Buddy Messinger	Educational	1 reel	Nov. 3
Bus Boy, The	Buddy Messinger	Universal	2 reels	Nov. 3
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	Oct. 20
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	Oct. 20
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	Sept. 1
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	Oct. 27
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	Oct. 27
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 13
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die	Neely Edwards	Fox	2 reels	Oct. 6
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	Sept. 15
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	Sept. 22
Derby Day	Aesops Fables	Pathe	1 reel	Sept. 22
Done in Oil	Children	Pathe	2 reels	Sept. 22
Don't Play Hookey	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Scream	Sid Smith	Grand-Asher	2 reels	Oct. 20
Down to Sea in Shoes	Pal (dog)	Universal	2 reels	Oct. 20
Down to Ship to See	Pal (dog)	Pathe	2 reels	Oct. 13
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	Oct. 13
Explorers, The	Aesops Fables	Fox	2 reels	Oct. 13
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	Oct. 13
Fashion Follies	Gorham Follies			
	Girls	Universal	2 reels	Oct. 13
Fearless Flannigan	Charles Murray	Hodkinson	2 reels	Oct. 13
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Fly Time	Neal Burns	Arrow	1 reel	Sept. 22
Fool Proof	Poodles Hannaford	Educational	2 reels	Oct. 20
Front!	Stan Laurel	Pathe	2 reels	Oct. 27
Frozen Hearts	Al St. John	Fox	2 reels	Oct. 27
Full Speed Ahead	Gasoline Trail	Arrow	1 reel	Oct. 27
Going South	Roach-Edwards	Universal	1 reel	Oct. 27
Golfmania	Engle-Earle	Universal	2 reels	Oct. 27
Go West	Animals	Pathe	1 reel	Oct. 27

Feature	Star	Distributed By	Length	Reviewed
Green Cat, The.....	Snub Pollard	Pathe	1 reel	Aug. 4
Happy Go-Luckies.....	Aesops Fables	Pathe	1 reel	
Heads Up.....	Educational		1 reel	
Heavy Seas.....	Pathe		2 reels	
High Flies.....	Aesops Fables	Pathe	1 reel	
High Life.....	Lige Conley	Educational	2 reels	Sept. 29
His New Papa.....	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze.....	Bert Roach	Universal	1 reel	Sept. 8
Hold Everything.....	Vernon-Steadman	Educational	2 reels	Sept. 1
Horseshoes.....	Larry Semon	Vitagraph	2 reels	
Hustlin' Hank.....	Will Rogers	Pathe	2 reels	
Idea Man, The.....	Chuck Reisner	Universal	1 reel	
Jollywood.....	Will Rogers	Pathe	2 reels	Oct. 13
Jus' Passin' Thru.....	Monty Banks	Grand-Ashe	1 reel	
Kidding Capt. Kidd.....	Animals	Pathe	1 reel	Oct. 27
Kids Wanted.....	Pathe		2 reels	Sept. 15
Knockout, The.....	Hodkinson		2 reels	Oct. 27
Let's Build.....	Larry Semon	Vitagraph	2 reels	
Life of Riley, The.....	Bowes-Vance	Educational	1 reel	Sept. 29
Lightning Love.....	Baby Peggy	Universal	2 reels	
Limit, The.....	Aesops Fables	Pathe	1 reel	Sept. 29
Little Miss Hollywood.....	Stan Laurel	Pathe	1 reel	Sept. 15
Love in a Cottage.....	Sid Smith	Grand-Ashe	2 reels	Aug. 18
Man About Town, A.....	Fox		2 reels	
Man of Position, A.....	Bowes-Vance	Educational	1 reel	Sept. 15
Monkey Farm, The.....	Pal (dog)	Universal	2 reels	
Moving.....	Lee-Bradford		1 reel	
My Pal.....	Educational		2 reels	Sept. 1
Napoleon Not So Great.....	Dorothy Devore	Educational	2 reels	Sept. 1
Navy Blues.....	Baby Peggy	Universal	2 reels	Sept. 22
Nobody's Darling.....	Children	Pathe	2 reels	Sept. 22
No Noise.....	Paul Parrott	Pathe	1 reel	Oct. 13
No Pets.....	Tincher-Murphy	Universal	2 reels	
Oh What a Day.....	Bobby Dunn	Arrow	2 reels	
Oh Teacher.....	Pathe		2 reels	Nov. 3
One Cylinder Love.....	Grand-Ashe		2 reels	
One Dark Knight.....	Joe Rock	Grand-Ashe	2 reels	
One Exciting Day.....	Earle-Engle	Universal	2 reels	Oct. 6
One Exciting Evening.....	Billy West	Arrow	2 reels	
Optimist, The.....	Lloyd Hamilton	Educational	2 reels	Sept. 15
Own a Home.....	Neely Edwards	Universal	1 reel	Oct. 13
Paging Love.....	Monty Banks	Grand-Ashe	2 reels	Aug. 18
Pat's Patients.....	Charles Murray	Hodkinson	2 reels	Aug. 25
Perfect 36, A.....	Educational		2 reels	
Pinhead, The.....	Clyde Cook	Vitagraph	2 reels	
Pitfalls of a Big City.....	Ben Turpin	Pathe	2 reels	Sept. 1
Pop Tuttle's Russian Rumor.....	Dan Mason	Film Book Offices	2 reels	June 3
Regular Boy, A.....	Buddy Messinger	Universal	2 reels	
Restless Rest, The.....	Neely Edwards	Universal	1 reel	
Rip Without a Wink.....	Lee-Bradford		1 reel	
Robinson Crusoe Returns on Friday.....	Joe Rock	Grand-Ashe	2 reels	Aug. 18
Rolling Home.....	Stan Laurel	Pathe	1 reel	Sept. 29
Roughest Africa.....	Pathe		2 reels	Nov. 3
Roughing It.....	Pathe		2 reels	Sept. 22
Round Figures.....	Jack Cooper	Universal	2 reels	Oct. 13
Running Wild.....	Lige Conley	Educational	2 reels	
Save the Ship.....	Stan Laurel	Pathe	1 reel	
She's a He.....	Buddy Messinger	Universal	2 reels	
Short Orders.....	Stan Laurel	Pathe	1 reel	Sept. 1
Simple Sadie.....	Special Cast	Educational	1 reel	Oct. 20
Skylarking.....	Special Cast	Pathe	2 reels	Sept. 8
Sleepwalker, The.....	Joe Rock	Grand-Ashe	2 reels	Oct. 13
Soilers, The.....	Stan Laurel	Pathe	2 reels	
So Long Sultan.....	Chuck Reisner	Universal	1 reel	
Somebody Lied.....	Fox		2 reels	
Stage Fright.....	Children	Pathe	2 reels	Oct. 20
Stepping Out.....	Animals	Pathe	1 reel	
Take the Air.....	Paul Parrott	Pathe	1 reel	Sept. 8
Three Cheers.....	Roger Keene	Educational	2 reels	Nov. 3
Tom's First Fliver.....	Arrow		1 reel	
Two Johns, The.....	Fox		2 reels	
Uncle Bim's Gift.....	Tincher-Murphy	Universal	2 reels	Sept. 8
Uncle Sam.....	Educational		2 reels	
Uncovered Wagon, The.....	Paul Parrott	Pathe	1 reel	July 7
Unreal News Reel.....	Fox		2 reels	
Up in the Air.....	Fox		2 reels	
Walkout, The.....	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The.....	Aesops Fables	Pathe	2 reels	
Watch Pana.....	Tincher-Murphy	Universal	2 reels	
Wet and Weary.....	Clyde Cook	Fox	2 reels	
Whole Truth, The.....	Stan Laurel	Pathe	2 reels	Nov. 3
Why Pay Rent?.....	Fox		2 reels	
Winner Take All.....	Paul Parrott	Pathe	1 reel	Oct. 20
Yankee Spirit.....	Bennie Alexander	Educational	2 reels	Sept. 8

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Alaskan Honeymoon, An (Educational).....	Fox		1 reel	
Algeria (Educational).....	Fox		1 reel	
Alpine Ride Up Stanserhorn (Burlingham).....	Truart Film		1 reel	
Arctic Hike on Great Aletsch Glacier.....	Truart Film		1 reel	
Barnaby's Grudge, Reginald Denny.....	Universal		2 reels	
Bath, Famous British Spa (Burlingham).....	Truart Film		1 reel	
Better Than Gold (Drama), Roy Stewart.....	Universal		2 reels	June 23
Borneo Venice, A (Burlingham).....	Truart Film		1 reel	
Broad Highway (Bray Romance).....	Hodkinson		1 reel	
Cat and the Piddle, The (Hodge-Podge).....	Educational		1 reel	
Catactaring Around Niagara (Burlingham).....	Truart Film		1 reel	
Champion in the Making, A.....	State Rights		1 reel	
Christopher of Columbus (Geo. O'Hara).....	Film Book Offices		2 reels	
City of Dreams (Bray Romance).....	Hodkinson		1 reel	
Close Harmony (Sing Them Again Series).....	Educational		1 reel	July 18
Columbia the Gem of the Ocean, R. Denny.....	Universal		2 reels	
Crustal Ascension, The (Artfilm).....	Pathe		1 reel	May 26
Crystal Jewels (Educational).....	Fox		1 reel	
Dark Timber (Wilderness Tales).....	Educational		1 reel	
Dipping in the Deep (Hodge Podge).....	Educational		1 reel	Aug. 11
Dizzy Land of Wm. Tell (Burlingham).....	Truart Film		1 reel	
Don Coyote (Drama), Reginald Denny.....	Universal		2 reels	
Double Cinched (Drama), Leo Maloney.....	Pathe		1 reel	Mar. 3

Feature	Star	Distributed By	Length	Reviewed
Double Suspicion (Drama), Neal Hart.....	Universal		2 reels	
Down the Crater of Vesuvius.....	Truart Film		1 reel	
Druiter, The (Drama), Harry Carey.....	Universal		2 reels	
Duck, The (Rod-Gun Series).....	Hodkinson		1 reel	
Eagle's Talons, The (Serial).....	Universal		15 episodes	
Einstein's Theory of Relativity.....	Premier Prod.		2 reels	
End of a Perfect Fray, Geo. O'Hara.....	Film Book Offices		2 reels	Mar. 31
Extra Seven, The (Drama), Leo Maloney.....	Pathe		2 reels	Sept. 15
Face to Face (Drama), Edmund Cobb.....	Universal		2 reels	Sept. 15
Faise Play (Drama), Pete Morrison.....	Universal		2 reels	
Festive Haul, The.....	Pathe		1 reel	
Fight for a Mine, A (Drama), Roy Stewart.....	Universal		2 reels	June 9
Fighting Blood (Drama), George O'Hara.....	Film Book Offices		2 reels	Feb. 3
Fighting Fists (Drama), Jack Ford.....	Universal		2 reels	
Fighting Skipper, The (Serial).....	Arrow		15 episodes	
Fight in the Fog, The, Jack Mulhall.....	Universal		2 reels	
Forgetting the Law, Jack Daugherty.....	Universal		1 reel	
From Montreux to Bernese Alps.....	Truart Film		1 reel	May 12
From the Windows of My House.....	Educational		1 reel	
Fun From the Press.....	Hodkinson		1 reel	
Gall of the Wild, Geo. O'Hara.....	Film Book Offices		2 reels	
God's Law (Drama), Roy Stewart.....	Universal		2 reels	
Golf Played by Gene Sarazen.....	Educational		1 reel	June 9
Gray Rider, The (Wilderness Tales).....	Educational		1 reel	July 14
Grim Fairy Tale, A, Geo. O'Hara.....	Film Book Offices		2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart.....	Universal		2 reels	
Hard to Beat (Drama), Roy Stewart.....	Universal		2 reels	
Haunted Valley (Serial).....	Pathe		15 epis'ds.	Apr. 28
Heavyweight Fight Pictures.....	Universal		3 reels	May 26
Her Dangerous Path (Serial).....	Pathe		10 episodes	
Homeward Trail, The, Pete Morrison.....	Universal		1 reel	July 14
Hyde and Zeke (Drama), Leo Maloney.....	Pathe		2 reels	June 9
Immortal Voice (Bray Romance).....	Hodkinson		1 reel	July 14
In the Days of Daniel Boone (Serial).....	Universal		18 epis'ds.	June 30
In Wrong Right (Drama), Leo Maloney.....	Pathe		2 reels	
Island of Surprise (Burlingham).....	Truart Film		1 reel	
Jenkins and the Mutt (Wilderness Tales).....	Educational		1 reel	Feb. 3
Judy Punch, George O'Hara.....	Film Book Offices		2 reels	
Jungle Belles of Borneo (Burlingham).....	Truart Film		1 reel	
King of the Ice.....	State Rights		2 reels	
Knight in Gale (Drama), Geo. O'Hara.....	Film Book Offices		2 reels	Feb. 3
Knight That Failed, Geo. O'Hara.....	Film Book Offices		2 reels	
Land of Tut Ankh Amen.....	Fox		1 reel	
Lonesome Luck, Jack Daugherty.....	Universal		2 reels	June 23
Long Live the Ring, George O'Hara.....	Film Book Offices		2 reels	
Lure of the South Seas (Burlingham).....	Truart Film		1 reel	
Lyn' Hunt, A (Howe Hodge-Podge).....	Educational		1 reel	
Mediterranean Scenes (Burlingham).....	Truart Film		1 reel	
Memories of Alpine Republic.....	Truart Film		1 reel	
Mixed Trails (Wilderness Tales).....	Educational		1 reel	June 16
Monkey Land Up Barito River, Borneo.....	Truart Film		1 reel	
Mont Blanc (Burlingham).....	Truart Film		1 reel	
Moon Blind (Wilderness Tales).....	Educational		1 reel	Feb. 3
Naked Fists (Drama), Neal Hart.....	Universal		2 reels	
Night Riders, The (Drama), Harry Carey.....	Universal		2 reels	
One Hundred Per Cent Nerve (Leo Maloney).....	Pathe		2 reels	Apr. 28
One of Three (Drama), Roy Stewart.....	Universal		2 reels	
Oregon Trail, The (Serial).....	Universal		18 epis'ds.	Feb. 10
Outlaw and the Lady (Drama), Harry Carey.....	Universal		2 reels	
Paradising on Italian Lakes.....	Truart Film		1 reel	
Partners Three (Drama), Leo Maloney.....	Pathe		2 reels	Mar. 17
Pelican Island (Burlingham).....	Truart Film		1 reel	
Perilous Ascent of Zinal-Rothorn.....	Truart Film		1 reel	
Phantom Fortune, The (Serial).....	Universal		12 epis'ds.	Mar. 17
Quaint Berne, Swiss Capital.....	Truart Film		1 reel	
Radio Active Bomb (Drama), Roy Stewart.....	Universal		1 reel	May 26
Red Russia Revealed.....	Fox		2 reels	
Right of Way Casey (Drama), Neal Hart.....	Universal		1 reel	
Romance of Life (Bray Romance).....	Hodkinson		1 reel	
Roped and Tied (Drama), Neal Hart.....	Universal		1 reel	
Rustlin' (Drama), Jay Morley.....	Universal		2 reels	Aug. 18
School Days in Japan (Educational).....	Fox		1 reel	
Science of Life (Series).....	Bray Prod.		1 reel	May 12
Sea of Dreams.....	Educational		1 reel	June 16
Secret Code, The (Drama), Roy Stewart.....	Universal		1 reel	
Sentinels of the Sea (Educational).....	Fox		1 reel	
She Supes to Conquer, George O'Hara.....	Film Book Offices		2 reels	
Shooting the Earth (Hodge Podge).....	Educational		1 reel	June 9
Six-Second Smith (Drama), Geo. O'Hara.....	Film Book Offices		2 reels	Feb. 3
Sky Trails Above Lake Lucerne.....	Truart Film		1 reel	
Some Punches and Judy, Geo. O'Hara.....	Film Book Offices		2 reels	
Some Sense and Some Nonsense.....	Educational		1 reel	May 5
Something For Nothing, Reginald Denny.....	Universal		2 reels	
So This is Hollywood, George O'Hara.....	Film Book Offices		2 reels	
Speed Demons (Hodge Podge).....	Educational		1 reel	
Starland Revue (Series).....	Film Book Offices		1 reel	
Steel Shod Evidence, Leo Maloney.....	Pathe		2 reels	July 7
Steel Trail, The (Serial).....	Universal		15 epis'ds.	Aug. 11
Strike of the Rattler, Pete Morrison.....	Universal		2 reels	Aug. 25
Tarpon Fishing (Hodge Podge).....	Educational		1 reel	
Tempest Cody Rides Wild, Marie Walcamp.....	Universal		1 reel	
This Wife Business.....	Alexander Film		2 reels	
Tom, Dick and Harry, Leo Maloney.....	Pathe		2 reels	June 30
Trail of No Return (Drama), Hart-Sedgwick.....	Universal		2 reels	May 26
True Gold, Jack Daugherty.....	Universal		2 reels	
Turkey, The (Rod and Gun Series).....	Hodkinson		1 reel	
Two Stones With One Bird.....	Film Book Offices		2 reels	
Under Secret Orders (Drama).....	Universal		2 reels	
Unsuspecting Stranger (Drama), Pathe.....	Pathe		1 reel	May 26
Wandering Two (Drama), Reginald Denny.....	Universal		2 reels	
Wedding Feast Among Borneo Dyaks.....	Truart Film		1 reel	
Weeping Waters (Artfilm).....	Pathe		1 reel	May 5
When Fighting's Necessary, Leo Maloney.....	Pathe		2 reels	Apr. 14
When Gale and Hurricane Meet.....	Film Book Offices		2 reels	
Widower's Mite (Drama), Reginald Denny.....	Universal		2 reels	
Wild Waters (Educational).....	Fox		1 reel	
Will He Conquer Dempsy? Firpo.....	Selznick		1 reel	
Wings of the Storm (Drama), Leo Maloney.....	Pathe		2 reels	May 12
Winter in the Engadine.....	Truart Film		1 reel	
With the Movie Camera Through the Bolshewic Revolution.....	Mondial Film-S. R.		3 reels	
Yellow Men and Gold, Leo Maloney.....	Pathe		2 reels	



C

On This
THE FOURTH ANNIVERSARY
of the
CAPITOL THEATRE
(NEW YORK CITY)

It affords us extreme pleasure
in announcing that the

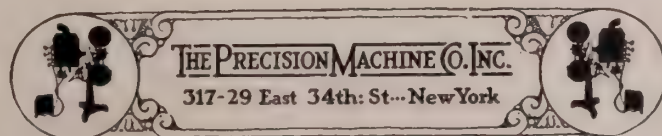
SEVEN ORIGINAL SIMPLEXES

installed on the opening date are still main-
taining screen results that have tended to
make this theatre an internationally famous one

We take this opportunity of congratulating the manage-
ment and the projection room personnel, on their fourth
birthday, with our earnest best wishes for many, many more



S



“Millions enjoy seeing

The Prince *of* Wales

and

The Prints *of* Rothacker.” *

*There's a reason
for this popularity.*

NOVEMBER 17, 1923

Motion Picture News

Reg. U. S. Patent Office

**Do Your
Christmas
Booking
Early!**

*Goldwyn-
Cosmopolitan*



PAINTING THE LILY



ANY wonderful creations come into these laboratories—masterpieces of producers, directors, actors and cinematographers.

It would be a difficult task to improve them. But it would be an easy task to spoil them.

Careless developing of the film would do it. An inferior release print will mar the greatest masterpiece.

On the other hand careful, conscientious laboratory work, which can only come from thorough experience and the desire to give the very best, will bring out the very best in the picture.

So while it might parallel the painting of the lily to say that Standard Film Laboratories improve these motion pictures, we do say that the care we take and the knowledge we possess, enable us to deliver master negative and release prints without the loss of one iota of perfection.

Standard Film Laboratories

John M. Nickolaus

S. M. Tompkins

Seward and Romaine Streets

Holly 4366

Hollywood, California

Service



Standard

Standard

Prints

THE TRUTH IS—

THE new pictures which *Paramount* announced to the trade last August have now been completed.

¶ They will be released at the rate of one a week beginning now.

¶ Prints of the first four, "*THE SPANISH DANCER*," "*HIS CHILDREN'S CHILDREN*," "*THE LIGHT THAT FAILED*," "*STEPHEN STEPS OUT*" may now be seen at *Paramount* exchanges.

¶ Demonstration runs on "*THE SPANISH DANCER*" have proven, in all sections of the country, beyond the shadow of a doubt, that this Pola Negri picture is one of the greatest box-office draws ever released.

¶ Demonstration of "*HIS CHILDREN'S CHILDREN*" in New York marks this picture as sure-fire. It is marvelously acted, sumptuously produced, has an engrossing story and is full of strong, human-interest drama. It has tremendous pulling-power. We are confident demonstrations of "*HIS CHILDREN'S CHILDREN*" in other sections of the country will show the same result. We ask that exhibitors watch closely its success in demonstration theatres.

¶ "*THE LIGHT THAT FAILED*" we believe is another great big picture. It has in it the romance, the drama, the story interest and the superlative acting that only big box-office attractions can hope to have. It has already received the Board of Review's endorsement as one of the two best pictures of the month.

¶ "*STEPHEN STEPS OUT*" speaks for itself. Is there any one who doubts the interest of the entire American public in the name "*DOUGLAS FAIRBANKS, JR.*"

¶ The others of the 19 new *Paramount Pictures* which we listed in full in this paper last week make up an output of product that is absolutely revolutionary in motion picturedom. Such stars, featured players and supporting casts, such great stories, such magnificent productions of proved-in-advance box-office merit could come only from *Paramount*.

¶ Exhibitors may rest assured that the *Paramount Pictures* in the months to come will be the greatest line-up of *Paramount* ever released.

¶ And that's saying something!





DOROTHY
DEVORE

in
five comedies starting with
"Navy Blues"



BOBBY
VERNON

in
five comedies starting with
"Hold Everything"

COUNT ON *Christie Comedies* THIS YEAR



JIMMIE
ADAMS

in
five comedies starting with
"Done in Oil"



NEAL
BURNS

in
five comedies starting with
"Fool Proof"

Series of Twenty
Released Through





**HER FIRST BIG FEATU
PRODUCTION Hailed by**

"A KNOCKOUT BOX OFFICE

"A Great Big Box Office Suc

"This Picture Has Every

"Should Appeal To Every

The **Darling of**

Presented by

One of the **BIG TEN**

UNIVERSAL

**MERRY
GO
ROUND**

UNIVERSAL SUPER JEWEL

**A CHAPTER
IN HER LIFE**

A LOIS WEBER Production
UNIVERSAL JEWEL

Byron Morgan's
great auto racing story
title to be announced • Starring
REGINALD DENNY
UNIVERSAL JEWEL

J. Warren Kerrigan and
Anna Q. Nilsson in
THUNDERING DAWN
UNIVERSAL
SUPER JEWEL

DRIF
Starring
PRISCILLA
UNIVERSAL

BY PEGGY

Courtesy Century Film Corp.

comes through like a million dollars"

RE Critics !

says

THE FILM DAILY

BET"

—M. P. News

cess"

—M. P. World

thing"

—Film Daily

one"

—Harrison's

Reports

The cast includes:

GLADYS BROCKWELL
CARL STOCKDALE
PAT HARTIGAN
FREDERICK ESMELTON
BETTY FRANCISCO
SHELDON LEWIS
MINNIE STEELE
FRANK CURRIER
MAX DAVIDSON
EVA THATCHER

ADVERTISED
IN
THE
SATURDAY
EVENING
POST

New York

Carl Laemmle

JEWEL

Directed by King Baggot

ING
DEAN
JEWEL

The AQUITTAL
with CLAIRE WINDSOR
and NORMAN KERRY
UNIVERSAL SUPER JEWEL

WHITE TIGER
Starring
PRISCILLA DEAN
UNIVERSAL JEWEL

MARY PHILBIN
in
MORALITY

A LADY of
QUALITY
Starring
VIRGINIA VALLI
A HOBART HENLEY PRODUCTION
UNIVERSAL SUPER JEWEL

Carl Laemmle presents

THUNDERING DAWN

It Has Everything!

"A Smashing Climax"

—Milwaukee Sentinel

"A Good Cast"

—The Film Daily

"A Big Punch"

—The Billboard

"Thrills"

—Milwaukee Journal

"Audience Appeal"

—Moving Picture World

"Box Office Power"

—Motion Picture News

UNIVERSAL SUPER JEWEL

ADVERTISED
IN
THE
SATURDAY
EVENING
POST

ANNA Q NILSSON

J. WARREN KERRIGAN

TOM SANTSCHI

THE
GREATEST MELODRAMATIC
THRILLER OF THEM ALL!

featuring

J. WARREN KERRIGAN

ANNA Q. NILSSON and TOM SANTSCHI

and a superb cast including WINIFRED BRYSON,
CHARLES CLARY, WINTER HALL, RICHARD KEAN, ANNA
MAE WONG, EDWARD BURNS, GEORGIA WOODTHORPE

A HARRY GARSON PRODUCTION

UNIVERSAL HAS THE PICTURES

"A Long, Riotous Laugh—

If this Comedy doesn't make them double up with laughter, we'll stop looking at pictures."—ROGER FERRI, in *Motion Picture News*

E. W. Hammons

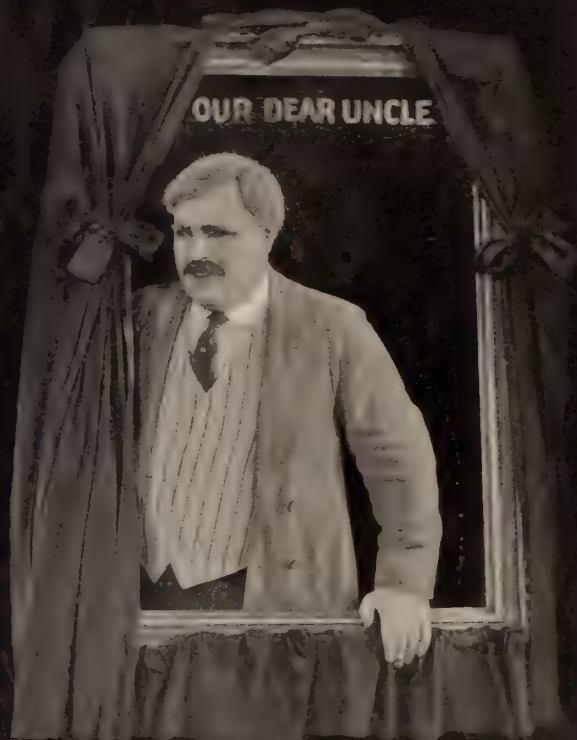
PRESENTS

"UNCLE SAM"

A Jack White Production

With LEE MORAN

FULL OF ORIGINAL, CLEVER FUN



MERMAID COMEDIES



"UNCLE SAM"

Educational—Mermaid—Two Reels

This Mermaid Comedy with a hard-working, funny, all-star cast is the best two-reeler that firm has issued, in the humble opinion of the writer—and Mermaid has had quite some winners put through E. W. Hammons' organization. But this is a *darb*, for you know what that means. For those who are in ignorance concerning the show definition of a "*darb*," the writer ventures to say it is to the picture theatre box-office what the shekels passed over at a world's series booth is to baseball. ***A corking good two-reeler worthy of being featured on any bill and illuminated out in the electric lights. A long, riotous laugh from beginning to end. ***If this comedy doesn't make them double up with laughter, we'll stop looking at pictures. ROGER FERRI, in *Motion Picture News*.

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons President



THE SPICE OF THE PROGRAM



**LET YOUR
AUDIENCES
MEET ME
FACE
TO
FACE**

*I'll show 'em something they've never
seen before in my big Mystery Photodrama
"Haldane of the Secret Service"*

HOUDINI

Now touring the entire country from coast to coast
on the Keith Circuit backed by worlds of publicity

Play Houdini in his greatest photodrama "HALDANE OF THE SECRET SERVICE" now while the great HOUDINI is on tour from coast to coast backed by oceans of publicity that makes people want to see him. HOUDINI is one of the biggest "draws" in the show business. That's why Keith pays him an enormous salary. You can pack your house with HOUDINI right now. Great posters, great advertising, everything ready for you with which to get the big time dough. Write or wire your nearest F. B. O. exchange for play dates.

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EXCHANGES EVERYWHERE

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WILLIAM FOX
presents

**EIGHT NEW
SPECIAL
ATTRACTIONS**

for immediate play dates ~

6 CYLINDER LOVE
YOU CAN'T GET AWAY WITH IT
NORTH OF HUDSON BAY
THE TEMPLE OF VENUS
THE NET
HOODMAN BLIND
THE SHEPHERD KING
GENTLE JULIA

*Ready for reviewing
at all FOX exchanges ~*



For Immediate Play Dates - Now
Contract

William Fox
Elmer Clifton

6-CYL LO

from the biggest
twenty
by William M.

BERTON CHURCHILL
THE EMPLOYER

FRANK TWEED
THE JANITOR

GRACE GORDON
THE NIFTY MAID

RALPH SIPPERLY
THE AUTO-SALESMAN

HAROLD J MANN
THE LOUNGE LIZARD

ERNEST TRUEX
THE EASY-MARK
HUSBAND



The auto salesman who has wrecked
many a happy home

with ERNEST TRUEX and
that kept New York



*Ready for Review in Exchanges —
Now*

presents

Production

UNDER VE

Stage success in
years
Anthony
Waire



MARJORY MILJON
ANOTHER SPONGER

MAUDE HILL
THE NEIGHBORS WIFE



THOMAS MITCHELL
THE JOLLY SPONGER



ANNE MCKITTRICK
THE DAUGHTER



DONALD MEEK
THE NEIGHBOR



FLORENCE ELDRIDGE
THE WIFE

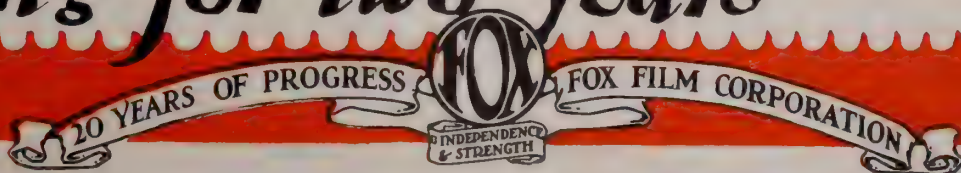


He could fry an egg
in five languages



Everything's going to
be A-I-I Right

others of the original cast
roaring for two years



**SHE WAS OFFERED EVERYTHING
BUT A WEDDING
RING --**



WILLIAM FOX *presents*

YOU CAN'T GET AWAY WITH IT

From the Story by
GOUVERNEUR MORRIS
A ROWLAND V.
LEE *Production*

**SHE
WANTED
BEAUTIFUL
CLOTHES**

**HE WANTED
HER**

**SO THEY DEFIED
THE WORLD AND
ITS CONVENTIONS**

**BUT THEY
COULDN'T
GET AWAY
WITH IT**

**TEMPORARILY
THEY WERE
HAPPY**



William Fox
presents

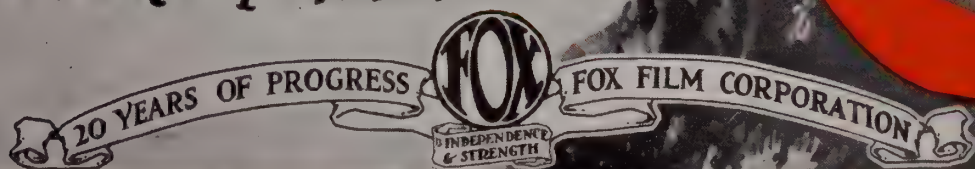
A drama of the vast
white wilderness

NORTH of HUDSON BAY

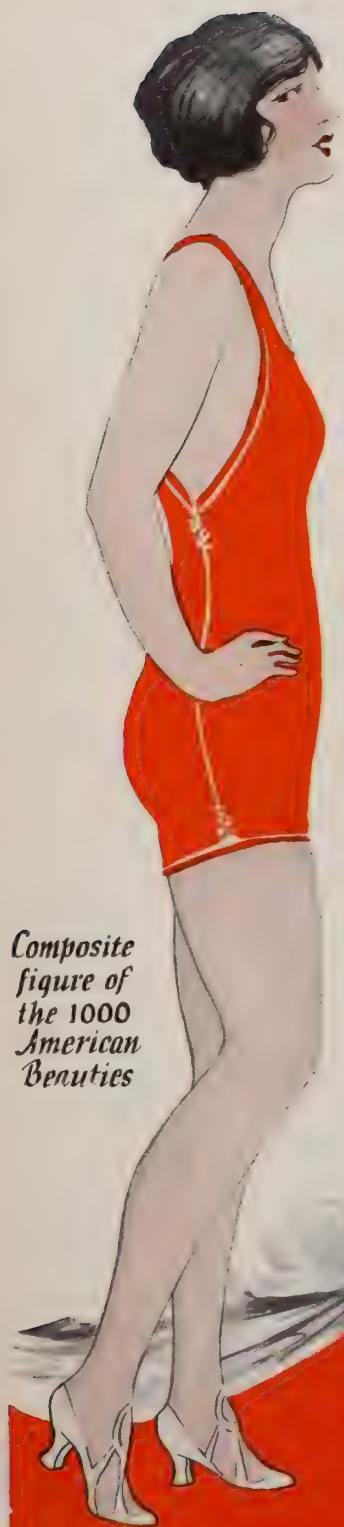
WITH
*Tom
Mix*

Thrills ~
Heart throbs ~
Suspense ~
Scenic
beauty

A JOHN FORD Production



BIGGER AND BETTER
"A DAUGHTER OF THE



Composite
figure of
the 1000
American
Beauties

MEASUREMENTS OF
THE TEMPLE OF
VENUS GIRL

Neck	13½"
Upperarm	10¾"
Forearm	9½"
Wrist	5½"
Bust	34"
Waist	26¾"
Hips	33½"
Thigh	21½"
Knee	13½"
Calf	13½"
Ankle	8"
Weight	121 lbs.
Height	5' 3½"



William Fox presents

The TEMPLE VE

A HENRY OTTO
production



THAN ~
GODS ~"



with ~
MARY PHILBIN
Youth and Romance

**1000
American
Beauties**

and a star cast
*Produced at Santa Cruz
Island, Pacific Ocean*

Story by
Catherine Carr

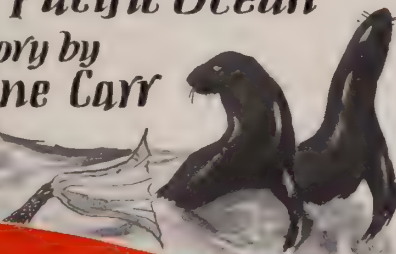
ACCEPTED MEASURE-
MENTS OF THE
CLASSICAL VENUS

Neck	13 3/4"
Upperarm	11"
Forearm	9 1/2"
Wrist	6"
Bust	34"
Waist	27"
Hips	34"
Thigh	21 3/4"
Knee	13 3/4"
Calf	13 3/4"
Ankle	8 1/4"
Weight	123 lbs.
Height	5' 4"



VENUS DE MILO

"Unhook
my Gown
for the
Devil's
dance"



OF NUS



WHO'S GUILTY

A 1924 DRAMA
of MYSTERY
AND THRILLS

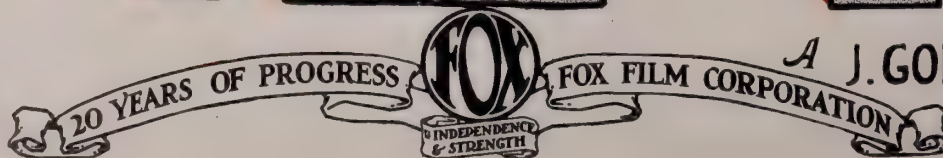
Author
MARAVENE THOMPSON



WILLIAM FOX
presents

The
NET

Scenario by
OLGA LINEK
SCHOLL



A J. GORDON EDWARDS
Production



WILLIAM FOX
presents

HOODMAN BLIND

From the
stage play by
HENRY ARTHUR JONES
AND
WILSON BARRETT

Scenario
by
**Charles
Kenyon**

A JOHN FORD production



NANCE, the wife,
to whom virtue
was supreme —



JESSIE, the waif,
who scorned
convention —



A drama of a woman's wiles!

WILLIAM FOX
presents

The



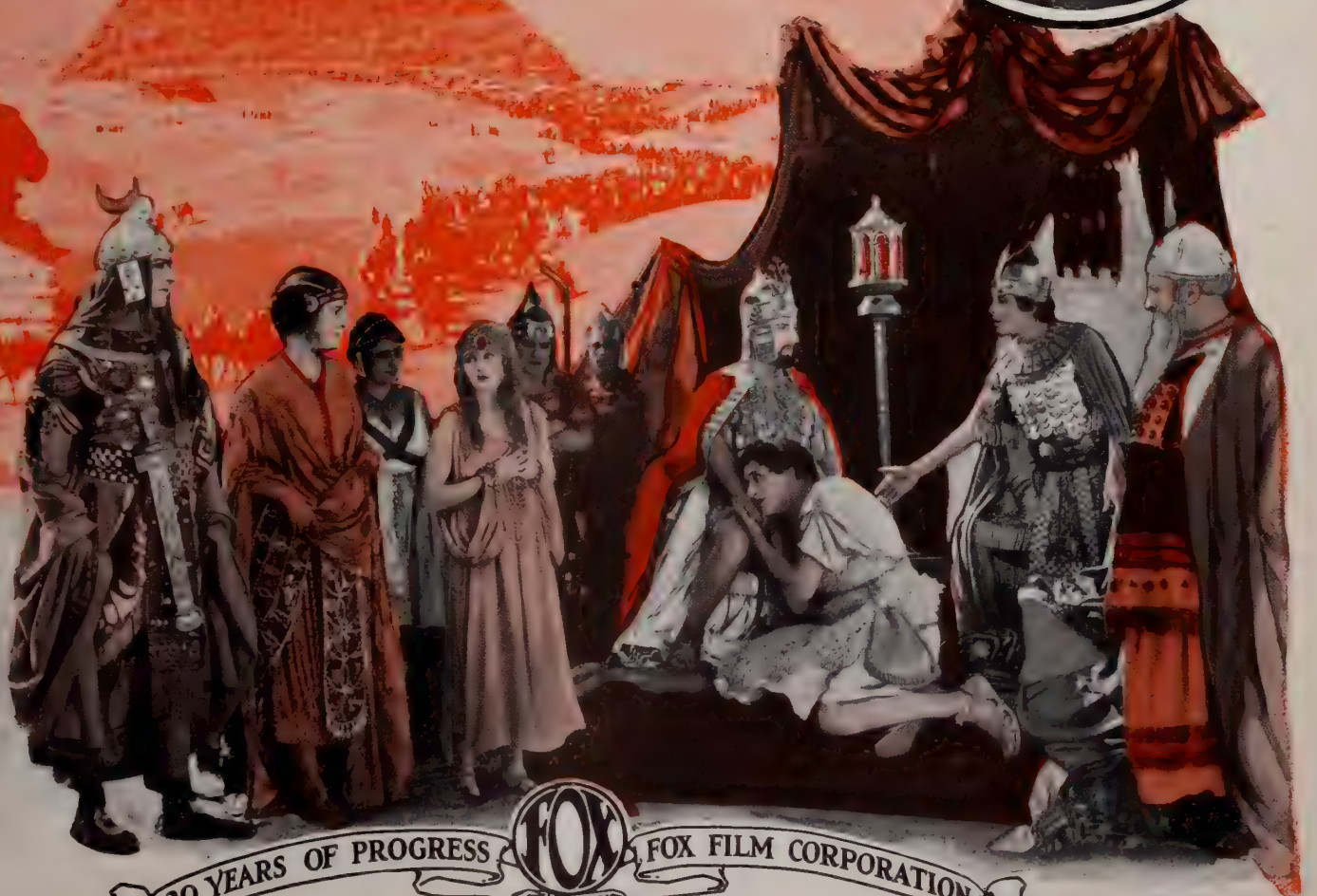
A
**J. GORDON
EDWARDS**
production

The **SHEPHERD KING**

Successor to
QUEEN OF SHEBA
it was made by the
Fox Company with
an American motion
picture staff in Egypt
and Palestine.



SHEPHERD KING



20 YEARS OF PROGRESS  FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

JULIA'S PERFECT SYSTEM



OCTOBER

SUN	MON	TUE	WED	THU	FRI	SAT
1 <i>Church ed. White</i>	2				6	7 <i>Gale game Jim</i>
8 <i>Dance Charley</i>	9				13	14 <i>Horseback Walter</i>
15 <i>Tennis Bill</i>	16 <i>Dance Clarence</i>	17	18	19	20 <i>Hiking George</i>	21 <i>Dance Dick</i>
22 <i>Golf Sam</i>	23	24	25	26	27	28 <i>Motoring Alfred</i>
29 <i>Theatre Al</i>	30	31				



William Fox presents

GENTLE JULIA

from BOOTH TARKINGTON'S most popular novel
A typical Tarkington story of American life

Scenario by
FREDERICK and
FANNY HATTON



A ROWLAND V.
LEE production

Now blazing it's message
all over New York on
24-sheet stands

F.B.O.'s marvelous mystery picture

"**Lights Out!**"

Directed by
AL SANTELL

and by far
SANTELL'S
Greatest Picture

*—and here's the way the Trade Papers
talk about this picture*

"If you want something unusual in screen entertainment, something different, our advice is to hop out and get 'LIGHTS OUT'—one of the most unique stories ever filmed . . . It has about everything."

It's so big and such an extraordinary box office crash that we are now conducting a giant 24 sheet bill board campaign all over New York City. Exhibitors are all "hopped up" over this latest F. B. O. winner. Extraordinary press sheet with marvelous exploitation for every theatre in the land. Watch for next week's ad on "LIGHTS OUT." It's going to mop up for thousands.

Speak NOW to your nearest F. B. O. exchange for play dates.



A House Packer If There Ever Was One

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EXCHANGES EVERYWHERE

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London, W. 1., England



"A WOMAN OF PARIS"

A DRAMA OF FATE

featuring

Edna Purviance

Written and Directed by

CHARLES CHAPLIN

he

"The Public Will Fight To See This"

"There is no doubt that the public will fight their way in to see this production—and they will not be disappointed," says Martin J. Quigley, in Exhibitors Herald. "'A Woman of Paris' is a distinguished subject. There are marvelous touches of humor, pathos and subtle allusions which have set the Chaplin comedy pictures apart from all other kinds of pictures the world over. It is all handled in a manner as unusual as the world famous genius of Chaplin himself."

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford

Charles Chaplin

Douglas Fairbanks

D.W. Griffith

Hiram Abrams, President





MARY PICKFORD

in "Rosita"

A Spanish Romance

with **HOLBROOK BLINN**

Adapted by Edward Knoblock

Story by Norbert Falk

Photography by Charles Rosher

An **ERNST LUBITSCH PRODUCTION**

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UNITED ARTISTS CORP

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MARY PICKFORD IN ROSITA OPENED AT THE ORPHEUM THEATRE ON
SATURDAY TO THE LARGEST BUSINESS IN THE HISTORY OF THE
THEATRE AS THE ORPHEUM THEATRE HAS BEEN IN EXISTENCE FOR
SEVENTEEN YEARS THIS IS AN ACHIEVEMENT OF WHICH MISS
PICKFORD CAN BE JUSTLY PROUD

JONES LINICK AND SCHAFER

ADOLPH LINICK

Graham Wilcox Productions, Ltd.

present

MAE MARSH

in

“Paddy-the-Next-Best-Thing”

By Gertrude Page

***A Picture You Can Play
And Look Your Patrons
In the Face Afterward***

Comedy

That will keep any audience a-chuckle and entertain any class of patronage.

Thrills

That grip and bring the spectators up with a jerk and leave them fairly gasping.

Action

So stirring that audience interest has no chance to lag at any stage of the film.

Romance

That makes the heart younger and sends your people away in a “come-back-again” mood.

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729 Seventh Ave., New York
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present

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A Frank Woods Production

*Based on Sir Walter Scott's novel, "The Talisman"
with Wallace Beery as "King Richard"
the role he created in "Robin Hood"
Direction by Chet Withey*

**"Satisfying; Stirring;
Spectacular"**

'Satisfying entertainment, martial splendors,
stirring action, spectacular appeal.

"A large scale production, a sympathetic love
story, clash of mailed warriors, deeds of hero-
ism, stealthy intrigue.

"Has all the glorified dash, brilliant lure and
pomp of battle.

"Suggests exploitation tie-ups with book
stores, school boards and women's clubs."—
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Sure Fire
Exploitable
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At the worlds premier presentation of

The UNKNOWN PURPLE

Thrillingly Different

A CARLOS PRODUCTION

DIRECTED BY

ROLAND WEST

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BY ROLAND WEST AND CARLYLE MOORE

WITH A DISTINGUISHED CAST

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368

TRUART FILM CORPN THE LOWE BLDG NEWYORK NY

UNKNOWN PURPLE OPENED TODAY WITH CAPACITY BUSINESS STOP THE

PICTURE HAS CAUSED POSITIVE SENSATION AUDIENCES WERE HELD

SPELLBOUND BY ITS GRIPPING MYSTERY AND SAID SO STOP YOU

HAVE SUREFIRE EXPLOITABLE BOX OFFICE ATTRACTION IF EVER THERE

WAS ONE IT BACKS UP ANYTHING YOU SAY ABOUT IT BECAUSE IT IS

HONESTLY DIFFERENT

THE STRAND THEATRE

EDWARD L REED MGR.

FRANCHISED ON THE
INDEPENDENT MARKET

by
TRUART FILM CORPORATION

M.H. HOFFMAN
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1540 BROADWAY NEW YORK

Truart Films


Exhibitors everywhere are "nuts"
 over this title — speak it
 right out loud —
 Isn't it a corker?
 Doesn't it open up
 visions of
 capacity
 houses?

DAYTIME WIVES

**The Billboard
 said —**

With
**Derelys Perdue
 Grace Darmond
 Wyndham Standing**

Backed by a National
 Campaign of Publicity
 and Advertising that
 will pack your house.

 **See the Big Time
 Press Book - Posters and
 Advertising Accessories!**

(Reviewed by Shumlin)

"Here is a picture with a great box office title and a story that lives right up to the title. Good acting and splendid direction enhance its value. . . . Climax has strong kick. . . . Daytime Wives a sensible production. . . . Whole tone of production is one of realism."

**The Picture backs up the
 Title 100% and the Title
 means capacity everywhere**

One hundred Exhibitors who were asked what they thought of the title "DAYTIME WIVES" as a box office crowd getter all acclaimed it one of the biggest titles they ever heard of. *Not one* dissenting voice among 100 exhibitors. No title in years ever was held so high among theatre owners. See our press book. See the exploitation. See the paper. See the accessories. Everything all set for you in true F.B.O. style for a clean-up.

F.B.O. 723 Seventh Ave., New York, N.Y.
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 London, W.1., England

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HOUSE LEADERS
ONE PRICE ONLY
\$10.—

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To assist the exhibitor in **ECONOMY**, to help him **CUT DOWN EXPENSES** we have inaugurated a monthly



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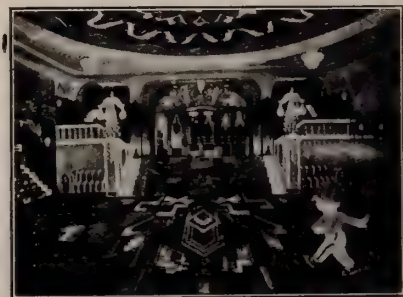
we shall furnish you **EVERY MONTH** with our **BEST** and **LATEST NOVELTY** of these **POPULAR** and **HIGHLY ARTISTIC** **BIGGER, BETTER, CHEAPER, ANIMATED LEADERS.**



Special leaders and trailers for your news reel, comedy, anniversary, announcements. **HOLIDAY TRAILERS** for Thanksgiving, Christmas, New Year.

\$3.50 each \$10 for complete set

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MARION DAVIES



adapted by
Luther Reed
from the stage
play by
Rida Johnson Young
directed by
Sidney Olcott
settings by
Joseph Urban

A Cosmopolitan
Production

Distributed by
Goldwyn-Cosmopolitan



A stirring drama of America's
youth, packed with thrills
and joy. Exciting, charming,
fascinating. A great picture!

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is A GREAT BIG
SUCCESS

and will make a

lot of MONEY
for YOU !

nation-wide release -

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LOUIS B. MAYER
presents

The REGINALD BARKER
PRODUCTION

"PLEASURE MAD"

Adapted from
**BLANCHE
UPRIGHT'S**
novel

*"THE VALLEY
OF CONTENT"*
by
A. P. YOUNGER

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Sir William Gary Managing Dir.*

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LOUIS B. MAYER *The RE*

presents

PLEA

From BLANCHE UPRIGHT'S
novel "THE VALLEY
OF CONTENT"

A REMARKABLE
CAST *including*
MARY ALDEN-
HUNTLY GORDON
NORMA SHEARER
WM. COLLIER, Jr.
WINIFRED BRYSON
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JOAN STANDING
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GINALD BARKER *Production* SURE MAD

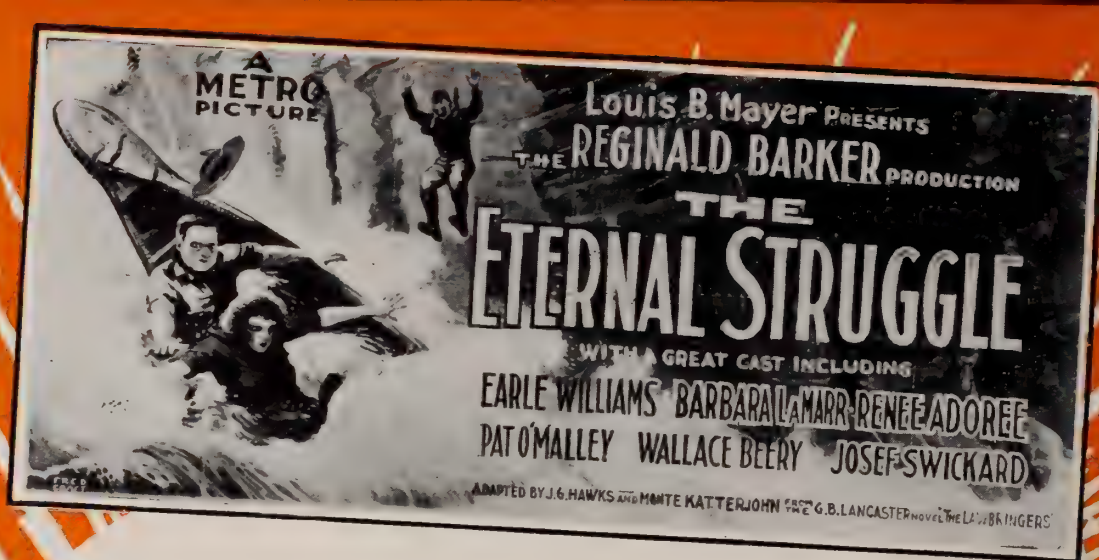
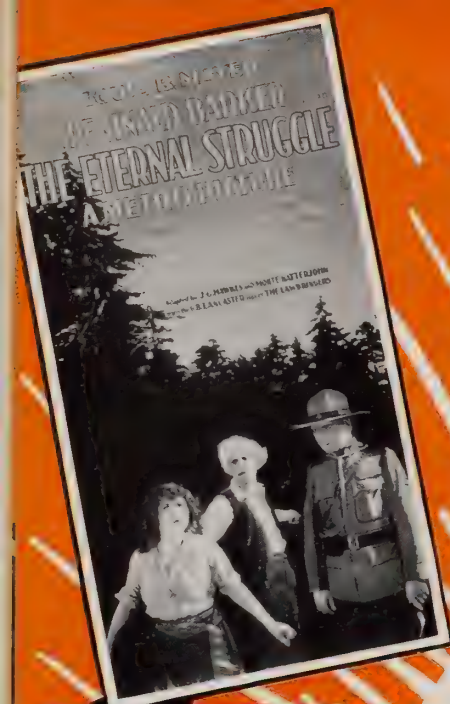
Scenario by
A.P. YOUNGER

A SCREEN
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BLANCHE
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SENSATIONAL
NOVEL "*THE VAL-*
LEY OF CONTENT."

A VIVID DRAMA OF
LOVE, LAUGHTER AND
LUXURIOUS LIVING.
GREAT AS A NOVEL
AND STAGE PLAY;
GREATER AS A
PHOTO-DRAMA.

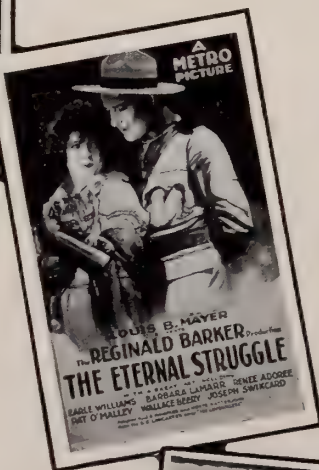
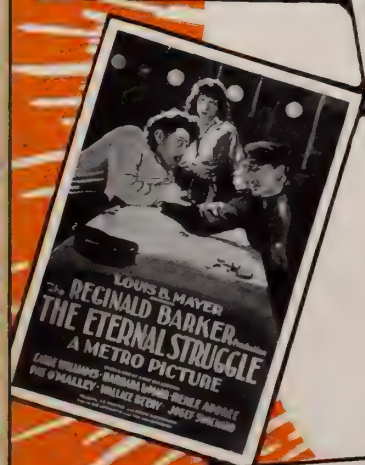
A STORY OF TODAY AND THE
MAD LUST FOR PLEASURE
AMONG THE BRIGHT LIGHTS
AND GILDED CAFES.

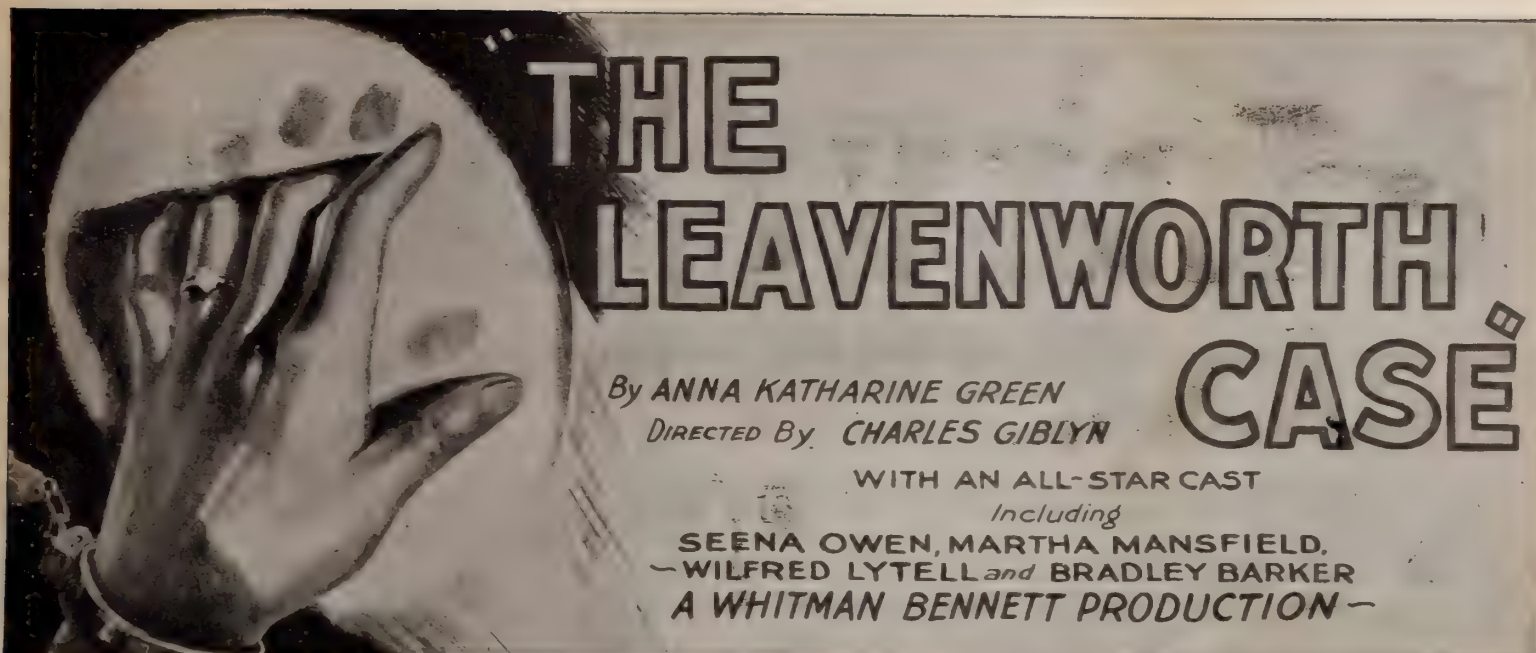




THEY WILL PACK YOUR THEATRE

THESE BEAUTIFUL POSTERS WILL "SELL" THE PICTURE FOR YOU AS NOTHING ELSE CAN. BOOST A BIG PICTURE WITH THIS BIG PAPER, EACH POSTER MEANS MONEY IN YOUR BOX-OFFICE. HERE IS PAPER THAT CREATES A DESIRE TO SEE. ALL OF THESE POSTERS WILL AWAKEN CURIOSITY AND SEND A STEADY STREAM OF PATRONS TO YOUR THEATRE. DOLLARS INVESTED IN SUCH PAPER WILL PAY BIG DIVIDENDS. USE LOTS OF THIS PAPER FOR "THE ETERNAL STRUGGLE" AND INCREASE YOUR BANK ACCOUNT.





The Mystery Story That Hypnotized Millions!

"THE LEAVENWORTH CASE," now transferred to the screen, will break its long record of success as a best-seller and a stage success as a film masterpiece.

Mystery! Thrills! Suspense!

"The Leavenworth Case" holds spectators breathless with excitement as the finger of suspicion moves from one character to another and then swings back to give an unexpected climax and denouement!

Mystery! A wealthy recluse found murdered in the sound-proof study in his home in the Whirling City!

A handkerchief, dainty, scented, with the initials of one of his nieces on the floor!

A strange caller in the night! A hidden love! A threat!

A charred letter in the grate of a girl's room!

A story so baffling in details all will want to see it lived on the screen! A story written by *the master of modern mystery fiction* and played by a superb all-star cast including *Seena Owen, Martha Mansfield, Wilfred Lytell, and Bradley Barker!*

A Whitman Bennett Production

Distributed by VITAGRAPH

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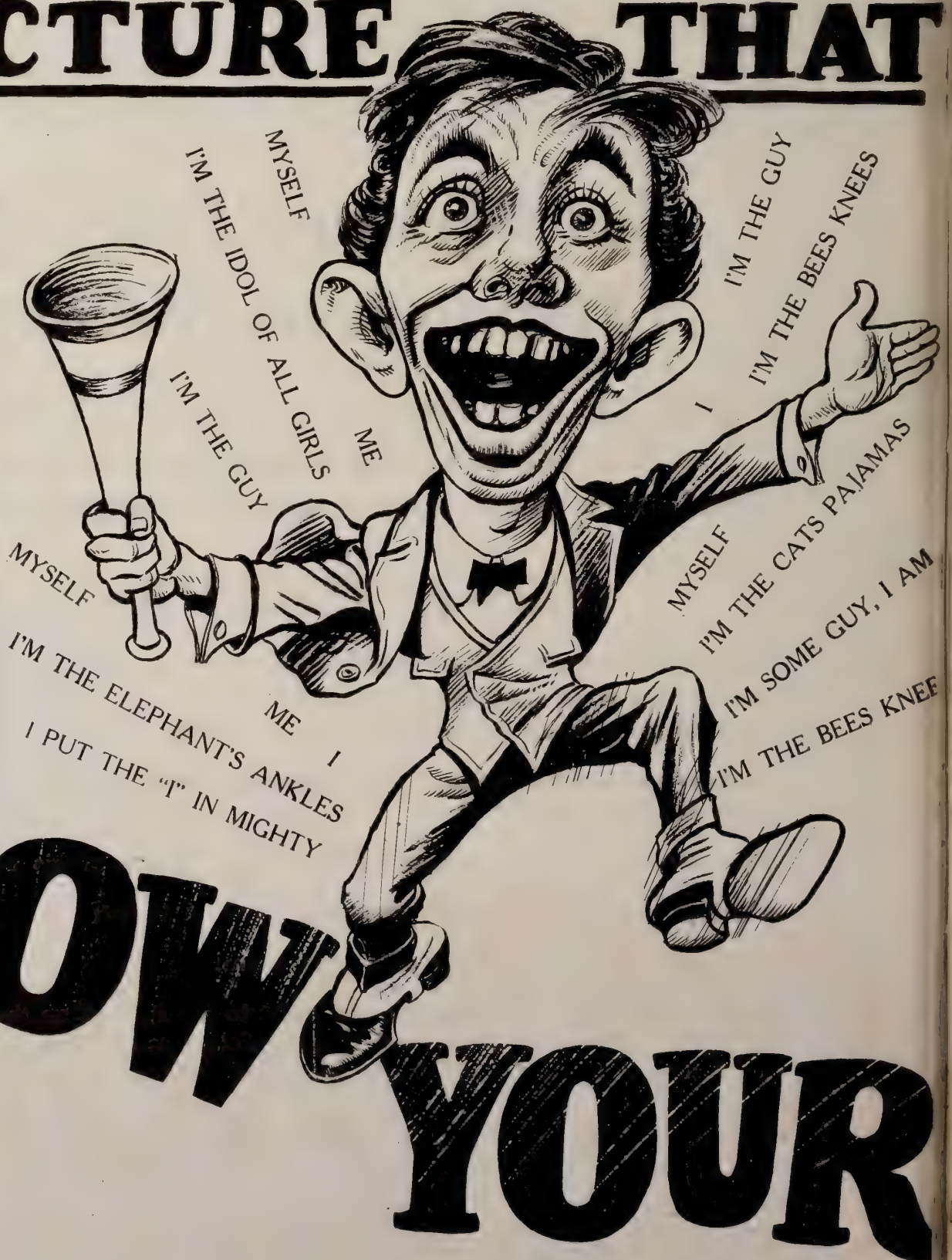
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A PICTURE THAT

With
**RALPH
LEWIS**

Derelys Perdue
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and big cast

It's an
F.B.O.
Picture



BLOW YOUR

Exploitation !!

odies—Cities and Towns—all in one Grand Booster Event

ADVERTISES ITSELF!

—and of which
THE BILLBOARD said as follows:

"Here's a feature you can bank on... Lots of comedy,—a fine dramatic climax, well acted, and it doesn't look as though you will have to mortgage your theatre to buy it..."

'BLOW YOUR OWN HORN' is based on a play by Owen Davis and if there is any person better versed in the art of commercial theatre than Owen Davis, his presence has not yet been made known... There are laughs galore... good substantial situation laughs, plus a gross of them produced by the conflict between two kids, one a regular boy, the other a sissy.

Where most screen comedies fall down is in the closing action; few of them have a punchy climax. That is just where this picture shines... it has a finish packed full of action and suspense..."

 See the Big Press Sheet packed with ideas

Get a copy of F. B. O.'s gold mine press sheet that shows you how to get everybody in town behind this picture, merchants, and everybody... Just a little push and over goes this F. B. O. picture for a big net profit to you.

Every exhibitor in America knows what theatres have done with F. B. O. exploitation pictures and F. B. O. exploitation.

We top the industry with our high pressure showmanship. It is making money for exhibitors. And the stuff behind "BLOW YOUR OWN HORN" is no exception. See it. Book it. Boost it.

OWN HORN

Distributed By **F.B.O.** 723 Seventh Ave., New York, N.Y., EXCHANGES EVERYWHERE
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Unparalleled national
advertising tie-ups—
previously unheard of
exploitation angles.

**NOW
TO TALK D**

After one solid year in the

Filmed in the original loca-
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*7 Enthralling
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Lithographs, complete press and campaign books, 300
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Superb musical score
with 29 original num-
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Hood."

READY DISTRIBUTION

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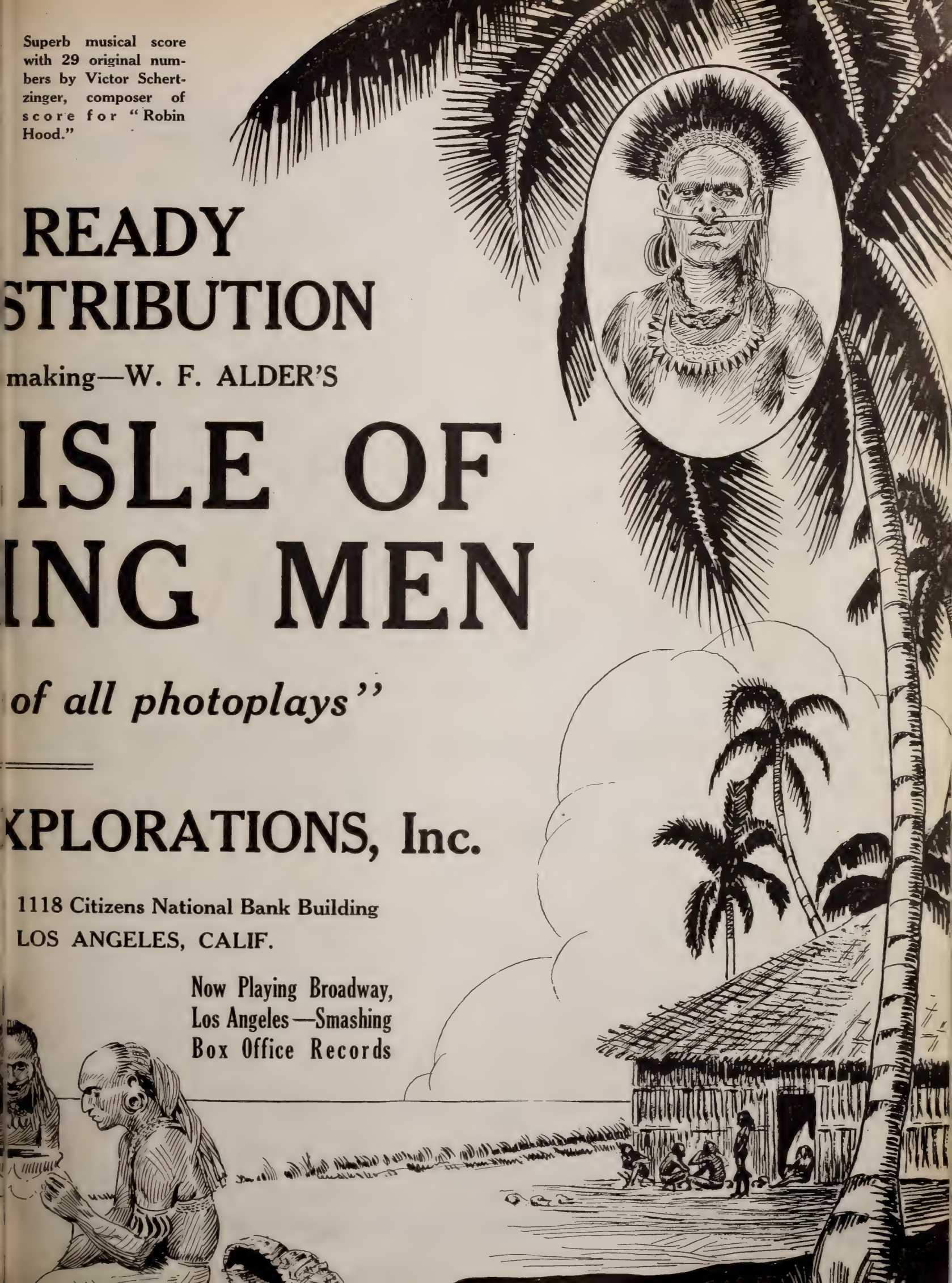
ISLE OF EATING MEN

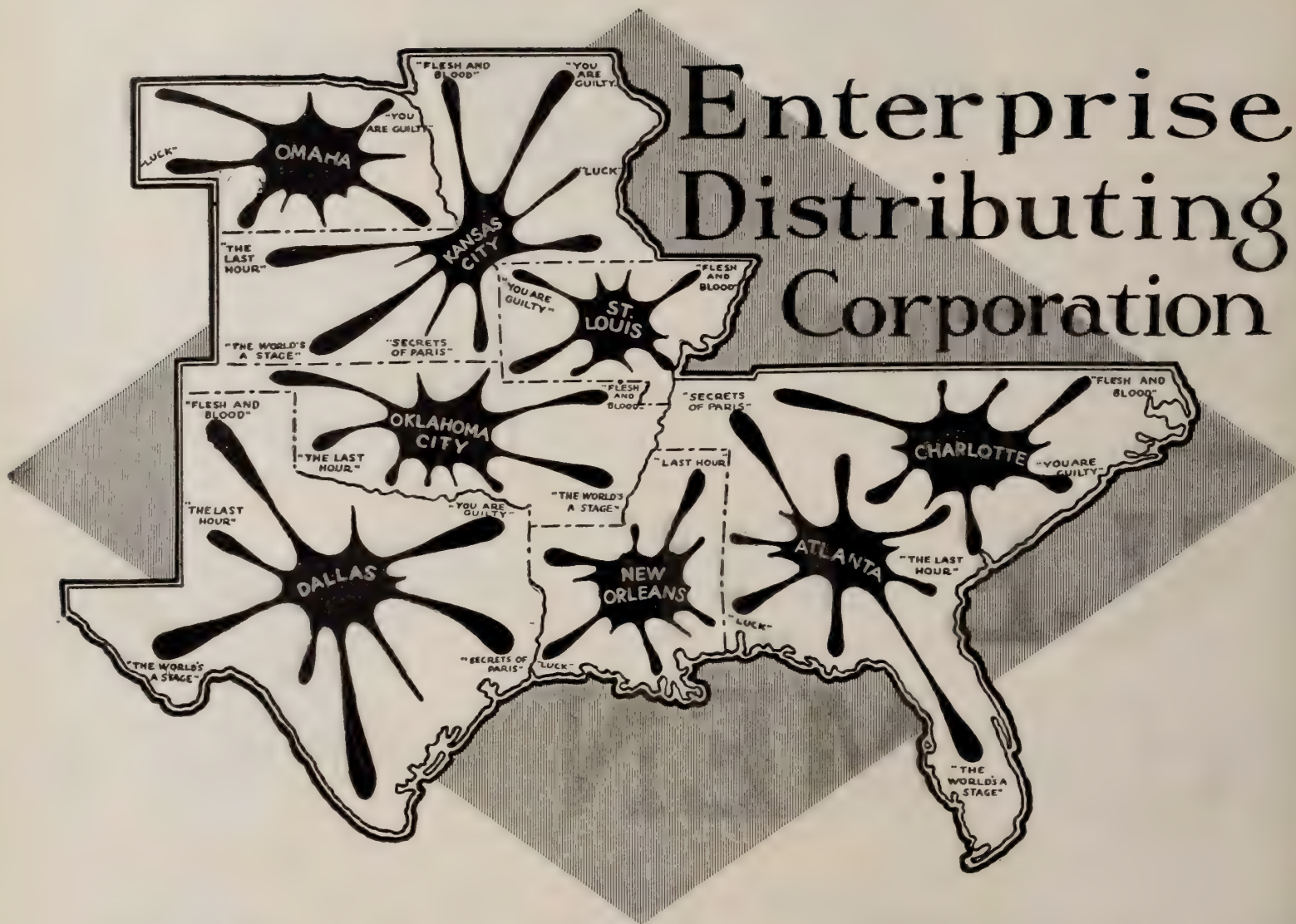
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1118 Citizens National Bank Building
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Now Playing Broadway,
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The policy of the Enterprise Distributing Corporation is to serve only the best big pictures, all C. C. Burr Specials, the best Westerns and the best short subjects. "Luck," "Secrets of Paris," "You Are Guilty," "The Last Hour," "I Am the Law," "The World's a Stage," and "Flesh and Blood" are examples of the big pictures that are now having a wonderful success.

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"The Picture of the Hour"

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starring

CONSTANCE BINNEY

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A Brilliant Burr Cast



EDMUND BREESE
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A jazz picture of a jazz girl in a jazz age!
A rushing riot of laughs, thrills and maybe tears.
Best of all - Bright - Big - Beautiful!

Have you bought or booked

"RESTLESS WIVES"
"YOUTH TO SELL"

"THE AVERAGE WOMAN"
"LEND ME YOUR HUSBAND"

DON'T WISH NEXT MONTH-BUY NOW!

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The VIRGINIAN

The Box Office Sensation

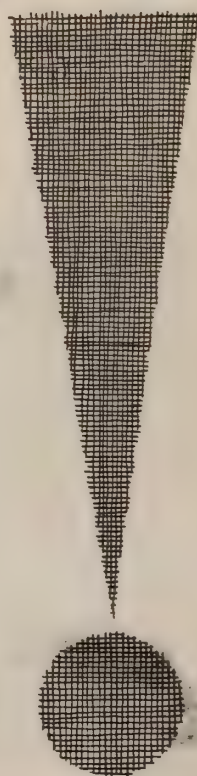
SMASHES ALL RECORDS IN DETROIT AND DENVER

At the Broadway-
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"Tremendous business. Broke all records covering last three years."
~ Phil Gleichman

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Theatre...Denver

"Broke all records including those held by 'Potash and Perlmutter' and 'Robin Hood'
~ A.G. Talbot



IT'S A CLEANUP

B.P. Schulberg
presents

Tom Forman
production

Kenneth Harlan Florence Vidor
with Russell Simpson Pat O'Malley
Raymond Hatton

ADAPTED BY HOPE LORING AND LOUIS D. LIGHTON FROM THE NOVEL AND PLAY BY OWEN WISTER AND KIRKE LA SHELLE

PREFERRED PICTURES CORP'N.



1650 BROADWAY

NEW YORK CITY

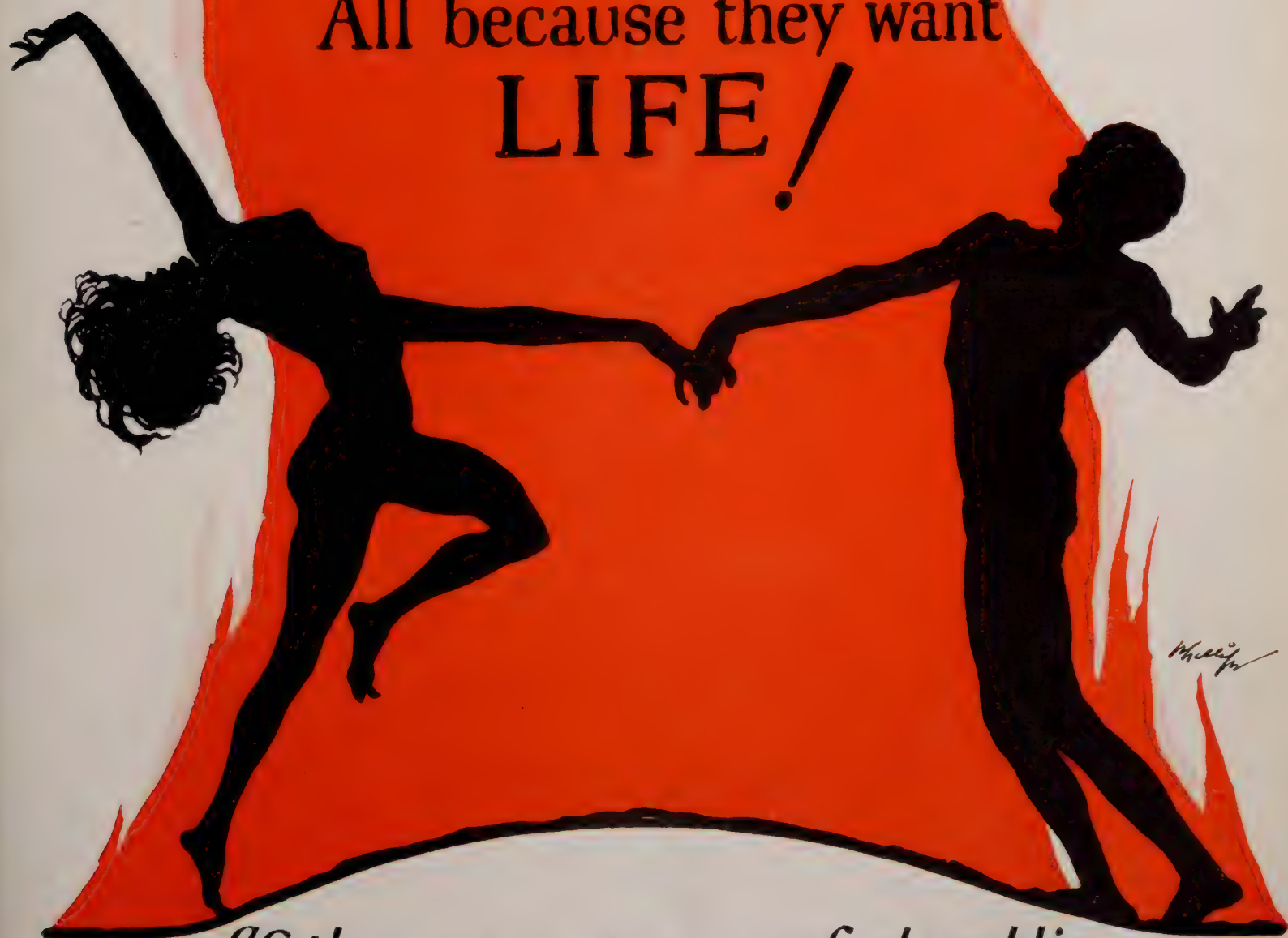
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"FLAMING YOUTH"

They seek - They find
They suffer - They pay
All because they want

LIFE!



*If there was ever a perfect public
appeal picture - - - This is it!*

A First National Picture





ASSOCIATED FIRST NATIONAL PICTURES, INC., PRESENTS

FLAMING

THE SENSATIONAL SOCIETY EXPOSE' TO WHICH

To the woman of the period set forth, restless, seductive, greedy, discontented, craving sensation, unrestrained, a little morbid, more than a little selfish, intelligent, uneducated, sybaritic, following blind instincts and perverse fancies, slack of mind as she is trim of body, neurotic and vigorous, a worshipper of tinsel gods at perfumed altars, fit mate for the hurried, reckless and cynical man of the age, predestined mother of—what manner of being? To her I dedicate this study of herself.

"WARNER FABIAN"
Author of "Flaming Youth"

Featuring

COLLEEN
MOORE

Supported by an all star cast comprising
Milton Sills, Elliott Dexter,
Sylvia Breamer, Myrtle Stedman
and Ben Lyon



Foreign Rights Controlled by
Associated First National Pictures Inc.
385 Madison Avenue, New York

Scenario by Harry O. Hoyt
Titles by Holman Day Editing by Arthur Tavare
Photography by J. C. Van Trees and Roy Carpenter
Settings designed by Milton Menasco

A First National Picture



YOUTH!

THE AUTHOR DARED NOT SIGN HIS NAME

In every section of the country they are talking about "Flaming Youth."

This extraordinary novel, with its startling description of modern society life, is sweeping the country like prairie fire with its sales.

And what a picture it made. Here is beyond all doubt, judging it from every angle of showmanship, a theatre jammer of the biggest kind.



Directed by
JOHN FRANCIS DILLON

A First National Picture

**A PICTURE
THEY'LL REMEMBER
FOR YEARS**

FLAMING YOUTH

Is a real prize
for the showmen
of the country

She was lost
forever to
reckless society—
she had found
Love!

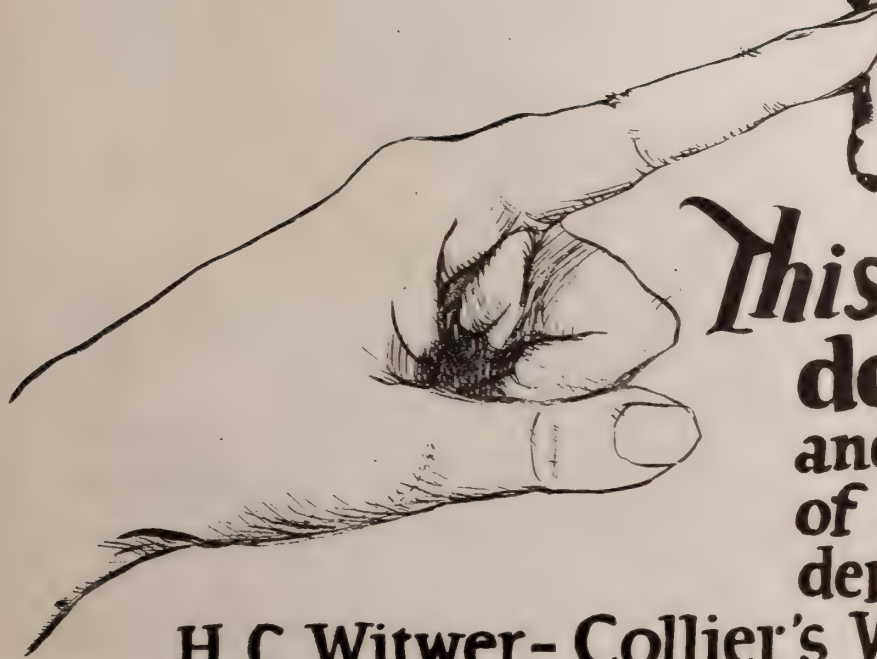


A First National Picture

Good 2-Reeler Saves Stanley's Double Bill

It's an odd situation when they offer a double feature and the backbone of the bill is a two-reeler. That was the case yesterday at the Stanley.

The short subject that delivered was "Fighting Blood," adapted from the H. C. Witwer story in "Collier's," where it bore the better title of "She Supes to Conquer." It deals with the picture studio and the prize ring and in both departments delivers a mine of interest plus comedy. It is produced and distributed by F. B. O.



**This has happened
dozens of times
and as a result, hundreds
of exhibitors are now
depending on F.B.O.'s**

H.C. Witwer - Collier's Weekly Stories

"FIGHTING BLOOD"

to carry the entire show

THE above clipping from VARIETY tells a whale of a story and one of extraordinary interest to every exhibitor operating a theatre. In hundreds of theatres these "FIGHTING BLOOD" series are actually carrying the show from week to week, the biggest day each week being the day of the "FIGHTING BLOOD" show. How many subjects, feature or short, that are doing this? If you haven't booked the "FIGHTING BLOOD" series as yet you've got a financial surprise coming to you that will cause you to pay closer attention to F. B. O. releases.

Exhibitors everywhere are positively cleaning up with this series. How about you?

F. B. O.

**723 Seventh Ave., New York, N. Y.
EXCHANGES EVERYWHERE**

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A BIG STORY! BIG NAMES! SPLENDIDLY PRODUCED!

"SUPERSTITION"—A BIG STORY



THE CAST

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MARGUERITE DE LA MOTTE
SPOTTISWOODE AITKEN
JOSEPH DOWLING
EDWARD BURNS
CLAIRE McDOWELL
SHELDON LEWIS
MARTHA MARSHALL
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PRESENTS

"SUPERSTITION"

A SMASHING SEA DRAMA WITH AN ALL-STAR CAST

FROM THE STORY
"TRAPPED"
By I. W. IRVING

DIRECTED BY JOHN B. O'BRIEN

DISTRIBUTION PLANS
TO BE ANNOUNCED
SHORTLY



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W. H. Carr, Gen. Mgr.
Hollywood Studios
Hollywood, Calif.

THRILLS FOR YOUR AUDIENCE AND YOUR BOXOFFICE CASHIER

HEART INTEREST!

"Jealous Husbands" has a mother appeal theme that will strike home every time it is run.

Usually that is all a picture needs to put it over.

In "Jealous Husbands" you get that and more.

With its great dramatic punches, its wonderfully tender mother theme and the fact that Maurice Tourneur made it—gives it box-office strength which automatically places it in the class of the big business getters.

M. C. LEVEE presents

A MAURICE TOURNEUR PRODUCTION "JEALOUS HUSBANDS"

From the story by
Fred Kennedy Myton
featuring

Earle Williams
Ben Alexander
Jane Novak
Bull Montana

Directed by
Maurice Tourneur



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DRAMA"**

Published Weekly

Motion Picture News, Inc.

William A. Johnston, President
E. Kendall Gillett, Treasurer

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VOL. XXVIII

NEW YORK, NOVEMBER 17, 1923

No. 20

Forewarned and Forearmed

WILL H. HAYS has issued a sound and reassuring statement to the public, which says, in effect, that there is to be no reduction in the supply of pictures but only a sharp curtailment in the unnecessary expense of production, selling, distribution and exploitation.

"It is all a part," he says, "of the determination to make sound business methods the rule and not the exception in the motion picture industry."

Which is eminently sensible. The industry is maturing right along, in spite of its jarring set-backs. Its future is secure.

But we wish its reactions could be somewhat less violent. Our business is exactly like a successful but impetuous and extravagant man who when brought to earth by his own over-leaping goes into the doldrums and quarrels with his wife over the regular household bills.

There is just as much danger in over-retrenchment as in over-expansion. Cutting down, for instance, selling effort is a mighty serious thing.

It is one thing to stop riotous spending. But it is another to increase the four hundred million dollars taken in last year at the box office; and that amount must be increased *materially* if all the industry's bills are to be met. Not merely retrenchment but better pictures and better advertising will do for the industry's ledger this year what it demands.

* * *

At the "Better Times" dinner in New York last week, a wise and experienced business man gave a recipe for prosperity.

"Find out," said he, "when it's coming and when it's going. Know its flow and ebb tides.

Do that and you'll keep your business house in order."

And his recipe was—*statistics*.

The scheme is simple; *it can be done*.

* * *

A half dozen business heads in this industry can, at one meeting—or say several, determine what they want to know in order to watch their business step.

A set of questions, which will pry into no man's business, can be prepared. The exhibitor can answer them every week with a few pencil jottings, and if our army of salesmen is good for anything at all these records can be gathered and forwarded to headquarters every week. The exhibitor organizations alone ought to keep these simple box office statistics of their business.

As to the expense of such an effort—it is nothing compared with the invaluable assistance given a business with so great and critical an investment as ours.

* * *

As the matter stands today, we have no statistics. We are helpless; neither forewarned nor forearmed. We plunge and retreat, march uphill and down. We don't know where we are going and we can't tell the bankers a thing about it. We are magnificent gamblers; but, decidedly, there's something to a regular modern, economic industry besides business roulette.

* * *

All in all, and particularly with respect to these fundamental conditions which *really determine* business health and progress, this industry is in far better shape today than ever before in its entire history. That, in our humble opinion, is a fact; an admitted fact, too.

If every man will put his shoulder to the one great wheel of the theatre box office—it will continue to move.

But, assuredly, we should know, and never too regularly often, just where we are shoving it.

William A. Johnston

IN an official proclamation issued Monday, Acting Mayor Hulbert of New York urged "all the people of this city" to go to the movies Nov. 19, which has been designated by the film interests as National Motion Picture Day.

The proclamation praised the educational advantages of the screen.

To emphasize the day the picture industry will stage a parade on Broadway, Nov. 17. Plans were announced Monday at a mass meeting at the Hotel Astor under direction of the Theatre Owners' Chamber of Commerce and the New York Motion Picture Theatre Owners. Film stars will participate and numerous floats will illustrate the industry's growth. At the Mall in Central Park, Senator Copeland, Governor Smith, Acting Mayor Hulbert and others will speak.

We repeat what we wrote last week. **DRAW A RED OR BLUE CIRCLE AROUND THE 19TH ON YOUR CALENDAR**—and start working to make it the **DAY of DAYS** in your theatre.

* * *

HAL ROACH has something to say upon the question of proper footage for features. As a result of his conferences with exhibitors during a recent jaunt cross-country he has espoused the policy of a maximum of six reels in all his future feature activities.

"I believe there has been a tendency to make features too long," says Mr. Roach. "I probably will never make another picture of more than six reels. During my recent trip I put the question of length to a group of exhibitors. One man said it made little difference anyhow, as he always cut pictures down to six reels himself before showing them in his theatre. If there are even a few exhibitors who are going to cut pictures that are too long, I would rather apply the scissors at the studios instead of having wholesale chunks taken out where it might destroy the crux of the story."

* * *

D. W. GRIFFITH was among those present at the American premiere of John Drinkwater's play, "Robert E. Lee," which opened in Richmond, Virginia, the other night. Being a Southerner he attended the play out of respect for the memory of the South's greatest figure. Drinkwater, an Englishman, entered the limelight a few seasons ago with a play written around the great emancipator, Abraham Lincoln.

* * *

IT is seldom that you find the magic word, Hollywood, out of the public prints. Somewhere on one of the pages of a big city daily—the studio town is made an argument for publicity.

Tuesday's edition of the New York Evening Mail features an editorial on "HICKS" and CITY FOLKS—which calls attention to a woman speeder of Long Island who has been fined \$25 for calling a policeman who did his duty a "hick cop."

To quote the editorial: "The word 'hick,' in the slang of the day, calls to mind a single picture. It is the picture of a farmer in antiquated and misfitting clothes, trousers stuffed into boot tops and carpet bag in hand. Usually he is blocking traffic in the street while he brushes his chin whiskers with his free hand and gazes, open mouthed, at the top of a skyscraper. A 'hick cop' presumably is a 'constable' with a large tin star on his coat and a billy club made of a mop handle, stationed at the crossroads.

"There is only one place in the United States today, however, where the 'hick' and 'constable' of popular imagination may be seen, and that is Hollywood, when a rustic comedy is being produced.

PICTURES AND PEOPLE

"As a character in our national life, the 'hick' has been extinct for many years. Scientific farming, agricultural schools, standardized clothing, standardized reading matter and the movies have rooted the last of that sort of individuality out of the farm. But the old 'hick' gibe remains."

Evidently the pretty speedster has been looking over the Sennetts and recalls the "constabule." Hers wasn't a very snappy retort, for it is possible that she pays ten cents for an

apple. Which puts the "hick" stuff right in the sophisticated circles.

* * *

WHEN John Barrymore completes his work in a picturization of Clyde Fitch's play, "Beau Brummel," which was interpreted by Richard Mansfield upon the stage, he will return to New York to assume his role of last season—that of the Melancholy Dane.

The star created a sensation in "Hamlet," and according to those in the know, surpassed any other actor's rendition of the Prince of Denmark—including Booth and Forbes-Robertson. Incidentally the tragedy broke all records for a continuous run.

According to the stills which have come into the office concerning Warner Brothers' production of "Beau Brummel," there is no denying that Barrymore is an ideal choice for the romantic dandy. And he appears to have been framed against some exquisite backgrounds.

* * *

WILLIAM A. JOHNSTON, president and editor of the NEWS is among the contributors to the latest issue of the Saturday Evening Post, dated November 10th—and writes with authority upon a subject entitled **THE BOX-OFFICE VERDICT**.

* * *

CHARLES RAY and his family arrived in New York Wednesday. Object? Business and pleasure—the business to be talked over in the offices of Arthur Kane concerning the distribution of "The Courtship of Myles Standish"—the pleasure to be pursued in renewing an acquaintance with the Fifth Avenue shops and attending the Broadway hits.

Mr. Ray has been touring western cities in a stage version of "The Girl I Loved," founded upon the poem by James Whitcomb Riley—and the motion picture of the same title. Denver, one of the hardest towns to play in the country, accepted him with unstinted praise.

The Denver Post had this to say: "A most interesting play—with little quality, but well worth seeing just for Ray's acting. His work is probably prophetic of a new and convincing style of acting that the movies may give the stage."

The Denver Express is prodigal with its adjectives. "His is the art of pantomime developed to the highest degree."

The Denverites venture the wish, that when he presents his wares in Gotham, some magician may get hold of him and keep him there—out of the hands of movie directors—out of harm's way—Henry Miller—Robert Milton—David Belasco—and some few others. They would like to see a real director, and with Ray very much as he is, started back over the same road he is now traveling.

DIMITRI BUCHOWETZKI, the Russian director, who was responsible for "Mad Love," "All for a Woman," "Othello," and "Peter, the Great," has arrived in New York.

He left for the Coast Wednesday after visiting the big nickelodeons on Broadway, and voiced his approval of the harmonious arrangements as to lighting, seating and music—which are not even approached in any European cinema theatre.

His is a robust personality and it registers unbounded enthusiasm. It took him six weeks to learn English, which he speaks fluently, though rather slowly. Occasionally he drifts into French or German when he becomes deeply interested—as when he discussed European productions. He sustains the argument that has been voiced before—that picture making on the continent is "practically through." "France has no studio equipment, and Germany does not make the kind of pictures that even Germans like, now that they have ceased making historical films. Italy and Russia are ambitious."

Mr. Buchowetzki will study American production methods while on the Coast—and pay the courtesies to his erstwhile star, Pola Negri.

THE tip has come in from Los Angeles that a dull season looms ahead for the players—and that there may be a bread line for actors and extras if the big rush to get in on some location doesn't cease. It is said that certain registration offices for "extras" have positively refused to take another name and address.

MORE than 2,500 American Legion men representing the states of Ohio, Nebraska, Wisconsin, Kansas and Illinois, accompanied by three military bands and a girl cadet corps of the American Legion, recently visited Mary and Doug at their studios in Hollywood where a special concert and drill exhibition was given in honor of the stars.

The three bands, from Racine, Milwaukee and Beaver Dam, Wis., and the girl cadet corps from Hastings, Neb., attended the American Legion convention at San Francisco, and visited Hollywood on the trip home. The drum corps from Racine won first prize of \$1,000 at the convention.

Miss Pickford yielded to the serenading from the bands and left the "set" to act as hostess to the delegations and the musicians. Douglas Fairbanks, Mrs. Charlotte Pickford and Charlie Chaplin arrived on the scene in time to aid her in entertaining the guests.

WHITMAN BENNETT recently sent to one thousand exhibitors a request that they advise him what character of pictures had sure fire entertainment values. Of the replies received eighty per cent of the theatre managers declared in favor of mystery stories, provided the mystery was sustained to the end of the picture.

The three qualities that go to make a mystery picture a box-office success, according to the exhibitors, are love interest, environment of wealth and keeping the solution unknown until the end of the last reel.

Which is the tip-off to directors to keep the spectators in suspense.

A TIP, not an advertisement. Play to win. Better put your order in for several additional copies of the Xmas issue of the NEWS—which will also mark the tenth anniversary number of the magazine. It will contain an array of illuminating features.

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TOM MOORE will return to the speaking stage next Monday after an absence of several years. He will co-star with O. P. Heggie in "The Cup," a comedy which is expected to cheer but not inebriate. William Hurlbut is the author.

H EADLINES gleaned from a front page of a New York daily:

Baby Boy Abandoned in Jersey City Hallway.

\$20,000 Silk Theft Nipped; 2 Arrests.

Held Up and Robbed In Front of Home.

Window Cleaner Killed In Fall of 5 Stories.

3 Killed As Auto Upsets. Unidentified Woman Killed by Automobile.

Shot In Struggle, Calls It

Accident.

Denied Compensation, Leaves Children Behind.

23 Killed In Mine Explosion.

Hold Brooklyn Man For \$41,000 Loss.

Search For Niece, Got Blow With Cleaver.

And the censors scoff at realism on the screen!

CALIFORNIA'S sunny clime may be exploited by the native and adopted sons and daughters, and emigration from the East will continue as long as the seasons change, but Gloria Swanson has come out as a champion of New York and will make her home in the metropolis in the future. She has rented her palatial residence in Hollywood for a year and expects to remain in the East indefinitely.

"I have been in Los Angeles almost continuously since 1916," said Miss Swanson in talking of her change of residence, "and I think it is about time I changed homes."

It is easy to become a convert to the New York idea since it presents such a huge checkerboard of diversified entertainment. Hollywood on the other hand conquers them with its vistas, its boulevards, its sunshine and its flowers.

O UT of eight features listed as excellent entertainment by the National Board of Review, the Jackie Coogan opus, "Long Live the King," is the only one selected as worthy of the asterisk.

G EORGE FITZMAURICE, who is associated with Sam Goldwyn in the production of "The Eternal City," sent a copy this week of the finished print to Premier Mussolini at Rome, in payment of a promise he made the heads of the Italian government after he had completed three months work in Rome.

Mussolini had been extremely tolerant of and helpful to Fitzmaurice and his company during their work in the capital. Permission was secured to use as locations such places as the Coliseum, the Forum, the Roman Baths, Old and New Appian Way—and other historical landmarks of the city.

The premier provides a bit of atmosphere by playing a small role in the production.

C OSMOPOLITAN'S newest creation, "Under the Red Robe," will open at the Cosmopolitan theatre, next Monday night, succeeding the elemental melodrama, "Unseeing Eyes." The new entry is the forerunner of other costume pictures to appear under the Cosmopolitan banner. "Mary of Burgundy" is on the way—which will be followed by "Janice Meredith."

A L FEINMAN postcards us from Lunnon, y'know, that he is coming back to God's country.

Hays Issues Curtailment Statement

**Picture Supply to Remain Unabated,
With Sharp Cut in Unnecessary Expense**

WILL H. HAYS, president of the Motion Picture Producers & Distributors of America, Inc., issued the following official statement regarding the motion picture situation:

"There will be no curtailment of the supply of motion pictures for the motion picture theatre and the public. There will be no slowing up of motion picture progress. But there is now in progress a sharp curtailment of unnecessary expense in picture studios, in selling, distribution and in exploitation.

"This is the meaning of the movement now going forward in the motion picture industry.

"This purpose to eliminate waste and unnecessary expense is one of the objects of our Association. It is the determination of all of the companies. It is simple common sense. The application of the details of the purpose by the different companies is a matter for their own good judgment. Whatever proper methods may be necessary completely to cure the condition will be used.

"The particular action a short time ago by the Famous Players-Lasky Corporation is their response to the challenge of mounting unnecessary costs. They could take action which seemed drastic because they had a large number of pictures ahead of their schedule of production. Other companies in accord with the reasons which prompted that action are putting their purpose into practice in their own ways. All of this action is in the direction known by us to be necessary for a sound future. It is prompted by the same type of business judgment that caused Henry Ford to take drastic action. It is the same sound judgment which translates itself into success by eliminating waste and unnecessary expense in any industry; the development of the steel business is a most notable example.

"It is all a part of the determination to make sound business methods the rule and not the exception in the motion picture industry and grows directly out of the knowledge on the part of the producers that unwarranted extravagances have existed and do obtain and that the elimination of unnecessary expense is essential to the successful future of motion pictures as is the continual effort to attain and maintain the highest moral and artistic stand-

ards. It is not a matter of fighting proper costs, however large they may be, for the industry is determined to produce the finest and best pictures that human ingenuity can create, but they are not willing to produce pictures involving waste and unnecessary expenditures in any part or phase of picture making."

Government Problems With Traveling Companies

Representatives of Federal government agencies and national legislative advisers of film or other trade agencies at Washington have pointed out problems that confront them from time to time, in caring for film folk and film enterprises at home and abroad.

A producer wishes to take his film stock, cast and technical staff to Algeria to shoot a "sheik" or desert picture. He feels that Uncle Sam will find his request for passport and other State Department co-operation easy. But such is not the case. First, if every film unit planning such a trip would find its cast entirely from American born or naturalized citizens, whose papers will be recognized in all countries they may enter, there would be no difficulty. But if any members of the company should be of other citizenship, their traveling documents must be passed by their own consular or diplomatic representative.

For the State Department to furnish passports for thirty or forty film folk as "American," citizens of the United States, when they are of divers nationalities, is obviously asking the impossible. Besides, there are now in effect many war-time and post-war regulations that hinder the free passage of folk of certain nationalities.

Industry Mourns Passing of Ned Child

The death of E. O. (Ned) Child has left a host of mourners in and out of the picture industry.

For the past three years he had been in the employ of Mack Sennett as field representative in charge of exploitation for all Sennett-made comedies and feature productions.

Early this year Mr. Child was taken ill and confined to his home for several months, following which he again became active in business. Just three days before his sudden demise he returned to his home feeling ill and passed away on the morning of October 25. Funeral services were held Saturday morning, October 27, in the Culver City Funeral Parlors.

Michigan Meetings Will Take Luncheon Form

A departure in the order of the regular business meetings of the Michigan M. P. T. O. is to be instituted at the next meeting, which will take the form of a luncheon with some well known speaker. This innovation will be tried out, and, if it meets with the approval of the members, will be the future form of the meetings. The luncheons will be held at the Hotel Wolverine, Detroit.

Ohio Censor Chief Puts Ban on "Woman of Paris"

VERNON M. RIEGEL, head of the Ohio Department of Censorship, on November 2, issued a terse bulletin that Charlie Chaplin's production "A Woman of Paris," has been barred from the state. No reason or explanation was given.

When reached Saturday Riegel elaborated to some extent on the brief official statement and said: "Everything is wrong with this picture. I don't think it is possible to change it so it can be passed by the board and I don't think it has one commending feature."

Those connected with the picture said Saturday that they would endeavor to change sub-titles, make deletions and bring the picture into Ohio. It will be presented to the board for review when these changes are made.

"Enemies of Women," which was passed by the Ohio Board of Censorship, with several changes, has been recalled. The film will again go before the board for another session of censorship.

No More Picture Work by Interior Department

The veteran camera and motion picture service of the Department of the Interior has been abandoned. David W. Davis, director of the service handling reclamation work, issued an order for reorganization in the bureau effective December 1. C. J. Blanchard and his cameraman, R. B. Dame, war veteran, who as Signal Corps photographer secured many of the "Flashes in Action" pictures of the U. S. troops in the war, have received notice of their being placed on leave, without pay, or of their transfer. Blanchard accompanied the late President Harding to Alaska.

Davis said the photographic division may be abolished or transferred to the geological survey, as plans are chaotic.

Indiana M. P. T. O. Loses Stock Issue Protest

Motion Picture Theatre Owners of Indiana lost their protest against the \$600,000 preferred stock issue of the Market-Circle Realty Co., holding company for Famous Players-Lasky Corp., in erection of the new \$1,000,000 theatre in Monument Place, Indianapolis.

The theatre owners alleged that Famous Players could not make good upon a guarantee of dividends upon the preferred stock. The State Securities Commission approved the issue with provision that Famous Players subscribe to a minimum of \$450,000 of the issue.

Father of Thomas Meighan Dies in Pittsburgh

John Meighan, father of Thomas Meighan, Paramount star, died Monday morning at his home in Pittsburgh, Pa. Death came as the result of a complication of diseases. He was 74 years old and left a family of seven children: Thomas, John, William, James, King, Mary and Margaret.

Until his recent illness, Mr. Meighan had spent a great deal of his time with his son, Thomas Meighan, and was a familiar figure around the motion picture studios where Tom was working.

Pennsylvania Censor Board "Dry Up" Films

ACCORDING to Harry L. Knapp, Chairman of the Pennsylvania Board of Motion Picture Censors, in the future no motion pictures will be shown in theatres of that State that do "not comply in every sense with the Volstead Amendment." This, the censor said, in a statement issued to the press late this week, means that no pictures can show the drinking of alcoholic liquors, scenes of bacchanalian festivities, the hip flask, the slender-stemmed wine glass and the squat whiskey glass. Scenes to ridicule the Eighteenth Amendment, as well as those "poking fun at Prohibition enforcement officers," also are to be condemned. Knapp stated that the censors had decided on this move following a series of conferences with Governor Pinchot.

Plenty of Product for This Season

A SURVEY made by MOTION PICTURE NEWS this week shows distributors well equipped with product for the present season. Famous Players has completed, or nearly completed, nineteen of the twenty-two productions listed for release after November 1. First National's production program for the next six months is definitely set.

Metro has sixteen features completed and nine in work. Goldwyn-Cosmopolitan has fifteen finished and seven under way (including the Hearst and Distinctive product), in addition to those already released. Fox has thirty-eight on its 1923-24 list. Associated Exhibitors has two pictures completed, awaiting release, and two in work; to these should be added those already being exhibited. Vitagraph has three ready for release and two in work, besides the product now current in the theatres. United Artists and allied or associated companies have five pictures in production. Warner Brothers have ten completed and three under way. Preferred has five finished and ten under way.

A list furnished by Universal shows, in addition to those current, ten features ready for release, nine in the editing or cutting stage, five in production and thirteen being prepared.

Paramount Product

Of the Paramount nineteen, fourteen are entirely finished and the other five are now being completed. The nineteen will fill up Paramount's releasing schedule on the basis of a picture a week up into March, and while nobody at Famous Players was willing to discuss the reopening of the studios, it is understood readjustments in production will be completed in time to enable new pictures to be made so that there will be no break in the Paramount releasing schedule after March 1.

The full list of the company's pictures actually in sight, for release one a week starting November 4, follows: "The Spanish Dancer," "His Children's Children," "The Light That Failed," "Stephen Steps Out," "The Call of the Canyon," "Around the World in the Speejacks," "West of the Water Tower," "Wild Bill Hickok," "Big Brother," "Flaming Barriers," "To the Ladies," "The Humming Bird," "Holiday Love," "The Heritage of the Desert," "Pied Piper Malone," "My Man," "The Stranger," "The Next Corner" and "Singer Jim McKee."

Just how long the Paramount shutdown will last is not definitely known, for Mr. Zukor and his associates will not say definitely. However, it is understood that readjustment is already in operation and, with the backing of all factors in the industry, will be pushed through until costs return to a common sense basis.

First on the list of First National's production program is "The Swamp Angel," a screen version of Richard Connell's story of the same title, now in production, featuring Colleen Moore and directed by Clarence Badger.

Also in production now at the West Coast studios contributing to the First National program is a Norma Talmade feature, "Secrets." A screen version of "Romeo and Juliet"

Survey Made by M. P. News

The Richard Barthelmess offerings include "Twenty-One," now being completed;

"The Enchanted Cottage" and a historical feature, "Nathan Hale."

The following pictures are awaiting release by Goldwyn-Cosmopolitan: "In the Palace of the King," "Slave of Desire," "The Day of Faith," "The Rendezvous," "Name the Man," "Wild Oranges," "Law Against Law," "Mary of Burgundy," "Little Old New York," "Under the Red Robe," "Daughter of Mother McGinn," "Cain and Mabel," "Unseeing Eyes," "Second Youth" and "The Adopted Father."

These are in production: "Greed," "Nellie, the Beautiful Cloak Model," "Three Weeks," "True As Steel," a new Victor Seastrom production, "Ben Hur," and "Janice Meredith."

For release by Associated Exhibitors "The Courtship of Myles Standish" and "The Extra Girl" await general distribution, and "Souvenir" and "The Yankee Consul" are in work.

Under the United Artists' banner, D. W. Griffith is at work on "America," Douglas Fairbanks on "The Thief of Bagdad" and Mary Pickford on "Dorothy Vernon of Haddon Hall." "The Hill Billy," a vehicle for Jack Pickford, is being completed, as is an Associated Authors production, "No More Women."

Many Subjects Ready

The Vitagraph list of pictures completed and ready for release includes "The Leavenworth Case," "The Man from Brodneys" and "The Love Bandit." In production: "Let No Man Put Asunder" and "Red Roses."

Warners have completed the following: "Where the North Begins," "Little Johnny Jones," "The Gold Diggers," "The Printer's Devil," "Tiger Rose," "The Country Kid," "Conductor 1492," "Lucretia Lombard," "George Washington, Jr.," and "The Marriage Circle." In production: "Beau Brummel," "Daddies" and "Broadway After Dark."

Fox has the following awaiting release: "Six Cylinder Love," "North of Hudson Bay," "Gentle Julia," "The Shepherd King," "The Shadow of the East," "The Governor's Lady," "Hell's Hole," "The Net," "The Arizona Express," "Hoodman Blind," "This Freedom," "You Can't Get Away With It," "The Blizzard," "Does It Pay?" "The Plunderer," "Cupid's Fireman," "The Wolf Man," "South Sea Love," "Kentucky Days," "When Odds Are Even," "No Mother to Guide Her."

To be made: Four Tom Mix productions, four John Gilbert pictures, five with Charles Jones and one starring Shirley Mason.

From Universal the following Jewels are ready: "The Acquittal," "The Darling of New York," "The Burglar Kid" and "A Lady of Quality." Special attractions: "A Million to Burn," "Crooked Alley," "The Thrill Chaser," "The Near Lady," "The Red Warning" and "The Breathless Moment." These Jewels are being edited: "The Storm Daughter," "There He Goes," "Morality" and "Custody of the Child." Special attractions: "His Mystery Girl," "Wyo-

(Continued on page 2350)

Five-State Exhibitor Meeting November 14-15

REPRESENTATIVES of the M. P. T. O. of Indiana, Illinois, Michigan, Wisconsin and Minnesota will meet at French Lick Springs, Ind., November 14-15. This is the Mid-West exhibitors' conference which was announced some time ago.

Plans for the meeting were discussed last week at a meeting at the Severin Hotel, Indianapolis, held by officers and directors of the Motion Picture Theatre Owners of Indiana. The meeting also discussed the music tax, film rental and admission tax situations, and National Motion Picture Day. President Frank G. Heller, of Kokomo, presided.

is also included in Miss Talmadge's forthcoming schedule.

Another feature now in production is a Maurice Tourneur special, being produced by M. C. Levee. This is William Dudley Pelley's "Torment," with Owen Moore and Bessie Love in the leading roles. A Thomas H. Ince offering now in production is "The Galloping Fish," featuring Louise Fazenda. From that same unit also will come "The Last Frontier," a drama of the West.

The Principal Pictures program to be released by First National comprises "The Meanest Man in the World" and "When a Man's a Man."

A second production of the First National's own units is to be a picturization of William Hurlburt's stage drama, "Lilies of the Field," featuring Corinne Griffith. Another dramatic type of picture, to be made by the same organization, is to be "The Woman on the Jury."

A fourth in the series will be "Sundown," written by Earl J. Hudson. Constance Talmadge, who just finished the star role in "The Dangerous Maid," is to be seen in two comedy dramas. These are "Alias Nora O'Brien" and "The Mirage."

Frank Lloyd, whose first independent production, "Black Oxen," co-featuring Conway Tearle and Corinne Griffith, is now being edited and titled, will produce "The Sea Hawk," Raphael Sabatini's book.

First National List

Rex Beach's story of the oil fields, "Flowing Gold," will go into immediate production by Richard Walton Tully. Joseph De Grasse will direct it, and the two principal parts will be in the hands of Milton Sills and Anna Q. Nilsson.

From the Edwin Carewe unit will come "A Son of the Sahara" and "Snake Bite." The Los Angeles producing director is to make the former in Algiers. A company, including Bert Lytell, Claire Windsor, Walter McGrail and Rosemary Theby, will leave for Africa within two weeks to begin on this story. George Fitzmaurice, just returned from Rome after filming Hall Caine's masterpiece, "The Eternal City," is to immediately begin "Cytherea" at the Fort Lee studios.

Plenty of Product This Season

(Continued from page 2349)

ming," "Hook and Ladder," "The Correspondent" and "The Phantom Rider." Jewels in production: "The Signal Tower" and "The Turmoil." Special attractions being made: "Jack o' Clubs," "Innocent" and "Courtin' Calamity." Jewels in preparation: "Love Insurance," "The Inheritors," "Damned" and "Wine." Attractions in preparation: "The Thrill Girl," "Clay of Calina," "Two Men of Sandy Bar," "The Tornado," "Relative Values," "Rustler of Wind River," "A New Girl in Town," "Dark Stairways," "Souls that Pass in the Night."

Preferred has completed "The Virginian," "Maytime," "The Broken Wing," "Mothers-in-Law" and "April Showers." In production: "Poisoned Paradise," "White Man" and "The Triflers." To be made: "The Boomerang," "The First Year," "My Lady's Lips," "The Breath of Scandal," "When a Woman Reaches Forty," "The Mansion of Aching Hearts."

The Metro 1923-24 schedule shows the following completed pictures, some of which have already been released: "The French Doll," "Strangers of the Night," "Rouged Lips," "Three Ages," "Desire," "The Eternal Struggle," "The Eagle's Feather," "The Social Code," "Held to Answer," "Our Hospitality," "Long Live the King," "Fashion Row," "In Search of a Thrill," "Pleasure Mad," "A Wife's Romance" and "Scaramouche."

In work: "The Man Life Passed By," "The Human Mill," "Man, Woman and Temptation," "The Uninvited Guest," "The Shooting of Dan McGrew," "Life's Highway," "The Fool's Awakening," "Happiness,"

"Thy Name Is Woman," "Women Who Wait," Buster Keaton picture not yet titled, Rex Ingram production not yet titled, "The Good Bad Girl," "Mlle. Midnight," "A Boy of Flanders," "Borrowed Plumage," "Love and Lies," "Robes of Redemption" and "A Night in Rome."

No shutdown is contemplated at C. C. Burr's Glendale studio on Long Island.

"I applaud the action of those producers who have called a needed halt in their abnormal expenditures in production so that they may readjust," declared Mr. Burr in discussing the widespread retrenchment in film production. "However, I am glad to say that our production schedule will be maintained just as we mapped out in announcing our season's product."

"In making 'Restless Wives' at the Glendale studio we assembled a cast in support of Doris Kenyon which included James Rennie, Montagu Love, Naomi Childers, Burr McIntosh, Coit Albertson, Edna May Oliver, Edmund Breese, Maud Sinclair, Le Roy Grooms and Tom Blake.

"In 'Three O'Clock in the Morning,' starring Constance Binney, we have a cast that includes Mary Carr, Edmund Breese, William N. Bailey, Edna May Oliver, Richard Thorpe and little Russell Griffin. Supporting Charles 'Chic' Sale in his first Burr feature we have, among others, Russell Griffin, Harlan Knight, Leslie King, Helen Gerold, William Black, Mary Kitson, Robert Bentley and Mickey Bennett.

"Other pictures to be made this season are 'The Average Woman,' 'Youth to Sell' and 'Lend Me Your Husband'."

Rochester Meeting Pledges Picture Day Support

SYDNEY S. COHEN, President of the Motion Picture Theatre Owners of America, returned to New York this week with glowing reports of the special meeting held by the Motion Picture Theatre Owners of Western New York at Rochester.

National Motion Picture Day was endorsed unanimously, with every theatre owner present pledging his written support to participate in the country-sweeping celebration on November 19th. Another highlight of the meeting was the speech of Congressman MacGregor in which he promised to re-introduce his Admission Tax Bill. Congressman Snyder in a spirited declaration, pledged his aid to the bill, amid the applause of the body.

A meeting of the National Officers and Board of Directors of the M. P. T. O. A. was likewise held at Rochester. This body presented an engrossed testimonial to Mr. George Eastman in appreciation of his services to the industry.

Cleveland Club Woman Speaks in Detroit

Mrs. Elmer G. Derr, President of the Cinema Club of Cleveland, is in Detroit at the invitation of the state M. P. T. O. Mrs. Derr spoke before the Detroit Federation of Women's Clubs at the Club Building in the cause of better pictures Friday afternoon, Nov. 1. She also conferred with Dr. Pierson of the Detroit Council of Churches.

The M. P. T. O. intends to have a Cinema Club formed in Detroit along the lines and purposes of the Cleveland Club, and Mrs. Derr's presence was for the purpose of interesting the clubwomen in the promotion of this object. Mrs. Derr was one of the popular speakers at the state convention held at Jackson.

Tax Repeal Part of Motion Picture Day Program

No step is being left unturned by the Motion Picture Theatre Owners of America in making the campaign for National Motion Picture Day produce the maximum of benefit. The attention of theatre owners is being definitely directed to the campaign for the repeal of the Admission Tax and, as a definite part of the campaign for National Motion Picture Day, every theatre owner in the country has been supplied with two suggested letters with the idea that each owner of a theatre copy one of the letters on his own letter head and mail it immediately to his Congressman.

10,000 Exhibitors Helping Red Cross Drive

Motion picture theatre owners throughout the country are expected to support the annual Red Cross Roll Call, according to announcement made this week. Some 10,000 theatres have been lined in the campaign that will begin November 11 and end November 29. Exhibitors have consented to show a series of five slides calling upon the public for the annual one dollar donation. The slides are now being distributed to theatres by the Red Cross Society through the Radio Mat Co., Inc.



Group of action stills from "Under the Red Robe," with Robert B. Mantell, John Charles Thomas and Alma Rubens. It is a Cosmopolitan production

Endicott, N. Y., Votes for Sunday Pictures

ENDICOTT, N. Y., will have Sunday motion pictures. Eighty-seven per cent. of the voters of that city approved exhibitions on the Sabbath when the proposition was put up to the public at a referendum.

The number of votes cast was 1,202. Those who voted for Sunday pictures tallied 1,046. One hundred and forty-eight were against such shows and there were eight spoiled ballots.

Sam Berman to Make Tour of N. Y. State

Sam Berman, secretary of the Motion Picture Theatre Owners of the state of New York, left the Times Square office on Monday for a long swing around the upper circle of New York state to visit the local exhibitors in order to study their wants and take up the question of securing co-operation for the organization in the matter of having the local exhibitors influence their Congressmen towards securing favorable support for the repeal of the admission tax.

Among the cities Mr. Berman will visit are the following: Auburn, Syracuse, Oswego, Watertown, Malone, Messina, Ogdensburg, Saranac Lake, Plattsburg, Pottsdam, Glens Falls, Hudson Falls, Gloversville, Johnstown, Little Falls, Utica, Herkimer, Schenectady, Cohoes, Troy, Hoosick Falls, Albany, Hudson, Poughkeepsie, Newburgh.

Upon his return Mr. Berman will make a detailed report of the conditions as he finds them.



Some melodramatic "Shots," from Ruth Roland's latest episode picture, "Ruth of the Range," that Pathe is distributing

Ontario M. P. T. O. in First Meeting

150 Canadian Exhibitors Present to Give New Organization Good Start

A NOTEWORTHY convention was the first annual meeting of the Ontario Branch of the Motion Picture Theatre Owners' Association, Canadian Division, which was held at the King Edward Hotel Toronto, Ontario, on Thursday and Friday, November 1 and 2, with approximately 150 moving picture men of Canada and the United States present to give the Ontario organization a good start.

Important subjects considered included arguments for the repeal of the admission tax in Ontario and other Provinces, the establishment of an M. P. T. O. service bureau for Ontario for adjustment and publicity purposes, Motion Picture Day which will be observed in both the United States and Canada on November 19 and other features.

Among those in attendance at the sessions were J. C. Brady, owner of the Madison theatre, Toronto, first Canadian vice-president, who officiated as chairman; Sydney S. Cohen, national president; G. B. Sparrow of Montreal, Canadian president; H. Alexander, M. Gebertig and H. Ginsler, Toronto, members of the Board of Directors; Vincent Gould, Montreal, secretary of the Canadian Division; M. Sperdakos of Montreal; M. J. O'Toole, chairman of M. P. T. O. service department, Sam Bullock, Theatre Owners' of Ohio; George Aarons, recording secretary of the national organization, and others.

Members of various committees who had charge of arrangements included: Joseph Cohen, Classic theatre, Toronto; Sam Lent, Dundas Playhouse; J. D. Goldhar, Duchess theatre, Toronto; M. Mental, Park theatre; A. Lester, King theatre; B. Hudson, Aster theatre; J. Abers, College Playhouse, J. Smith of the Cum-C; F. Worth of the St. Julien; H. Rottenberg of the Chateau; A. Applebaum of the Temple; J. Isbell of the Rex; J. A. Boyd, Model theatre; G. Imeson of the Star theatre, Chesterville, Ontario; Sam Bloom of the Academy theatre, Toronto, and others.

A feature of the convention was the luncheon to Sydney Cohen for which J. C. Brady of Toronto was chairman and M. J. O'Toole was toastmaster, the speakers including Mayor Maguire of Toronto, Sydney S. Cohen himself, Raymond S. Peck of Ottawa, director of the Canadian Government's Motion Picture studio; John Bertram, Toronto, collector of His Majesty's Customs Department; Controller Hiltz of Toronto; Col. J. A. Cooper, representing the Motion Picture Distributors' Association of Canada.

Invited guests to the complimentary luncheon included Mayor Maguire and members of the Toronto Board of Control; Capt. W. M. Orr, M. C., director of amusements for the Ontario Government; Major Hamilton of the Ontario Board of Moving Picture Censors; Col. W. H. Price, K. C., Ontario Provincial Treasurer, and Thomas Scott, Ontario Theatre Inspection Department.

Various entertainment features interspersed the business gatherings of the convention, these being theatre parties, dinners and late suppers.

Michigan Will Drive for 100 Per Cent Membership

A one hundred per cent. state, with every exhibitor of Michigan, a member of the M. P. T. O. is now the ambition of H. M. Richey, the active and efficient manager of the state organization. The campaign is to start immediately, as soon as the machinery necessary is ready. Personal letters will be sent to all exhibitors not members, the same to be followed by calls.

Indiana Indorsers Approve Four Photoplays

Indiana Indorsers of Photoplays have approved "Circus Days," "Strangers of the Night," "The Silent Command" and "Merry-go-Round."



Action stills from the Selznick offering, "A Prince of a King."

Kansas Exhibitor Wins Sunday Case

W. J. Gabel, of Beloit, Is Acquitted by Jury in Action Under State Labor Law

IN a somewhat unique trial, a jury of twelve business men of Beloit, Kans., last week dealt a severe blow to the ancient Kansas labor law, a law that for years has been the source of much trouble to Kansas exhibitors who have sought to operate theatres on Sunday. The humorous, as well as dramatic, phase of the trial, was when the jury, after finding W. J. Gabel, owner and manager of the Grand theatre, a motion picture house of Beloit, not guilty, cast an 11 to 1 vote in favor of forcing the complainant, J. A. Henderson, to pay the costs. However, as a unanimous vote is required in Kansas to force a complainant to pay costs when it is deemed that a charge has been brought maliciously, the reformer escaped without financial punishment.

The hearing, which attracted statewide attention, was held before Justice W. B. Rogers in a large court room where many adherents of both plaintiff and defendant were attracted by interest in the case. The trial had its origin in a complaint signed by Mr. Henderson, of the impromptu reform element, and was prosecuted by J. F. Finch, county attorney. The charge placed against Mr. Gabel was not that of keeping open or operating a picture theatre on Sunday, as neither the law of Kansas nor the city ordinance of Beloit forbids, and attorneys agreed that the law invoked in the case was passed in 1868 and is found in Section 3661 of the Kansas Statutes, forbidding unnecessary labor on Sunday. R. M. Anderson and R. L. Hamilton represented the defendant.

The evidence failed to disclose that on Sunday, October 14, W. J. Gabel labored himself, or compelled others to labor in any capacity whatever, at the Grand theatre. Employees who admitted that they were active at the theatre on that date testified that their services were entirely voluntary and uncompensated. Patrons of the theatre on the above mentioned date testified that they simply deposited their tickets in a box and found their own seats in the theatre, while the combined testimony for the plaintiff failed to establish positive, personal or actual knowledge of the

occurrences in the Grand theatre in support of the allegation.

Counsel for the defendant further cited Section 8315 of the statutes which provides that in a justice case costs may be assessed against the complainant in case the charge is deemed to have been brought maliciously or without probable cause, and requested the jury to so charge the costs, in addition to a verdict of acquittal. The jury voted 11 to 1 favorably on the request, after acquitting Mr. Gabel, but the twelfth juror refused to budge, leaving the state to pay the costs.

New Companies Chartered in New York State

Companies chartered by the Secretary of State during the past week, and receiving permission to enter some branch of the motion picture business in New York State, included the following: J. E. Brulatour, Inc., Long Island City, \$2,000,000, M. H. Malloy, Rex Adams, New York city; H. Laverne Westfall, Brooklyn; Fred Wiehl Productions, Inc., \$100,000, Fred Wiehl, Winfield, J. R. Walker, Joseph A. O'Brien, New York City; Creation Pictures Corporation, issuing 1,250 shares of preferred stock at \$100 per value, and 2,500 shares of common stock having no par value; Howard Estabrook, H. H. Pennock, R. G. Thach, New York City; Schine Auburn Corporation, Gloversville, \$5,000, A. J. Richmond, Benjamin Davis, N. M. Banker, Gloversville; Pictures Realization, Inc., 100 shares of stock of no par value, John M. Steinberg, Murray Cooper, Bertha Fleming, New York City; Small Strausberg Circuit, 1,800 shares of no par value, Samuel Strausberg, Samuel Small, J. H. Small, Brooklyn; Labertini Pictures, Inc., 2,500 shares of preferred stock of \$100 par value; 2,500 of no par value; F. V. Luporini, A. B. Bellock, Mary Kaufman, New York City; North Star Releasing Corporation, 200 shares of no par value, Louis Rivkin, Martin Hatz, Samuel Goldstein, Brooklyn; The George E. Kann Corporation, 900 shares of no par value, George E. Kann, George Tumpson, Jacob Klein, New York City; Drop Head Projector Sales Company, Inc., \$10,000, W. C. Martin, S. A. Rich, Clinton Morris, New York City; Gudrun Productions, Inc., 100 shares of no par value, Nathan April, Albert Gross, Annette Schlieman, New York City.

Goldwyn Club to Hold Annual Dance

The Goldwyn Club will give its annual dance in the grand ball room of the Pennsylvania Hotel, New York, on Friday evening, November 23rd. The dance committee has been hard at work for nearly a month preparing for the event.

Vincent Lopez will be there with his famous Pennsylvania Hotel Orchestra to furnish music for the dancers. Many entertainment features are being arranged for. The Capitol theatre entertainers will participate in this part of the dance as will a number of vaudeville acts from several of the musical comedies now running in New York.

Players and employees of Goldwyn, Cosmopolitan and Distinctive will participate in the dance. Many prominent screen players will attend. Marion Davies, Thomas Meighan, Gloria Swanson are among those who have accepted the invitation to attend.

Kansas Wheat Fund Near \$5,000 Mark

WITH the addition of thirteen more reports from exhibitors who contributed their entire box office receipts of October 9 to the "Seed Wheat Day" campaign in Kansas, the benefit of which will go to Kansas farmers to buy seed wheat, following a bad year in crops, the total amount of contributions took a step nearer the expected goal of \$5,000.

The thirteen additional exhibitors are: Bert Hatke, Royal theatre, Sabetha, Kas.; Fred Meyn, Pershing theatre, Kansas City, Kas.; R. H. Dawson, Pastime theatre, Medicine Lodge, Kas.; J. R. Burford, Rex theatre, Arkansas City, Kas.; John H. Thomas, Novelty theatre, Winfield, Kas.; R. R. Biechele, Osage theatre, Kansas City, Kas.; Charles Barron, Kansas theatre, Wichita, Kas.; Conrad Gabriel, Garden theatre, Garden City, Kas.; A. F. Baker, Electric and Tenth Street theatres, Kansas City, Kas.; G. L. Hooper, Orpheum and Isis theatres, Topeka, Kas.; M. B. Shanburg, Midland Circuit of Theatres, Salina, Hutchinson and Junction City, Kas.

U. S. Now Supplies Bulk of Hungarian Pictures

Consul Digby A. Willson, writes from Budapest that "The motion picture industry of Hungary is of little importance, so far as production is concerned, although numerous attempts have been made to develop that side of the motion picture business." Only four film units are actually producing pictures in Hungary. About 90,000 meters of film was the aggregate of their production during 1922. In the same period they imported 812,000 meters of motion picture films.

Formerly the bulk of the Hungarian demand was supplied from Germany, Italy and France with the United States a poor fourth. However, post-war conditions have turned the tables, and the place which Germany once dominated in Hungarian film circles, has now been taken by the film industry of the United States.

Clean Films for Children Movement Launched

The recreation commission of the city of Jamestown, New York, has launched a movement to provide clean motion pictures for children. It is being taken up through the various organizations. It provides for rigid censorship of children's motion pictures.

Arrangements have been made with a local picture house to put on Saturday shows for children. The program will be made up of news, comic and a feature picture, with one special educational subject. From 100 to 200 free tickets will be distributed each week to those children who could not otherwise attend.

Four Knickerbocker Suits Start in Washington

Trial of four damage suits in connection with the Knickerbocker disaster was started in Washington, D. C., November 5. The trial is the result of Justice Hoehling having overruled the Knickerbocker Company's demurrers to the four consolidated suits. These suits were brought for the estates of David Lyman, Mary A. Forsyth and George S. Freeman, who perished in the disaster, and Miss Mary Young, an injured survivor.

Cabanne Company Will Sue Stock Subscribers

GEORGE T. PRIEST, attorney for the William Christy Cabanne Motion Picture Trust, Inc., of St. Louis, now in the hands of a receiver in New York City, has announced that the organization will file suits against individual subscribers for stock who have failed to make good on their subscriptions.

The trust estate, which was capitalized at \$250,000, was organized by a St. Louis syndicate several months ago. Priest, who returned from New York this week, said that the receivership proceedings were of a friendly nature and taken for the purpose of protecting all of the creditors of the company.

He expressed the belief that when the company is able to adjust differences with a distributor concerning the handling of a picture produced by Cabanne the net proceeds from this film will be more than sufficient to pay off all the obligations of the creditors and bring some profits to the stockholders.

Circuits to Aid Motion Picture Day

Support Pledged from Many Sources as Plans Mature for All Important Event

ANOTHER development of importance occurred during the past week, in which several men of national standing in the industry who control circuits of theatres, pledged their support to National Motion Picture Day and agreed to turn over to the national treasury of the M. P. T. O. A. twenty-five per cent. of the day's receipts from all of their theatres.

Among them are Wilmer and Vincent with twenty theatres, Rowland and Clark with twenty-five, M. E. Comerford with fifty, Robert A. McNeill of San Francisco with thirty, Charles E. Whitehurst with all the representative houses of Baltimore, Poli's Circuit with approximately twenty theatres in New England and W. C. Hunt with a string of houses in Pennsylvania and New Jersey.

A giant mass meeting of theatre owners of all New England was held in Boston on Thursday night of this week for the purpose of centering on a definite campaign. This was attended by President Cohen of the M. P. T. O. A.; Harry Davis of Pittsburgh, Pa.; C. E. Whitehurst of Baltimore; R. F. Woodhull of New Jersey, and E. M. Fay of Providence, R. I., officials of the National Body.

A similar gathering is being held in Cleveland, Friday. A telegram signed jointly by David L. Schumann of the M. P. T. O. of Ohio, and O. E. Belles, President of the Cleveland Exhibitors Association, has been received by Mr. Cohen which states, "All exhibitors in Northern Ohio heartily co-operating in National Motion Picture Day Movement. Hope to have you here at Winton Hotel meeting Friday November ninth afternoon." Mr. Cohen is attending this meeting together with Mr. Davis, John A. Schwalm of Hamilton, Ohio, and other national leaders.

Work is under way to duplicate in Boston and Cleveland the campaign which has been put over in Pittsburgh where the Mayor, Hon. William Magee, has endorsed the day by public proclamation, and the Chamber of Commerce is campaigning on behalf of the theatre owners, in recognition of their service in promoting movements of civic importance.

The giant campaign in New York will overshadow all other events on November 19th. A huge mass meeting of theatre owners was held at the Hotel Astor on Monday, November 5th. In New York the campaign is being taken direct to the public on behalf of the theatre owners, whose participation is assured by the active work of a "Flying Squadron," appointed by the committee in charge to cover every theatre in the territory, which is organized into zones and districts. Arthur M. Hirsch is chairman of this committee.

New Jersey is showing great progress. Mass meetings of theatre owners are being held in every county of the state and special plans of participation are being formulated.

Secretary of Labor James J. Davis, who has endorsed the theatre owners' movement in

glowing terms, this week wrote Sydney S. Cohen, president of the M. P. T. O. A., the following communication:

"The work of the Motion Picture Theatre Owners of America in the advancement of many movements for the betterment of mankind is worthy of the highest commendation. The screen has come to be an important factor in our national life, particularly in relation to the education of the people.

"National Motion Picture Day will, I am sure, do much to emphasize the importance of the film theatre in the daily life of America. A great opportunity lies before the motion picture theatres of the country for public service. I am sure they will take advantage of it."

Actors' Guild Busy With Plans for Future

At a special breakfast tendered members of the various committees of the Catholic Motion Picture Actors' Guild by Mary O'Connor at the Writers' Club several plans of importance were formulated pertaining to the future activities of the Guild in Los Angeles. A proposal to have the entire membership of the Guild attend Holy Communion early in December, to be followed by a communion breakfast at the Montmartre, was unanimously approved. Father M. J. Mullins announced that plans were now being laid whereby a monster benefit in behalf of the Guild would be held early next year. He also stated that within the near future a luncheon would be given in honor of the Rt. Rev. John J. Cantwell, Bishop of the Diocese of Los Angeles and San Diego, under whose patronage the Guild had been established.

Illinois M. P. T. O. Discusses Admission Tax Repeal

Seventy-five or more members of the Illinois Motion Picture Theatre Owners were expected to attend a noon-day luncheon at the Sherman Hotel, Chicago, on Thursday, November 8th, at which ways and means of campaigning against the admission tax were to be discussed. The meeting was called by Vice-President Samuel Abrahams and Secretary Ludwig Siegel.

Frisco Concern Finishes Second Feature

Announcement was made this week that the second feature of Gerson Pictures Corporation of San Francisco has been completed and will shortly be distributed through the State Rights market. The title is "Paying the Limit," with Miss Ora Carew starred. Jay Morley and Hal Stevens are also in the cast. The locale is in a big lumber camp. Tom Gibson wrote the story.

N. Y. Mayor Proclaims for Motion Picture Day

THE support and co-operation of the public in making National Motion Picture Day on November 19th a celebration of widespread importance is urged by Murray Hulbert, Acting Mayor of New York City, in a public proclamation issued from City Hall on Monday.

By this action, official recognition has been given the event of the theatre owners which promises to outstrip in magnitude any ever sponsored by any part of the industry. Elaborate plans for a giant parade and pageant are under way with special programs in all theatres and added attractions which direct attention to the progress of the motion picture theatre as an institution for civic and social progress.

New Charters Granted in Delaware

New charters granted in Delaware include: Biflex Products Co., Chicago, Ill., Delaware incorporated, granted permit to increase capital from \$500,000 to \$1,500,000.

Criterion Pictures Corp., to manufacture motion pictures and dispose of same, \$2,500,000. T. L. Croteon, M. A. Bruce, A. M. Hooen of Wilmington, Del., Corporation Trust Co., local incorporators.

Chieftain Amusement Corp., to conduct places of amusement, \$100,000. M. M. Yucey, M. B. Reese, L. S. Dorsey of Colonial Charter Co., Wilmington, Del., local incorporators.

Theatrical Producers' Trust Co., to act as fiscal agents, trustees, etc., \$10,000. A. Milo DeHaven, H. M. Meimerdinger, J. Shapiro, Benton Harbor, Mich., incorporators.

An increase in capital stock was granted to Brewster-Colon Pictures Corp., New York City, from \$1,000,000 to \$6,000,000.

Midwest Theatres, Inc., Gets Another House

The Midwest Theatres, Inc., report the acquisition of another theatre, the De Kalb, at De Kalb, Ill., which brings the number of houses in the chain operated by the Midwest, to more than thirty, including theatres in Aurora, Rock Island, Joliet, Decatur, Bloomington and Galesburg, Illinois; and La Crosse and Beloit, Wisconsin.

The De Kalb theatre is a handsome new house with a seating capacity of nine hundred and opened in June of this year. According to W. D. Burford, of the Midwest Company, there will be no change in the local management of this theatre, Dale A. Liefheit, president and general manager of the De Kalb Theatre Company, remaining in active charge of the house.

Two New Theatres Being Planned

345 Michigan avenue, Grand Rapids, will be the site for the new theatre to be erected at an early date by H. T. Reynolds. The very finest in theatre equipment will be installed and this will be purchased at an early date. Late type projection machines and a motor generator set of large amperage will also be installed. The policy will be first run pictures for the time being.

Plans have been recently drawn by W. Charles & Co., at Wichita, Kansas, for the erection of a motion picture theatre at Eureka, Kans. It will be erected at a cost of \$25,000 by T. B. Ingalls. Work will begin at an early date.

I CAN'T get along without MOTION PICTURE NEWS!

S. H. McAllister,
Gem Theatre,
Port Norris, N. J.



Some striking scenes from Eric Von Stroheim's production "Greed" for Goldwyn. This is an adaptation from the Frank Norris novel, "McTeague"

Two Given Promotions On Universal Staff

H. C. Borger, long recognized as one of the most progressive young men in the Universal sales forces, has been appointed assistant to E. J. Smith, general manager of sales for that concern.

Borger joined Universal as a bookkeeper in the Cleveland exchange seven years ago.

About a month ago he was called to New York to take charge of the Supply Department for the entire Universal organization. His promotion to be Smith's assistant quickly followed.

Maurice Pivar, of the Universal home office, has been promoted to be Manager of Supplies of the Universal organization, with headquarters in New York. He will supervise the distribution of posters, heralds, cuts and other accessories to the various Universal exchanges, and coordinate the sale of accessories with the regular picture sales.

Feist to Co-operate With Burr on Feature

C. C. Burr is receiving the active co-operation of Leo Feist, Inc., publishers of the song "Three O'clock in the Morning," in the exploitation of the film of the same name starring Constance Binney, which is being distributed on the independent market.

Various kinds of tie-ups are being arranged, including the making of special window displays by dealers and furnishing the services of special singers at the request of exhibitors.

Lehrman Will Direct "To Live or Die"

Upon his arrival at the Coast, Abraham Carlos engaged Henry Lehrman to direct the second Richard Talmadge production, being made for Truart, under the title of the novel from which it is being adapted, "To Live or Die."

"Shadow of East" Leading Players Named

Frank Mayo and Mildred Harris head the cast of "The Shadow of the East," the screen production being made from E. M. Hull's novel. George Archainbaud is directing.

Paramount Exploitation Staff Re-Assigned

CLAUD SAUNDERS, Director of Exploitation, Famous Players-Lasky Corporation, has made the following re-assignments of the field force of his department:

Leon J. Bamberger, assistant manager, with headquarters at the home office in New York, to cover the New York, New Jersey, Philadelphia, Washington, Albany Wilkes-Barre exchange territories.

Russell B. Moon, Boston—Boston, New Haven, Portland, Me. Arthur G. Pickett, San Francisco—San Francisco, Seattle, Denver, Los Angeles, Portland, Salt Lake City.

Rick Ricketson, Omaha—Omaha, Des Moines, St. Louis, Minneapolis, Kansas City, Sioux Falls. William Danziger, Chicago—Chicago, Cincinnati, Milwaukee, Detroit, Indianapolis, Peoria.

Leslie F. Whelan, Pittsburgh—Pittsburgh, Columbus, Cleveland, Buffalo. Kenneth O. Renaud, Atlanta—Atlanta, Oklahoma City, Dallas, New Orleans, Charlotte, Memphis, Jacksonville.

Rothacker Campaign on for New Slogans

Watterson R. Rothacker is launching a campaign for slogans on Rothacker prints and service. One hundred dollars in gold will be paid for the best slogan; \$50 for the second best; and \$25 for the third best.

Contestants are not limited to any number of words. However, brevity will score heavily with the judges.

These men have consented to act as judges: James R. Quirk, editor of Photoplay Magazine; William A. Johnston, editor MOTION PICTURE NEWS; and Martin J. Quigley, editor Exhibitors Herald.

The contest is open to exhibitors, which means theatre employes as well as the man who owns the house. It is open to exchange folk, which includes office boy, stenographer, salesman and manager. All members of production organizations are invited to try their hand at saying a lot about Rothacker Prints in a little space.

"Mailman" Is Booked for New York Cameo

Emory Johnson's latest F. B. O. special, "The Mailman" has been booked into the Cameo theatre, New York to open November 25 for an indefinite run.

A parade will mark the opening. The procession will consist of the New York letter carriers band and two hundred uniformed mail carriers who will march from the City Hall Post Office up Broadway to the theatre.

Pathe Will Open Branch Office at Butte

Pathe's sub branch office at Butte, Mont., will be elevated on November 4 to the status of a full-fledged branch office with C. R. Wade as branch manager of the exchange. The new office will serve the entire state of Montana except a small portion in the western part of the state.

The Spokane office will continue to serve eastern Washington, northern Idaho and a small portion of western Montana.



"His Children's Children" is a current Paramount Broadway offering. These scenes are from the production

Fox Announces Releases for November 11

"SOUTH SEA LOVE" with Shirley Mason as the star is the picture that William Fox will release November 11. As the title indicates, the scenes are laid among the islands of the Pacific. The picturesque life of the region has been woven into a story by Frederick and Fanny Hatton. Shirley Mason plays the part of Dolores Mendina. Her leading man is J. Frank Glendon. The director was David Solomon.

"Universities of the World," an Educational, will also be released November 11.

Star Coast Athlete in New Five-Reel Series

Independent exchanges are to be offered a series of six five-reel comedy-drama features which will introduce a new screen star in the person of Jack Pollo, Los Angeles Athletic Club athlete, who has won more than forty championships. The series is to be made by the Hercules Film Productions, Inc., at Los Angeles organization of which Otto Poll is president and William Waldheim, John Charles, Marco Charles and Peter Anderson make up the board of directors.

The first subject titled, "Made to Fight," has a cast supporting Pollo which includes the following: Joseph Girard, Eva Novak, Billy Elmer, Dick Sutherland, and Milburn Moranti.

Kann Is Busy Launching New Enterprise

George E. Kann, whose resignation as head of the foreign department with the Goldwyn Pictures Corporation, became effective on Nov. 1, now is engaged in launching his new enterprise, the George E. Kann Corporation, with offices at 220 West Forty-second Street. The corporation will deal in the international distribution of negatives, a field in which Mr. Kann is unusually well grounded.

In the past five years Kann has made four trips abroad, during which he has established valuable connections.



Scenes from the William Fox picture, "Hoodman Blind," which is an adaptation from the stage play by Henry Arthur Jones and Wilson Barrett

Doug.'s "Robin Hood" Wins Medal Voting Contest of Photoplay Magazine Overwhelmingly Favors Production

THE readers of Photoplay Magazine, in that publication's annual voting contest —inaugurated three years ago to determine the best motion picture of the year—have overwhelmingly expressed their preference for Douglas Fairbanks' "Robin Hood" as being the most remarkable screen offering for the year 1922. Consequently, Photoplay's Gold Medal of Honor has been awarded to this production.

In making the initial announcement in 1921 of this contest, Photoplay's editors explained that while war has its crosses, the exhibition its ribbons, the athlete his palm, and literature its Nobel prize, so far there had been no distinctive commemoration of singular excellence in the field of the photoplay. Therefore, it had been decided to permanently establish an award of merit comparable to the dignified and much sought prizes of war and art.

"Robin Hood" is the third picture to achieve this distinction. In the two previous contests, the gold medal was won by the Cosmopolitan production of "Humoresque," and by "Tol'able David" of Inspiration Pictures, Inc.

The Photoplay Medal of Honor is an award of impressive beauty. It is of solid gold, weighing 123½ pennyweights. It is two and one-half inches in diameter and is made by Tiffany and Company, of New York. It is inscribed on the obverse side: "The Photoplay Magazine Medal," and on the reverse the names of the winning picture and producer.

This idea of letting the public express its preference for pictures by direct balloting has attained wide popularity. Each year there is a marked increase in the number of votes cast over those of the preceding contest. Photoplay's method is a sure criterion of what the public actually wants and appreciates. The selections that have been made so far em-

phatically put on record the fact that the people as a whole possess excellent taste and fine discrimination in their choice of pictures.

The voting for the award of the Photoplay medal for the best picture of 1923 will not start until six months after the close of the year. Thus all pictures released during the year will have time to reach all parts of the world, affording each production an equal opportunity for consideration.

Vitagraph Gets Rights to "Captain Blood"

World rights to "Captain Blood," the latest novel by Rafael Sabatini, the author of "Scaramouche," have been purchased for production by Vitagraph.

The purchase of "Captain Blood" was among the European missions planned by Albert E. Smith, president of Vitagraph, who arrived in London last week. The transfer of the rights to the story was completed through the New York agents of Sabatini, Brandt & Kirkpatrick. The announcement of the purchase was made on cabled permission of Mr. Smith.

Keaton's Feature Comedy Title Is Changed

Two important announcements from the Metro offices mark the imminent release this month of Buster Keaton's second Metro feature length comedy. It will henceforth be known as "Our Hospitality" instead of the single word "Hospitality." Profiting by the lessons learned after the release of Keaton's first Metro feature length comedy, "Three Ages," double the usual number of prints will be made for "Our Hospitality" to meet the early play-dates which exhibitors are asking.



James A. Quirk, editor of Photoplay Magazine, and a reproduction of the medal offered Douglas Fairbanks for his production of "Robin Hood."

Notables See "Hunchback" Opening in Chicago

THE Chicago premiere of "The Hunchback of Notre Dame," at the Harris theatre on Sunday was one of the big events of the season in trade circles. Among those in the audience were President Carl Laemmle, of Universal; Mannie Goldstein, Morris Fleckels, James Bryson, R. H. Cochrane, Mr. Gossman, of A. T. F. A., and other distinguished out-of-town visitors, who came specially for the opening, and numerous Chicagoans prominent in the city's social and business life, including Julius Rosenwald, Lasker, of Shipping Board fame; U. S. Marshal Bob Levy, Nate Ascher, Pete Schaefer, Adolph Linick and officials of Universal's Chicago exchange, including Louis Laemmle, Roy Alexander, I. R. Leserman, Walter Hill and others. The evening performance was run off without a hitch and favorable comment was heard on both the magnificence and acting of the big production.

Vitagraph at Top Speed With Productions

There is no indication of a let-up at the Vitagraph studios in Hollywood. David Smith is rushing production on "A Tale of Red Roses," a picturization of George Randolph Chester's novel, in which Dustin Farnum and Patsy Ruth Miller have leading roles.

With David Smith utilizing all the resources of the Hollywood studios, J. Stuart Blackton directing "Let Not Man Put Asunder" at the Brooklyn plant and work going ahead in Paris, Vitagraph producing plans are being carried forward with all zeal.

Marion Coakley Will Make Picture Debut

Marion Coakley will make her motion picture debut in Richard Barthelmess' next starring production, under the direction of John S. Robertson, "The Enchanted Cottage."

Although Miss Coakley has appeared in numerous successful Broadway productions, she has never yet appeared before the motion picture camera. In "The Enchanted Cottage" she plays the part of Beatrice.

Florence Short is the choice of John S. Robertson for the long-nosed Ethel of the picture.

Dillon to Make Five for First National

John Francis Dillon, who completed the direction of "Flaming Youth," featuring Colleen Moore, recently, has been placed under contract by Associated First National Pictures, Inc., to handle the directorial reins on a series of five future productions. His first will be a picturization of "Lillies of the Field," the William Hulburt emotional play, which was one of last season's successes on Broadway.

Agnes Ayres Cast for Lead in "Souvenir"

Agnes Ayres is to play the lead in "Souvenir," Halperin Productions' second feature for Associated Distributors distribution. This is by special arrangement with Jesse L. Lasky.

Among others who have signed for the cast are Percy Marmont and George Siegmann.



"The Temple of Venus" is a current Broadway offering of William Fox. These scenes are from the production

Seitz Chief Cameraman Is Called to Egypt

John F. Seitz, who has been associated with Rex Ingram in the capacity of chief cameraman for several of Ingram's big productions and latterly for Ingram's "Scaramouche," will sail for Egypt shortly to join his chief in Cairo, following cable instructions received from the director. Mr. Seitz is planning to leave the Metro Hollywood studios for New York within the next few days and after gathering equipment in the East will sail for the Orient.

Mr. Seitz is to take an important part in the research work which Mr. Ingram is now conducting in Northern Egypt and which will take him into Central Europe.

Mr. Ingram is desirous of testing the value of American-made cameras under different atmospheric and climatic conditions.

Ray's "Courtship" Booked for President

The President theatre, in Washington, has booked Charles Ray in "The Courtship of Myles Standish" for a pre-release run of indefinite length to start Thanksgiving week. The exact date for the opening of the run has not been determined. The official release date of "The Courtship of Myles Standish" is December 30.

Hodkinson's Anniversary Sales Drive On

During the month of November the W. W. Hodkinson Corp. will hold its sixth anniversary drive for sales and collections. "New business" is the watchword, and Hodkinson sales managers are making direct appeals to exhibitors for co-operation in putting their territory ahead.

Tully Signs Miss Nilsson for Flowing Gold

Richard Walton Tully has engaged Anna Q. Nilsson to play the part of Alleghany Briskow, the spirited heroine of Rex Beach's novel, "Flowing Gold" in his forthcoming screen production of that story.

De Mille Signs Agreement with Famous

A JOINT statement issued by Adolph Zukor and Jesse L. Lasky announced that Famous Players-Lasky Corporation had signed a new agreement with Cecil B. DeMille, covering all his future productions. The agreement, which has no time limit, provides also that Mr. De Mille shall resume active duty as director-general of the company, duties which he was relieved of three years ago at his own request.

The statement adds:

"The new agreement with Mr. De Mille means that all pictures made by him in the future will be made for Paramount.

"The fact that the agreement is not restricted as to time indicates as nothing else could the great mutual respect and regard existing between Mr. De Mille and ourselves."

Roach Starts Direction of New Comedy Drama

Hal Roach has just started the direction of a feature-length comedy drama titled "Somewhere in Kansas" for release by Pathe. This production will head a possible series of two comedy dramas a year for Pathe distribution. Mr. Roach has entertained a wish to personally write and direct a number of comedy dramas for some time past, and his recent reorganization of the Hal Roach studios, which places the active management of the producing enterprise in the hands of General Manager Warren Doane, gives Mr. Roach the opportunity he has been seeking.

Roach's "Fighting Family" Title Is Changed

The feature-length comedy drama which has just been put into production by Hal Roach for release through Pathe, and which was originally announced as "The Fighting Family," has been retitled "Somewhere in Kansas." Mr. Roach is directing from his own story. Blanche Mahaffey, former Follies beauty, and Glenn Tyron head the cast. Clyde Hopkins is assisting Mr. Roach in the direction.

Tarkington Will Write Another for Meighan

Booth Tarkington, who wrote "Pied Piper Malone" especially for Thomas Meighan to make into a Paramount picture, has consented to write another original story for the screen, according to Mr. Meighan.

After a trip to his Indiana home Mr. Tarkington plans to return to the picture studio and personally edit and title the picture in conjunction with Tom Geraghty.

"This Freedom" Due Soon at N. Y. Central

The film version of "This Freedom," the latest novel by A. S. M. Hutchinson, will be the next screen production shown by William Fox at the Central theatre, New York. It will follow "The Temple of Venus," which is scheduled for an indefinite run at this Broadway house.

The leading role in this picture is essayed by Fay Compton. The picture was directed by Denison Clift.

Defends Sunday Pictures as Uplift Force

"THERE is in every town a certain element that cannot be induced to enter a church. If the movie stimulates in them an admiration for the honest, the unselfish, the heroic and makes them have an inner desire to 'hiss' the villain and his evil doings, it has been an uplift to them. The methods of the cinema are not those of the pulpit, but clergymen should realize that they cannot add to the general illumination of the world by putting out the torches of others." That is some of the defense of Sunday motion pictures made in a statement issued by a stockholder in the Elvin theatre corporation of Endicott, N. Y. He goes on to say:

"Every frequent patron—be he school teacher, lawyer, merchant, manufacturer or worker—will bear me out in the statement that characters in the film stories who show evil tendencies meet their deserved punishment; the hero and his acts of heroism are upheld. The applause which greets a kindly, unselfish act on the screen shows that goodness when depicted in this manner can be truly alluring."

Max Spiegel Indicted by Federal Grand Jury

An indictment charging embezzlement of funds belonging to the government has been returned by the Federal grand jury sitting in Buffalo against Max Spiegel. It is alleged that in 1922 during the brief time that Spiegel operated the Criterion theatre he collected certain war tax moneys without turning them over to the government.

Spiegel has since gone through bankruptcy and was until recently confined to a sanitarium. His relatives, authorities say, are at present offering a compromise sum to the internal revenue department. No further criminal action will be taken Spiegel until the outcome of these proceedings are known.

Stars in Masquerade at Hallowe'en Party

Motion picture people turned out in gorgeous masquerade costumes in Los Angeles for the big Hallowe'en night celebration at the Ambassador Coconut Grove. Over 1,200 guests took part in the celebration. Among them were Robert Leonard, Mr. and Mrs. Earle Williams, Bessie Love and her husband, Irving Thalberg, Leatrice Joy, May Murray, Johnnie Walker, Ella Hall, Johnnie Hines, Rush Hughes, Elinor Glynn, Marjorie Daw and her husband, Mr. and Mrs. Tom Mix, Rupert Hughes, Paul Iribe.

Salesmen F. I. L. M. Club to Give Dinner Dance

The Motion Picture Salesmen, Inc., who heretofore have been giving a dinner dance and ball once a year, have now combined forces with the F. I. L. M. Club of New York City, and they will hold a joint dinner dance and ball on the evening of November 24, at 7:30 p. m., at the Hotel Commodore.

YOU can wager your last cent that we shall continue as subscribers to the NEWS as your valuable sheet is the first one I look to each week for reliable news for the trade. Be sure to let us know when the present subscription expires, as I would not miss an issue of the NEWS at any price.

L. B. Gross,

Manager-Secretary, Franklin Amusement Company,
Oakland, Calif.



Scenes from the Louis B. Mayer production on the Associated First National schedule, "The Wanters"

Fairbanks Wins Injunction Suit

Appellate Court Restrains Cutting and Re-Construction of Doug's Old Films

ONE OF the most important legal decisions rendered in regard to property rights of motion picture stars in connection with their old film is that just handed down by the Appellate Division of the Supreme Court, New York, granting Douglas Fairbanks a temporary injunction against Hyman Winik, the Leader Film Corporation, the Majestic Motion Picture Company and the Triangle Film Corporation.

The order restrains Winik and the Leader Film Corporation from re-editing and reconstructing certain Douglas Fairbanks pictures "by reducing their length and changing them into shorter pictures of two reels each and with a connection or sequence, if possible, between each of the pictures, so as to constitute a more or less continuous serial picture made up of separate pictures of two reels each."

"Deponent expected to accomplish this," the court opinion says, "by cutting certain scenes in Fairbanks' negative and changing the order in which the scenes were shown on the screen."

The pictures named in the restraining order are "The Lamb," "Double Trouble," "His Picture in the Papers," "Habit of Happiness," "Good Bad Man," "Reggie Mies In," "Flirting With Fate," "Mystery of the Leaping Fish," "Manhattan Madness," "American Aristocracy," "The Matrimaniac," "The Half Breed," and "Americano."

Counsel for Mr. Fairbanks, Messrs. O'Brien, Malevinsky and Driscoll, set forth that their client had made a contract with the Majestic Motion Picture Company under which he was to make pictures which should be supervised by David W. Griffith; that he made the pictures, and that when Mr. Griffith severed his connection with the Majestic Company, he also exercised his rights under a clause of his contract, and thereupon refused to make

more productions for that organization.

The judicial opinion, which was written by Justice Edward R. Finch, and concurred in unanimously by others of the Appellate Division, namely Justices John Proctor Clarke, Victor J. Dowling, John V. McAvoy and Francis Martin, concludes as follows:

"It is clear that the plaintiff at all times considered the supervision of Mr. Griffith a very important factor in his work, and that his contract with the Majestic Corporation was originally conditioned upon his having the benefit of such supervision.

"In view of the contractual obligation concerning the supervision of direction by Mr. Griffith, the approval of the stories to be filmed and the right of inspection of the completed photoplay by the plaintiff, there is sufficient shown to restrain the threatened action of cutting down the five reel plays into two reel plays, and to hold the rights of the parties in status quo until evidence at the trial can resolve more fully the respective rights of the parties. The matter is obviously important to both sides, and confidence that full justice is being meted out cannot be had until the complete record is made upon a trial."

Music Week Committee Prepares Booklet

The National Music Week Committee is preparing a booklet of general information and suggestions for cities participating in the observance next spring, and an important section will be devoted to the motion picture houses.

Among the suggestions the Committee is making to the picture houses is that they exhibit on this occasion a film on some musical subject, or relating to the life of a composer.

Jury Disagrees in Indiana Sunday Case

A jury in Frankfort, Ind., city court disagreed in trial of M. L. Conley, charged with blue law violation for Sunday operation of his photoplay theatre. The jury stood eleven to one for acquittal after sixteen hours of deliberation, it is understood.

Vitagraph Acquires Rights to "Captain Blood"

World rights to "Captain Blood," the latest novel by Rafael Sabatini, the author of "Saramouche," now being presented on the seren and on the spoken stage on Broadway, have been purchased for production by Vitagraph. This novel is now ready for its sixth printing.

The purchase of "Captain Blood" was among the European missions planned by Albert E. Smith, president of Vitagraph, who arrived in London last week. The transfer of the rights to the story was completed through the New York agents of Sabatini, Brandt & Kirkpatrick. The announcement of the purchase was made on cabled permission of Mr. Smith.

Cast Completed for Mary Pickford's Next

The cast for Mary Pickford's forthcoming production for United Artists' Corp. release "Dorothy Vernon of Haddon Hall," has been completed. The part of Sir John Manners is played by Allan Forrest. Anders Randolph takes the role of Sir George Vernon, and Marc McDermott plays Sir Malcolm Vernon. Queen Elizabeth is interpreted by Claire Eames. Others in important roles are: Estelle Taylor, Mme. Carrie Damuery, Eric Mayne, Lottie Pickford Forrest and Malcolm Waite.

Elder Signed by Universal as Sales Agent

Herbert E. Elder, formerly assistant sales manager in the home office of the Famous Players-Lasky Corporation and who worked with the legal department of that company as sales expert during the Federal Trade Investigation, has been engaged by Universal to be special representative for E. J. Smith, general manager of sales. Elder is a veteran film man, with experience in every phase of the sales and distribution end of the business.

"Isle of Vanishing Men" Opens in L. A.

Record patronage is said to have been accorded "The Isle of Vanishing Men" during its first three days at the Clune Broadway theatre in Los Angeles.

The theatre lobby was decorated with souvenirs from Dutch New Guinea, brought back by W. F. Alder, author, explorer and director of Los Angeles, who made the picture. Similar souvenirs were on display in leading Los Angeles stores.

Blumenthal Gets Preferred Foreign Distribution

THE foreign rights to all Preferred Pictures produced in the past and to all those produced in the next five years are acquired by Ben Blumenthal, president of Export and Import Film Co., Inc., as the result of a deal completed between Mr. Blumenthal and B. P. Schulberg and J. G. Bachmann, of Preferred Pictures Corporation.

Export and Import Film Co. will be selling agents for Preferred Pictures Corporation in all countries except the United States and Canada as a result of this important contract.

"Temple of Venus" Opens in N. Y. Central

"THE TEMPLE OF VENUS," the William Fox production, made its debut on Broadway Monday evening, October 29. A distinguished audience filled the Central theatre and applauded the beautiful scenes of subterranean photography and feminine charm of the picture.

Vitagraph Will Release Blaney Successes

Vitagraph announces that it will release a number of the Charles E. Blaney stage successes on the screen. These productions are made under the personal direction of Mr. Blaney, who recently organized Charles E. Blaney's Pictures Corporation. The first of the popular Blaney plays to be screened is "The Love Bandit," a story of logging camps in the Maine woods.

Doris Kenyon, Victor Sutherland and Cecil Spooner are featured players. Others in the cast are Lorenza Valentine, Jules Cowles, Gardner James, Christian Frank, Helen Keller, Edward Boulden, Walter Jones, Dorothy Walters, and Hal Briggs.

F. B. O. Purchases Story for Jane Novak

The Film Booking Offices announce this week the purchase of a new story for Jane Novak entitled "The Dance of the Chained Slave." The story is an original from the pen of Garrett Elsdon Fort and is a modern society drama.

This purchase marks the first of four stories to be bought for Miss Novak under her new contract signed recently with Chester Bennett. The Chester Bennett contract calls for the delivery of four pictures featuring Jane Novak and four westerns featuring Eddie Hearn.

Photoplay Edition Issued in "Spanish Dancer"

From the press of Grosset & Dunlap has just been issued an illustrated photoplay edition of "The Spanish Dancer," which the publishers describe on the jacket as "Victor Hugo's story and dramatically told in the play, 'Don Caesar de Bazan.'"

In its profusion of illustrations twenty stills from the Paramount picture are used and the interesting facts brought out in the foreword by Mr. Allvine, who treats in general the matter of screen adaptations and the changing of titles of stories.

Pearl White Starts First Paris Production

The announcement comes from Paris that Reginald Ford has his first production already under way starring Pearl White. "Terror" is the title of the new production.

Edward Jose is the American director who is supervising the direction of Miss White's first starring vehicle. It is the first time Pearl White has ever faced the camera in France; and the production will be the first serial picture made which carries the action through in one performance.

Laura La Plante Is Made Universal Star

A new star was added to the Universal group during Carl Laemmle's sojourn at Universal City. It is Laura La Plante, for many months one of the most popular leading women in Universal pictures.

Miss La Plante is taking the place of Gladys Walton on Universal's release schedule. Miss Walton has retired temporarily from the screen and is at the home of her husband in Cleveland. She is the wife of H. M. Herbel, assistant general sales manager for Universal, exercising supervision over the Eastern Division.

Emory Johnson Offering Prizes for Title

Emory Johnson and the Film Booking Offices through Film Fun magazine are offering a cash prize to any one who can suggest a title for the next Johnson-F. B. O. picture now started at the west coast.

This is the third time that the F. B. O. has resorted to public opinion for titles, the first being in the January Film Fun in which they asked a name for their star, Derelys Perdue.

The second contest was run in the September issue. A new title was sought for "Judith of Bohemia" at which time the title was changed to "Passionate Youth." It is a 1924 release.

F. B. O. Canadian Deal for "Human Wreckage"

As a result of a four-cornered conference in Toronto last week among Harry M. Berman, general manager of exchanges of Film Booking Offices; J. L. Hunter, general manager of United Exhibitors in Canada (Canadian distributors of F. B. O.); N. L. Nathanson and Colvin W. Brown, representing Thos. Ince, announcement is made of the contracting for "Human Wreckage," the F. B. O. Special, for the entire Nathanson circuit.

In conjunction with this deal Mrs. Reid will tour Canada for several months, visiting the Nathanson theatres and carrying on her dramatic expose of the narcotic curse.

New Branch Sales Manager for Hodkinson

The W. W. Hodkinson Corp. announces that Sherman S. Webster is now branch sales manager of the Cleveland office. Mr. Webster replaces C. L. Peavey, resigned.

Sloganers Are Busy in Rothacker Contest

SLOGANERS are busy in the contest on Rothacker Prints and Service. For the best slogan submitted, as announced last week, the prize will be \$100. Second and third prizes will be \$50 and \$25.

All slogans are to be sent to Watterson R. Rothacker at 1339 Diversey Parkway, Chicago. The judges are: James R. Quirk, editor of Photoplay Magazine; William A. Johnston, editor of Motion Picture News, and Martin J. Quigley, editor of Exhibitors' Herald. The contest closes December 15.

"Under Red Robe" to Open at Cosmopolitan

"UNDER the Red Robe," the screen version of Stanley Weyman's historical romance bearing the same title, will make its bow to Broadway at the Cosmopolitan theatre Monday night.

The picture features Robert B. Mantell, John Charles Thomas and Alma Rubens. It was nine months in the making.

Others in the cast are Genevieve Hammer, William H. Powell, Rose Coghlan, Ian MacLaren, Mary McLaren, Otto Kruker, Evelyn Gosnell, Gustav von Seyffertitz, Sydney Herbert, Charles Judels, Martin Faust, Arthur Houseman and Andrew Dillon.

"Under the Red Robe" was adapted from the Weyman story by Bayard Veiller, directed by Alan Crosland, and the settings are by Joseph Urban.



Another of the William Fox presentations, "The Net," a mystery drama directed by J. Gordon Edwards

First National Completes Foreign Sales

Associated First National Pictures, Inc., reports the following foreign sales: "Circus Days" to the Madan Theatres, Ltd., for India, Burma and Ceylon; "Trouble" and "Peck's Bad Boy" to Karl Suering, for Soviet Russia and border states; seventeen Mack Sennett comedies to John Kerre for Soviet Russia and border states; "The Girl in the Taxi" to Albion Cinema Supplies Co., Ltd., for Austria-Hungary, Czecho-Slovakia, Poland, Yugo-Slavia, Bulgaria, Rumania, Turkey and European Greece.

Will Introduce Song for Ray Feature

Elaborate preparations are being made for the introduction of the song "Why Don't You Speak for Yourself, John?" the climax song of the musical sere for Charles Ray's "Courtship of Myles Standish," J. Fischer & Bro. of New York are the publishers.



Thomas Meighan in "Woman-Proof," a Paramount Picture from the Story by George Ade

Laemmle Back in N. Y. and Optimistic Declares Picture Industry Most Stable of the Entire Commercial World

CARL LAEMMLE, president of the Universal Pictures Corporation, arrived in New York from the West Coast early this week in an exceptionally optimistic mood. He discounted the shaky feeling prevailing in many film circles and characterized the motion picture industry as the most stable industry in the commercial world.

He said:

"If it is true that a pessimist is a man who has to live with an optimist, you may now turn pessimist because I think it is time for a little optimism in the moving picture business. Just at present there seems to be tremendous stir because the industry is trying to curb expense. Every Moses outside the industry has been telling us we are guilty of extravagance, but as soon as steps are taken to stop extravagance a thousand different meanings are read into the action, and the result is the tempest in a teapot. It's a case of damned if you do and damned if you don't.

"The closing down of studios is not new. Many companies have done it almost every year, especially during the California rainy season. By that time of year, the average producer has plenty of pictures on hand and it is a highly profitable thing to shut off expense and coast along for a time while cashing in with goods on hand.

"But as for the solidity of the business as a whole let me tell you how it is viewed by one of the keenest bankers in New York. This banker knows the picture business thoroughly. He said to me:

"You producers have always spoken of your business as more or less of a gamble. Perhaps an individual picture is a gamble, but a going concern with a regular output of pictures and a proper distributing organization looks to me more like the safest business in the world than a gamble. I'll tell you why. When a grocer or a merchant liquidates his business, he sells out his stock and then he is through. He has nothing left to sell. But when a picture company wants to liquidate, it does not sell its pictures. It leases them. Then after a period of time it takes the same negatives, makes new copies and re-leases them or, as you term it, re-issues them. You still own your goods after you have sold or leased them. If other lines of business could do that, busi-

ness failures would drop low in the percentage column."

"So you see, the present storm of gossip and rumor does not mean very much. In the seventeen years I have been in the business I know of only one major failure and even that may get on its feet again some time."

"Little Old New York" to Open at Capitol

After an absence of only three weeks, Marion Davies and "Little Old New York" will be back again on Broadway. The combination is announced for a run at the Capitol theatre, beginning Sunday, Nov. 11.

The previous engagement was terminated only because of the fact that it was necessary to make way for other completed Cosmopolitan productions including "Unseeing Eyes," which is now playing there, and "Under the Red Robe," which will be presented at the Cosmopolitan on Nov. 12.

London Honors British First National Chief

The City of London recently conferred the Freedom of the City on Ralph J. Pugh, managing director of Associated First National, Ltd.

The British First National executive, in being enrolled among the Freemen of the City of London, thus adds another personal distinction to those he already possesses, among which are: Fellow of the Chemical Society (F. C. S.), fellow of the Royal Zoological Society (F. R. Z. S.), member of the Royal Society of Arts, member of the Worshipful Company of Liners.

Two Metro Productions Score in London

Two current Metro productions, "Strangers of the Night" and "The Eternal Struggle," each ran for three consecutive weeks at London's greatest picture house, the Tivoli theatre. This sets a new mark not only for native English productions but for American pictures in London as well, it is claimed.

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM



Cliff Bowes and Virginia Vance have things pretty much their own way in "Hang On," an Educational-Cameo comedy

Robert C. Bruce on Way to New York

Robert C. Bruce, creator of "Wilderness Tales," which are released through Educational Film Exchanges, Inc., has finished his summer season's work in the Pacific Northwest and is enroute to New York, where he will superintend the final editing and titling of the material secured during the last six months.

Vitagraph Completes Three Larry Semon Comedies

Three Larry Semon Comedies are ready and the fourth to be released by Vitagraph will be announced shortly. "The Gown Shop" has been released for first runs and "Lightning Love" and "Horseshoes" are ready for booking.

Commend "Discontent" to Young People

"Discontent," the current release of the Robert C. Bruce Wilderness Tales, released through Educational Film Exchanges, Inc., is listed in the current list of pictures recommended for adults and young people, published by the National Motion Picture League.

Pathe Gets New Animal Special

"Why Elephants Leave Home" Said to be Something New in That Line of Pictures

PATHE this week announced the acquisition of what it terms a two-reel special entitled "Why Elephants Leave Home." According to advance reports from the Pathe publicity department this subject embodies an adventure study showing the perils and thrills incident to hunting and capturing the elephants, and training them to do service to civilization.

This week's announcement carried the information that when first acquired by Pathe the picture was 6,000 feet in length, but that after several weeks of careful editing the action was condensed into short-subject form. Pathe officials claim that there is nothing in the picture that "would repel the most sensitive member of an audience" and, also, that there is no killing, nor bloodshed or cruelty of any kind shown in the film.

Pathe officials are enthusiastic about "Why Elephants Leave Home," claiming that the method of presentation followed throughout is of the humorous order. Katherine Hilliker wrote the sub-titles all of which are said to be of the comedy brand. The picture will be accompanied by the full compliment of accessories.

The Pathe statement, in part follows:

"In India and Ceylon the wild elephant herds multiply to such an extent that wide stretches of cultivated areas are devastated by the beasts during their foraging expeditions from the jungle. To prevent these depredations, the Government at intervals conducts an "Elephant Kraal," in which thousands of natives participate, the native being better qualified by agility and experience to cope with the hazards entailed in the perilous task of corralling the thousands of huge untamed pachyderms taken into custody during these round-ups.

"The action of the kraal in 'Why Elephants

Leave Home' was taken in the jungles of Ceylon. Every phase of the perilous round-up is entertainingly shown with an abundance of thrills and human-interest sidelights. Tamed elephants are used as decoys and eventually as the actual captors in these kraals. How these domesticated animals, responding to the demands of their human masters, lead their untamed fellows into the great stockade and then complete the capture by pulling them to the anchorage of the jungle trees is one of the most interesting and thrilling chapters contributed to the screen's record of wild-animal life in its native haunts."

Century Signs Dawn O'Day New Child Star

One of the most recent contracts signed recently to bring new talent on the Century Comedy "lot" was made with little Dawn O'Day, a new five-year old actress. Parts that won special commendation and praise in features such as "Moonshine Valley" and "The Spanish Dancer" brought her to the attention of Julius and Abe Stern. Her first part in a Century comedy is in "The Poor Little Rich Pup," starring Pal, the dog.

Lillian Hackett, Harry McCoy and William Irving are also late additions to Century's stock company. All of these entertainers are known for their work in Sennett, White and Christie comedies.

Montgomery "On Lot" With Juveniles

Earl Montgomery is directing the third of the Educational-Juvenile Comedies released through Educational Film Exchanges, Inc. It has been titled "Over The Fence" and will be a December release.



The Zev-Papyrus match race had nothing on the "Derby Day" staged by Hal Roach in his latest "Our Gang" release. Pathe is distributing the comedies

Hall Back as Kinogram Associate Editor

Ray L. Hall, one of the organizers of Kinggrams and for three years its managing editor, has returned to the staff as Associate Editor, after an absence of two years in other moving picture activities.

Mr. Hall has had long experience in news reel work, having been the original news editor of the Hearst-Selig News Pictorial and connected for some years with the various news reels issued by the International Film Company. He was supervising editor of the Screen Telegram, issued by the Mutual Film Company. He was also editor of the Official War Review for the Division of Films of the Committee on Public Information during the war. He also assisted in the production of other topical films issued by the Committee.

Before entering the moving picture industry Mr. Hall was a newspaper man, getting his first experience on Indianapolis newspapers. Later he was connected with press association work, having been for some years with the United Press.

Pathe Starts Drive on Historical Pictures

Pathe has launched a special campaign for its current "Chronicles of America" releases in connection with the celebration of National Education Week from November 18th to 24th.

Pathe officials point to the first two numbers of the Yale University Press's series of historical dramas as appropriate for feature presentation during this week. The first of this group, "Columbus," was released by Pathe on October 7th.

The second of this group, "Jamestown," was released by Pathe on November 4th.

Red Seal Gets "Bill" from Legrand

Edwin Miles Fadman, president of the Red Seal Pictures Corp., announced this week he has closed a contract with Legrand Films, Inc., giving the Red Seal the distribution rights to the picture entitled "Bill." This is the same picture shown at the Rialto theatre on Broadway.

Gil Pratt Now Directing Hamilton Comedies

Gil Pratt is directing the second of the 1923-24 series of Educational-Hamilton Comedies in which Lloyd Hamilton is starred. The picture, which is nearing completion, is as yet untitled.

Newspapers Grabbing Baby Peggy Doll Stunt

GETTING together with Century Film Corporation and the Baby Peggy Doll manufacturers is becoming not a rare thing. The Atlantic City Press Union used 144 Dolls and several thousand photographs of Peggy as a Century Comedy star. This combination aided greatly in increasing the circulation of the newspaper, which was the reason behind this idea.

The Milwaukee Sentinel, Milwaukee's leading newspaper, used an entire page, telling of the Baby Peggy Dolls that were being given for a certain number of six-month subscriptions. The Lancaster (Pa.) New Era also played up the Doll and the starlet, as did the Rochester Journal and Post Express, a Hearst publication.



Tell-tale scenes from "A Perfect Thirty-Six," an Educational Christie comedy starring Bobby Vernon

Exhibitors Exploiting Short Reels

Educational Discovers Theatre Men Going After Subjects in "Big Time" Fashion

A STRIKING example of the manner in which representative theatres are availing themselves of the advertising possibilities and box office value of the Short Subjects is illustrated in the advertisement of the Empress theatre, Oklahoma City, in the Daily Oklahoman of Oct. 21.

The space used is three columns by twelve inches and is an advertisement for the week's program, "Ashes of Vengeance," and the Educational - Mermaid Comedy, "Running Wild." It is an excellent example of theatre advertisement and is distinguished by the careful use of the aids furnished by Educational Film Exchanges, Inc., in advertising the two-reel comedy.

The Empress has devoted three inches of the advertisement to the short subject, illustrating it with cuts from the press sheet on the subject, furnished by the exchange. On the left-hand side of the space a coarse screen cut, showing Lige Conley in a scene from the comedy is used, and on the right is a reproduction of the illustration used in the little one column, one inch cartoon newspaper "ad," also from the press sheet. At the bottom right-hand corner, an Educational trade-mark cut is also used. The cuts are made from illustrations in the press sheet and the manner in which they are used balances the "ad" nicely.

By using the Educational trade-mark cut, the Empress ties up the comedy with Educational's national advertising campaign which has been running in the Saturday Evening Post for the past two years, familiarizing the public with the Educational product and the Educational trade-mark. Their use of this trade-mark cut in their theatre advertisement

is a genuine example of profiting by a distributor's national advertising.

Century Directors Start on 1924 Comedies

Century Comedy directors are busily at work on the first crop of pictures this organization will release during 1924. All the stories are originals by the directors themselves.

Al Herman, director-in-chief of all units, is in the first stages of "The Poor Little Rich Pup," which will star Pal, the dog. Those in the cast of this picture are Dawn O'Day, a new, clever, little five-year-old kiddie with feature experience; Henry Murdock. William Irving and Mary O'Brien.

Arvid Gillstrom is directing Buddy Mesinger in "Boys Will Be Boys," in which Sadie Campbell again appears as his leading lady. Sadie returns to this picture after playing a part in Bill Hart's "Wild Bill Hyack." Ella McKenzie, Lillian Worth, Donald Hughes, Dick Smith and Harry Archer compose the remaining members of the cast. Gillstrom returns to Century after completing "Leave It To Gerry," a five-reel feature for Grand-Asher.

Bob Kerr is hard at work on "The Process Server" with Jack Earle as featured comedian. Marjorie Marcel, who is exactly two feet smaller than Earle, appears opposite the seven-footer. It is expected this novel combination will continue if the finished production proves advisable.

The other two units, Smith and McCoy, have not commenced as yet. Stories and casts have been chosen, so production should begin in several days.

Resumé of Current News Weeklies

PATHE NEWS No. 89: Ugovizza, Italy—Disastrous flood sweeps Italian town; Richmond, Va.—Lloyd George visits Civil War Veterans—at Philadelphia, he gazes at famous Liberty Bell; New York City, Test model of underground "moving walk," which is to relieve subway congestion; London, England—Ambassador Harvey represents America at treaty, in which England agrees to recognize the 12-mile dry limit; Los Angeles, Cal.—College students celebrate opening of football season; Here and There, Granham, England—View of Granham Church, where the body of Gen. Oglethorpe, Georgia's founder, is interred; Oakland, Cal.—Aerial workman repairs hands of clock 20 stories high; Alexandria, Va.—President Coolidge officiates at laying of cornerstone for Masons' monster memorial to George Washington; Halifax, N. S.—Bluenose, Canadian schooner beats U. S. challenger in race for International Fishermen's Trophy; Bozeman, Mont. (that territory only)—World's prize winning stock are transferred from National Stock Show at Syracuse, N. Y., to Portland, Oregon.

PATHE NEWS, No. 90: Latonia, Ky.—Thousands look on as In Memoriam triumphs over Zev and My Own in spectacular 1¼ mile run; Aix-La-Chapelle, Germany—Leo Deckers and Dr. Guthardt, chiefs of Provisional Government, issue proclamation declaring Rhineland a Republic; Dresden, Saxony—Gen. Muller heads troops keeping order in "Red" Saxony; New Haven, Conn.—Crowd of 77,000 see Yale crush Army in hard fought gridiron contest; Marseilles, France—All records for endurance and distance smashed by dirigible, covering a distance of 4,500 miles and staying in the air continuously for 118 hrs., 41 min.; Big Creek, Cal.—Pathe News Cameraman part of 68,000 lb. load hauled up mountainside, risks life to shoot unusual pictures; Mitchell Field, N. Y.—Lt. A. J. Williams shatters aerial speed records, averaging 266.58 miles per hour; Buffalo, N. Y.—Nature's choicest blossoms exhibited at Flower Show; Belfast, Ireland—Thrills are furnished aplenty as champion cyclists compete in the Ulster Grand Prix Races; New York City (that territory only)—Acting Mayor Hulbert welcomes Dr. Fridjof, International relief worker to U. S.—Flathead Indians give N. Y. C. the once over; Pinchurst, N. C. (that territory only)—Sandhill Fair features picturesque Floral parade, and an exciting game of auto polo.

KINOGRAMS—No. 2299: Constantinople—Turks celebrate coming of peace; Smyrna—Jubilee on anniversary of re-occupation of city by Turks; New York—Mayor Hylan after long illness takes an airing; Alexandria, Va.—President Coolidge lays cornerstone of Masonic Memorial to George Washington; New York—John Orleman drives his old horse car to Borough Hall, Brooklyn; New York—Thousands pass overhead while construction gang tunnels for subway in busy section; San Diego, Cal.—World's biggest birdcage has unusual inmates; Philadelphia—David Lloyd George visits Cradle of Liberty; New York—Blue-jackets home aboard destroyers from Near East display Turkish customs; Halifax, N. S.—Bluenose, Canadian defender leads second race for International Cup but is disqualified, giving race to Columbia.

KINOGRAMS NO. 2300—San Diego, Cal.—Navy cares for destroyers tied up to wait call to service; New York—David Lloyd George sails for England; New York—Special posed pictures of Miss Megan Lloyd George; London—Celebrate great naval victory of Trafalgar on 118th anniversary; London—Lord Renfrew returns to take up his duties as Prince of Wales; New Haven, Conn.—Yale team defeats Army 31-10 in football game; Boston—Mrs. N. J. Jackson spins and weaves cloth to make President Coolidge real home-spun suit; Latonia, Ky.—In Memoriam beats Zev, conqueror of Papy-

rus, and My Own, in Latonia championship; New York—Patriotic societies take part in ceremony of massing colors at Church of The Heavenly Rest; New York—Hundred and thirty-five take part in six-mile-run through Van Cortland Park for metropolitan junior championship; Belmont Park, N. Y.—Riders take part in autumn steeplechase, one rider gets bad spill.

FOX NEWS, VOL. 5, No. 10: Montreal—Prince of Wales, ending Canadian visit, enjoys brisk days before sailing; New York City—Mayor Hylan, regaining health, takes ride at Coney Island with Mrs. Hylan; Olympia, Wash.—Coast states celebrate opening of 700-mile Pacific road; New York—Billiard champion in action; Manchester, N. H.—Veiled honey hunters attack tree stronghold of wild bees; Oakland, Cal.—Workmen install clock on top of 20-story building; Halifax, N. S.—Fishing schooner Bluenose, Canadian champion, defeats United States challenger Columbia; Yonkers, N. Y.—Zev, conqueror of Papyrus, wins \$10,000 Autumn Stakes, closing New York racing season.

INTERNATIONAL No. 91: Toulon, France—Dixmunde, French dirigible, makes 120-mile journey to Sahara and return; Athenia, N. J.—Biggest shipment of camels arrive; Aix-la-Chapelle, Germany—Separatist revolt threatens breakup of Germany; New Haven, Conn.—Yale score 31 to 10; Philadelphia—50,000 fans see Penn defeat Pittsburgh University; Hanover, N. H.—Cornell defeats Dartmouth; San Diego, Cal.—Gobs pay honor to great American; New York City—Lloyd George leaves for home; Portland, Ore.—World champions arrive for international stock show; Rochester, N. Y.—Mayor Van Zandt accepts baby elephant; Rome, Italy—Pictures of His Holiness Pius XI; Latonia, Ky.—Zev and My Own beaten in \$50,000 race, In Memoriam winning.

Pathe Publishers in Big Book Week Tie-up

A publicity campaign of nation-wide proportions has been launched in behalf of Pathe's series of historical dramas being released under the general title of "Chronicles of America." The campaign is being conducted in co-operation with "Publishers' Weekly," the official organ of the book trade in America.

Once a month "Publishers' Weekly" will carry a list of books dealing with the current release of the series for that particular month. This list of books will be prepared by Professor Dixon Ryan Fox of Columbia University, Public libraries are to be enlisted in the movement for the purpose of displaying this list prominently in their reading and circulating rooms. Frederick Melcher, secretary of the National Association of Book Publishers and editor of "Publishers' Weekly" advises Pathe that publishers whose works are included in the list and many book dealers, have already assured their personal co-operation in tying up with local exhibitors who will show the pictures embraced in this series.

Three Century Comedies Ready for Showing

Three new Century Comedies were completed within the last few days. The three comprise the work of the new directors now making comedies for Julius and Abe Stern.

Arvid Gillstrom completed Buddy Messinger's latest, "Boys Will Be Boys," and is starting a new one. The next vehicle may concern the adventures of a boy scout, now that Buddy has become one.

Bob Kerr has finished work on Jack Earle's new giant story, "The Process Server." Noel Smith has reported finis on his Century Follies Girls two-reeler. Al Herman is the only one not yet finished with his comedy, although its completion is looked for within the week.



"One Exciting Day" furnishes Century comedians with much material some of which is depicted in above scenes. Universal is releasing

PROGRAMS FOR THE WEEK OF NOVEMBER 3RD

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—

Film Numbers—Rosita (United Artists), continued.

Rivoli Theatre—

Film Numbers—His Children's Children (Paramount), Rivoli Pictorial (Selected).

Musical Program—"Merry Wives of Windsor" (Overture), "Roses of Picardy" (Symphonized Home Tune, with Vocal Duet), Paul Oscar and Marley (Divertissement), "Traumerei" and "Basque Airs" (Cello Solo).

Rialto Theatre—

Film Numbers—Woman Proof (Paramount), Rialto Magazine (Selected), Fortune Teller (State Rights).

Musical Program—Selections from "Rigoletto" (Overture), "No, No, Nora" (Classical Jazz), Shadow Song from "Dinorah" (Soprano Solo).

Mark Strand Theatre—

Film Numbers—A Woman of Paris (United Artists), Mark Strand Topical Review (Selected), Pay Day (First National).

Musical Program—Overture (Orchestra), Prologue, including "Fascination," "Aime Moi," "Celebrated Minuet" and "Meditation" (Divertissements and Vocal Numbers), Recessional (Organ).

Cameo Theatre—

Film Numbers—David Copperfield (Associated Exhibitors), A Sailor Made Man (Associated Exhibitors), Pathe News, Aesop's Fables (Pathe).

Musical Program—"Along Broadway" (Overture).

Times Square Theatre—

Film Numbers—The Temple of Venus (Fox).

Cosmopolitan Theatre—

Film Numbers—Unseeing Eyes (Cosmopolitan), continued.

44th Street Theatre—

Film Numbers—Scaramouche (Metro), continued.

Lyric Theatre—

Film Numbers—The White Sister (Inspiration), continued.

Criterion Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

Astor Theatre—

Film Numbers—The Hunchback of Notre Dame (Universal), continued.

BROOKLYN

Brooklyn Mark Strand Theatre—

Film Numbers—If Winter Comes (Fox).

Musical Program—Atmospheric prologue in special setting with theme song, "If Winter Comes"

(Vocal) with the ballet in two tableaux, one representing winter and the other spring.

LOS ANGELES

Symphony Theatre—

Film Numbers—The Man Alone (Fox), Full Speed Ahead (Fox), Fox News.

Loew's State Theatre—

Film Numbers—The Gold Diggers (Warner Bros.), Simple Sadie (Educational), Topical Events (Selected).

Musical Program—"In the Chorus Girls' Dressing Room" (Prologue to Feature), Selections from "The Firefly" (Overture).

Tally's Theatre—

Film Numbers—Soft Boiled (Fox), Ireland Today (Scenic), Fox News.

Musical Program—Special Selections by Jazz Orchestra.

California Theatre—

Film Numbers—In the Palace of the King (Goldwyn), International News, The Knockout (Pathe).

Musical Program—"Slavische Rhapsodie," "Serenade" and "Raymond" (Instrumental Selections), "Syncopated Impressions" (Orchestra).

Hillstreet Theatre—

Film Numbers—Love Bound (Fox), Snub Pollard Comedy (Pathe), International News, The Steel Trail (Universal).

Musical Program—Six acts of vaudeville.

Pantages Theatre—

Film Numbers—A Wife's Romance (Metro).

Musical Program—Six acts of vaudeville.

Mission Theatre—

Film Numbers—The Extra Girl (Associated Exhibitors), continued.

Alhambra Theatre—

Film Numbers—Merry Go Round (Universal), continued.

Grauman's Million Dollar Theatre—

Film Numbers—Why Worry? (Pathe), continued.

Miller's Theatre—

Film Numbers—The Green Goddess (Distinctive), continued.

Clune's Theatre—

Film Numbers—The Isle of Vanishing Men (Alders), continued.

Grauman's Hollywood Egyptian Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

Rialto Theatre—

Film Numbers—Hollywood (Paramount), continued.

Criterion Theatre—

Film Numbers—A Woman of Paris (United Artists), continued.

CHICAGO

Chicago Theatre—

Film Numbers—The Acquittal (Universal), News Weekly, The Optimist (Educational), Topics of the Day (Pathe).

Musical Program—"Ballet Egyptienne" (Overture), "Berceuse," from Jocelyn (Specialty), "A Dream" (Organ Solo), "Oriental Flower" (Specialty).

Tivoli Theatre—

Film Numbers—Ponjola (First National), Yankee Spirit (Educational), Topics of the Day (Pathe), News Weekly.

Musical Program—"The Lost Chord" (Overture), "Indiana Moon" (Organ Solo), "Twenty Minutes on a Bus" (Specialty).

Riviera Theatre—

Film Numbers—Ponjola (First National), News Weekly, Yankee Spirit (Educational), Topics of the Day (Pathe).

Musical Program—"Songs of the Sea" (Overture), "The Animal Fair" (Specialty), "The Violin Cello" (Specialty).

Roosevelt Theatre—

Film Numbers—Little Old New York (Cosmopolitan).

Woodlawn Theatre—

Film Numbers—If Winter Comes (Fox).

Musical Program—Popular Medley (Overture).

Stratford Theatre—

Film Numbers—If Winter Comes (Fox).

Musical Program—"Believe Me if all Those Endearing Young Charms," and "Ben Bolt" (Overture).

McVicker's Theatre—

Film Numbers—Woman-Proof (Paramount), News Weekly (Pathe), Fun from the Press (Hodkinson), July Days (Pathe).

Musical Program—"Jewels of the Madonna" (Overture), "The Lace Fan Ballet" (Specialty), "La Traviata" (Specialty).

Randolph Theatre—

Film Numbers—The Eternal Three (Goldwyn-Cosmo), International News (Universal).

WASHINGTON

Metropolitan Theatre—

Film Numbers—Her Reputation (First National), Uncle Sam (Educational), Metropolitan World Survey (Pathe).

Musical Program—"Zigeunerweisen," "Souvenir," Drdla (Violin Solo), "Paloma" (Symphonic Prelude).

Rialto Theatre—

Film Numbers—Unseeing Eyes (Goldwyn), Current Events (Fox).

Palace Theatre—

Film Numbers—Woman Proof (Paramount), Do Men Pay? (Pathe), Current Events, Topics of the Day (Pathe), Hodge Podge (Educational).

Musical Program—"Girls We All Know" (Novelty Overture, includes "Sally-Margie-Ida-Irene-Georgette-Annabelle-Mary").

Strand Theatre—

Film Numbers—April Showers (Preferred Pictures).

President Theatre—

Film Numbers—If Winter Comes (Fox).

Musical Program—"Die Schone Galatea" (Overture).

Columbia Theatre—

Film Numbers—The Light that Failed (Paramount), Current Events (International) Asleep at the Switch (Pathe).

Musical Program—"Medley" (Overture), and popular numbers.

ROCHESTER

Eastman Theatre—

Film Numbers—Potash and Perlmutter (First National), Eastman Theatre Current Events (Selected), The Bee (Educational).

Musical Program—"Romeo and Juliet" (Overture), Waltz from "Suite for Flute" (Flute Solo), Ballets, including "Prelude in A Flat," "Nocturne" and "Waltz" (Divertissements), Recessional (Organ).

BALTIMORE

Rivoli Theatre—

Film Numbers—Thundergate (First National), Current Events (Pathe), Asleep at the Switch (Pathe).

Musical Program—Enric Madriguera, Spanish violinist in repertoire.

Academy Theatre—

Film Numbers—The Hunchback of Notre Dame (Universal), continued.

Garden Theatre—

Film Numbers—The Silent Command (Fox), Current Events (Pathe).

Metropolitan Theatre—

Film Numbers—The Printer's Devil (Warner Bros.), Lightning Love (Vitagraph), Current Events (Pathe).

Wizard Theatre—

Film Numbers—Going Up (Associated Exhibitors).

Century Theatre—

Film Numbers—Woman Proof (Paramount), Century Topical Review (Fox and Educational). Musical Program—"Wizard of the Nile" (Specialty).

ATLANTA

Howard Theatre—

Film Numbers—The Spanish Dancer (Paramount).

Musical Program—Baritone, "The Gypsy Love Song" (Vocal) assisted by corps de Ballet of Gypsie Nymphs, "Carmen" (Overture), Orchestra.

Metropolitan Theatre—

Film Numbers—Ashes of Vengeance (First National), Metropolitan News, Fun from the Press (Hodkinson).

Musical Program—Overture.

Rialto Theatre—

Film Numbers—Rouged Lips (Metro), International News, That's It (State Rights).

Musical Program—The Scotch Highland Fling (Dance), Overture.

DES MOINES

Des Moines Theatre—

Film Numbers—The Bad Man (First National), Lightning Love (Vitagraph), News (International), Special pictures of the Drake-Ames game and of the Drake homecoming.

Musical Program—"When the Clouds Have Vanished and Skies Are Blue" (Organ Solo).

Strand Theatre—

Film Numbers—The Gold Diggers (Warner Brothers), Kinograms (Educational).

Musical Program—"I Cried For You" (Organ Solo).

Rialto Theatre—

Film Numbers—April Showers (Preferred Pictures), One Exciting Day (Universal).

Garden Theatre—

Film Numbers—Why Worry? (Pathe).

Capitol Theatre—

Film Numbers—The Social Code (Metro).

Orpheum Theatre—

Film Numbers—Till We Meet Again (Asso. Exhibitors).

SEATTLE

Blue Mouse Theatre—

Film Numbers—If Winter Comes (Fox), Fox News.

Musical Program—"Love Tales" (Overture—atmospheric novelty).

Coliseum Theatre—

Film Numbers—Richard, The Lion-Hearted (Allied Distributors), Fun From the Press (Hodkinson), Out of the Inkwell Cartoon (State Rights), Kinograms (Educational), Pathe News.

Musical Program—"Merry Wives of Windsor" (Overture).

Columbia Theatre—

Film Numbers—The Man Next Door (Vitagraph), Oh What a Day (Universal), International News.

Musical Program—"Violets" (Overture).

Strand Theatre—

Film Numbers—The Gold Diggers (Warner Bros.), Easter Bonnets (Educational), Kinograms (Educational).

Musical Program—Selections from "Naughty Marietta" (Over-

ture), "Blue Hoosier Blues" (Specialty).

Liberty Theatre—

Film Numbers—Going Up (Asso. Exhibitors), Pathe Review, July Days (Pathe), International News.

Musical Program—"Blue Hoosier Blues" (Vocal), "Louisiana" and "Little Red School House" (Vocal).

Garden Theatre—

Film Numbers—The Truth About Wives (State Rights), Urban Classic Vitagraph, So Long, Sultan (Universal), Fox News.

Musical Program—Orchestra.

SAN FRANCISCO

Loew's Warfield Theatre—

Film Numbers—Hospitality (Metro), Pathe News, Kinograms (Educational).

Musical Program—"A Trip to Coney Island" (Concert), "Old Oaken Bucket" and other old songs (Vocal), "Ideas" Prologue (Vocal and Dancing numbers).

Strand Theatre—

Film Numbers—Rosita (United Artists), Out of the Inkwell Cartoon (State Rights).

Musical Program—"The Enchanted Rose" (Vocal and act).

Cameo Theatre—

Film Numbers—Thundering Dawn (Universal), Down in the Ship to See (Universal), International News (Universal).

Musical Program—Singing Orchestra and "Lou in Java" (Prologue).

Granada Theatre—

Film Numbers—The Spanish Dancer (Paramount), Fox News and Kinograms (Educational).

Musical Program—"A Night in Spain" (Prologue), "Cielito Lindo" (Overture), "La Golondrina" (Vocal and Dance), "Midnight Rose" (Violin Solo).

Imperial Theatre—

Film Numbers—Ashes of Vengeance (First National), continued.

California Theatre—

Film Numbers—The Call of the Wild (Pathe), Cold Ever (Educational), Topics of the Day (Pathe).

Musical Program—"Alaska" (Prologue including singing, dancing and organ).

Capitol Theatre—

Film Numbers—The Hunchback of Notre Dame (Universal), continued.

BUFFALO

Shea's Hippodrome—

Film Numbers—Merry-Go-Round (Universal), Wet and Weary (Fox), Current Events (Pathe and International News).

Musical Program—"Tannhauser" (Orchestra Overture), "Pomp and Circumstance" (Organ), Violin and Piano Accordion Numbers.

Lafayette Square Theatre—

Film Numbers—The Eternal Three (Goldwyn), Pathe Comedy, Current Events (Fox News).

Musical Program—Selection from "Sally" (Orchestra), "Marqueta" (Organ Novelty).

Loew's State Theatre—

Film Numbers—Soft Boiled (Fox),

Comedy (Universal), Current Events (Pathe News).

Musical Program—Selections from "The Gingham Girl" (Orchestra).

New Olympic Theatre—

Film Numbers—The Call of the Wild (Pathe), Uncle Bim's Gift (Universal), Current Events (International News).

Musical Program—Overture to "Martha" (Organ Solo), "Drifting Back to Dreamland" (Vocal Solo).

Shea's North Park Theatre—

Film Numbers—Enemies of Women (Cosmopolitan), Imperial Romeo (Fox), Current Events (Pathe and International News).

Palace Theatre—

Film Numbers—The Man Who Won (Fox), Fighting Blood (F. B. O.), Current Events (International News).

BOSTON

Loew's State Theatre—

Film Numbers—Zaza (Paramount), Zev and Papyrus race film (Pathe), Tense Moments from Opera Il Trovatore (State Rights), Pathe News and Topics of the Day (Pathe).

Musical Program—Orchestra Overture and Accompaniment. Dance Revue.

Loew's Orpheum Theatre—

Film Numbers—Strangers of the Night (Metro), Pathe News and Topics of the Day (Pathe), Zev and Papyrus, Comedy.

Musical Program—Orchestra Overture and Accompaniment.

Boston Theatre—

Film Numbers—The Exiles (Fox), Pathe News, Topics of the Day (Pathe), Aesop's Fable (Pathe), Comedy.

Musical Program—Orchestra Overture and Accompaniment.

Modern and Beacon Theatres—

Film Numbers—Slave of Desire (Goldwyn), The Grail (Fox), Round 1 of new Fighting Blood series (F. B. O.), International News (Universal).

Musical Program—Organ Overture and Accompaniment.

DETROIT

Capitol Theatre—

Film Numbers—Strangers of the Night (Metro), Current Events (Pathe and Detroit News), Lyman Howe's People of Many Climes, Reflections (Educational).

Musical Program—Orchestra, Owen Sisters, Seven Golden Girls (Dancing Act), Maxime Brown & Co. (Sketch).

Fox-Washington Theatre—

Film Numbers—Does It Pay? (Fox), Why Pay Rent? (Fox), David Garrick (S. R.).

Musical Program—Block Bros. (Song Review), Chas. Wiggle, Dt. Police Department in talk on "The Jay Walker."

Madison Theatre—

Film Numbers—Ashes of Vengeance (First Nat'l), continued.

New Detroit Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

Adams Theatre—

Film Numbers—Why Worry? (Pathe), continued.

Broadway-Strand Theatre—

Film Numbers—The Virginian (Preferred Pictures), Current Events (International).

Musical Program—Kenneth Harlan in Person.

CLEVELAND

Stillman Theatre—

Film Numbers—Little Old New York (Cosmopolitan).

Musical Program—"Faust" (Overture).

Allen Theatre—

Film Numbers—The Light that Failed (Paramount), Topics of the Day (Pathe), Fun from the Press (Hodkinson), Pathe News.

Musical Program—"Tannhauser" (Overture), "Caressing Butterfly," "I Love You" (Orchestra).

State Theatre—

Film Numbers—Going Up (Associated Exhibitors), International News.

Musical Program—Jazz Selections (Orchestra).

Park Theatre—

Film Numbers—Slave of Desire (Goldwyn), Giants vs. Yanks (Pathe), Fun from the Press (Hodkinson), Kinograms (Educational).

Musical Program—"The Firefly" (Overture), "Banana Blues," "Rose of Italy," "March of the Manikins" (Orchestra).

Reade's Hippodrome—

Film Numbers—Thundering Dawn (Universal), Fighting Blood (F. B. O.), Plain Dealer Screen Magazine.

Musical Program—Popular Revue of 1923.

Standard Theatre—

Film Numbers—Crooked Alley (Universal), Twilight Trail (Universal, Golfmania (Universal), International News.

OMAHA

Strand Theatre—

Film Numbers—Ruggles of Red Gap (Paramount), Yankee Spirit (Educational), Current Events (Fox).

Musical Program—"Slippery Bill" (Overture).

Rialto Theatre—

Film Numbers—Potash and Perlmutter (First National), The Cyclist (Fox), Current Events (Educational), Fun from the Press (Hodkinson).

Musical Program—"March and Processional Song of Bacchus" (Overture), "Nearer and Dearer" (Organ Solo), Weller, Maxwell and Walbank in vocal numbers.

World Theatre—

Film Numbers—The Ramblin' Kid (Universal).

Musical Program—Six acts of vaudeville.

Empress Theatre—

Film Numbers—The Drums of Fate (Paramount).

Musical Program—Billy Maine's Show.

Sun Theatre—

Film Numbers—Where the North Begins (Warner Bros.), Peg of Mounted (Universal).

Moon Theatre—

Film Numbers—Loyal Lives (Vita-graph), A Regular Boy (Universal).

ST. LOUIS**Missouri Theatre—**

Film Numbers—A Lady of Quality (Universal), Missouri Magazine, Fun from the Press (Hodkinson).

Musical Program—Missouri Jazz Band playing "Wonderful One," "Raisin' the Roof," "Traumerei," "Beale Street Mama," "Waiting for the Evening Mail," "Last Night on the Back Porch," "That Old Gang of Mine" and "One Hour of Love." Fred Sonnen (Harmonica player of classic and Southern melodies). Barlowe, Goodell and Vermilion (Harmony singers).

Grand Central Theatre—

Film Numbers—April Showers (Preferred Pictures), Pathe News, Topics of the Day (Pathe).

Musical Program—Grand Central Anniversary Revue (Orchestra).

West End Lyric and Capitol Theatres—

Film Numbers—Her Reputation (First National), Pathe News and Topics of the Day (Pathe), Bumping Into Broadway (Pathe).

Musical Program—Orchestral and organ numbers.

William Fox Liberty Theatre—

Film Numbers—Cameo Kirby (Fox), Wet and Weary (Fox), Fox and Educational News. Musical Program—Medley of Southern Airs (Organ Solo), Orchestral numbers.

Rivoli Theatre—

Film Numbers—Drifting (Universal), Be My Guest (Universal), International News, Fun from the Press (Hodkinson).

Musical Program—Orchestral accompaniments, Rivoli Quartette.

Kings Theatre—

Film Numbers—The Social Code (Metro), Wonders of the Sea (F. B. O.), International News, Wet and Weary (Fox).

Musical Program—Frank Lucas (Accordion numbers), Orchestral and organ numbers.

Delmonte Theatre—

Film Numbers—The Famous Mrs. Fair (Metro), Comedy (Pathe), International News, Fun from the Press (Hodkinson).

Musical Program—"Steal a Little Kiss While Dancing" (Orchestra), The Maple Leaf Trio (Vocal).

KANSAS CITY**Newman Theatre—**

Film Numbers—Rupert of Hentzau (Selznick), Newman News and Views (Pathe and Educational).

Musical Program—"The Jolly Robbers" (Overture), Mlle. Daisy Jean (Cellist), Recessional (Organ Solo).

Liberty Theatre—

Film Numbers—Thundering Dawn (Universal), Lodge Night (Pathe), Liberty Current Pictorial (Pathe and Universal).

Musical Program—"Mlle. Modiste" (Overture), "Love Tales (Film Melody), Recessional (Organ Solo).

Royal Theatre—

Film Numbers—The Broken Wing (Preferred Pictures), Backfire (Educational), Royal Screen Magazine (Pathe and Educational).

Musical Program—Royal Synopators in Popular Selections (Overture), Sherry Louise Marshal (Soprano), Recessional (Organ).

Twelfth Street Theatre—

Film Numbers—The Marriage Maker (Paramount), Papyrus vs. Zev (Pathe), International News, Educational Comedy.

Musical Program—Popular Selections (Overture), Recessional (Organ Solo).

MILWAUKEE**Alhambra Theatre—**

Film Numbers—Down to the Sea in Ships (Hodkinson), Felix in Hollywood (State Rights), Current Events (International News).

Musical Program—"Bells of the Sea" (Prologue and Solo), "Slavish Rhapsody" (Overture), "Sunshine of Mine" (Solo).

Strand Theatre—

Film Numbers—Potash and Perlmutter (First National), Three Cheers (Educational), Current Events (Fox and Kinograms).

Musical Program—"Love Tales" (Overture).

Garden Theatre—

Film Numbers—The Common Law (Selznick), Done in Oil (Educational), Fun from the Press (Hodkinson), Current Events (Fox).

Musical Program—"Serenade"



The Stillman theatre, Cleveland, used this art and type ad on "Ashes of Vengeance" (First National)

(Overture), "Nearer and Dearest" (Solo).

Butterfly Theatre—

Film Numbers—Six Days (Goldwyn), Aesop's Fables (Pathe), Her Dangerous Path, VI (Pathe), Fun from the Press (Hodkinson); Second Half—The Eternal Three (Goldwyn), No Noise (Pathe), Current Events (Kinograms).

Rialto Theatre—

Film Numbers—The White Rose (United Artists), Current Events (Kinograms).

Princess Theatre—

Film Numbers—The Grail (Fox), Fiddling Fool (Hodkinson); Second Half—Enemies of Women (Cosmopolitan).

Merrill Theatre—

Film Numbers—In the Palace of the King (Goldwyn), Nobody's Darling (Universal), Current Events (Pathe).

Musical Program—"Prince of Pilsen" (Prologue featuring "The Message of Violet," Vocal Duet).

CINCINNATI**Capitol Theatre—**

Film Numbers—The Fighting Blade (First National), Topics of the Day (Pathe).

Musical Program—Orchestral Selections.

Walnut Theatre—

Film Numbers—The Merry-Go-Round (Universal), continued, Pathe News, Aesop's Fables (Pathe).

Musical Program—Orchestra.

Gifts Theatre—

Film Numbers—The Common Law (Selznick), continued.

Strand Theatre—

Film Numbers—Ponjola (First National), Pathe News, Aesop's Fables (Pathe).

Lyric Theatre—

Film Numbers—The Three Ages (Metro), International News (Universal), comedy.

NEWARK**Branford Theatre—**

Film Numbers—The Common Law (Selznick), Branford Review of Events (Selected), Topics of the Day (Pathe), Felix in Hollywood (Rodner Cartoon Comedy), Winter Masterpieces (Iris).

Musical Program—"Morning, Noon and Night" (Overture), "Lotitia" (Solo).

INDIANAPOLIS**Circle Theatre—**

Film Numbers—Where the North Begins (Warner Brothers), Fool Proof (Educational), International News (Universal).

Musical Program—Rachmaninoff's Prelude, Oriental March (Alt-schuler), (Orchestra), The Organ, (Organ Novelty), Rin Tin Tin, the dog appearing in the feature picture in person.

Apollo Theatre—

Film Numbers—The Eleventh Hour (Fox), Why Pay Rent? (Fox), Fox News.

Musical Program—"My Old Sweetheart" (Music and Voice).

Colonial Theatre—

Film Numbers—Three Ages (Metro), Barnyard Rodeo (Pathe), Pathe News.

Musical Program—American Harmonists and Melody Sextette playing popular selections.

DALLAS**Palace Theatre—**

Film Numbers—The Spanish Dancer (Paramount), Aesop's Fables (Pathe), Topics of the Day (Pathe).

Musical Program—Symphony Orchestra, Gould and Rash (Specialty), Andy Gump (Organ Novelty).

Old Mill Theatre—

Film Numbers—Where The North Begins (Warner Bros.), Comedy and News Weekly.

Melba Theatre—

Film Numbers—Penrod And Sam (First National).

Musical Program—Novelty Orchestra.

Capitol Theatre—

Film Numbers—The Green Goddess (Distinctive), Capitol News (Selected), Fun from the Press (Hodkinson), Felix, the Cat (State Rights).

Musical Program—"Song of India" (Overture), "Dance Cortalis" (Divertissement), "Ballet Egyptienne" (Organ Solo).

SALT LAKE CITY**American Theatre—**

Film Numbers—The Sign of the Rose (Selznick), Flashes of Action (War Films).

Kinema Theatre—

Film Numbers—Three Jumps Ahead (Fox), Down to the Ship to See (Universal), International News, Topics of the Day (Pathe).

Paramount Empress Theatre—

Film Numbers—Defying Destiny (Selznick), Done in Oil (Educational), International News.

ST. PAUL**Capitol Theatre—**

Film Numbers—The Spanish Dancer (Paramount), Their Love Grown Cold (Educational), Capitol Digest (Pathe and Universal).

Musical Program—"Stradella" (Piano Accordion solo), Prologue to Feature Organ Recessional.

LOEW'S
**PARK
AND
MALL
THEATERS**

**"The AGE
OF
DESIRE"**

A Frank Borzage Production
Director of "Humoresque"

We live years, but we REMEM-
BER the days, milestones which
change the course of our lives!

Of all human traits, the strong-
est is Desire.

To bargain with life—to gain
what we have not—to change that
which we have. Philosophers call
it discontent; but women call it
Desire.

CAST
Mary Philbin
Myrtle Steadman
Josef Swickard
Willie Collier, Jr.

First National
Attraction

Made at the Park
Overture—
"Willow Weep for Me"
Park Concert Orchestra

Park Jazz Unit
"You—Me—He, Ho"
"Hill Bill"
Angelo Vitale, Conducting

Attractive light face ad on "The Age of Desire" (First National) at Loew's Park and Mall theatres, Cleveland

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

The Marriage Maker—

Played to average attendance for a week's run. (Middle West.)

Woman Proof—

Typical Meighan picture. Attendance held up excellently during week. (Middle West.)

Meighan always draws big houses for us. They liked this picture more because of Meighan than for the story. Too much bunk to make the story strong enough to stand on its own feet. (Middle West.)

The Ade-Meighan combination doesn't succeed so well in this picture. It's wrong some place. Did fair average of business. (Middle West.)

The Spanish Dancer—

Picture did good business and proved much the most agreeable of Negri's late pictures. (Middle West.)

This picture pleased here. (Middle West.)

Zaza—

The best Gloria Swanson picture in quite a while. Patrons enjoyed it, and business was very good for the week. (West.)

Went over very well here, and on the whole was well liked, though there were many who failed to like it as well as previous Swanson efforts. Ought to make good almost anywhere, however, and has great exploitation angles. Excellent business. (East.)

FIRST NATIONAL

Ashes of Vengeance—

Spectacular costume picture with a fine cast and Norma Talmadge as lead went over big. (Middle West.)

A very good picture. Norma always pleases, and business was very good on the second week of the run. (West.)

The Meanest Man in the World—

This picture held up for only fair business. (Middle West.)

Circus Days—

Fine business at matinees, but fell off at night. A great picture for the kids. (East.)

Trilby—

Very entertaining picture. Excellent cast. Did nicely. (Middle West.)

Flaming Youth—

Colleen Moore does her best work in this picture, which is somewhat daring. Pleasing our audiences. Business good. (Middle West.)

GOLDWYN-COSMO.

Red Lights—

This picture has mystery and attraction like "The Bat" and "Cat and Canary." Did good business. (Middle West.)

Not a heavyweight. (East.)

Slave of Desire—

A really fine piece of work, with beautiful camera work and settings, to say nothing of the acting. Realistic to the nth degree. Wonderful audience comment. Very good business. (East.)

Six Days—

A high class, entertaining production that tacked up new business records. (East.)

The Green Goddess—

Exceptionally good entertainment. George Arliss is a wonderful actor and the picture is spectacular enough and has enough interest to please them all. Business fine on the first week, and the picture was held over for a second seven days. (West.)

The Eternal Three—

Has very strong cast. Story is not a new one but is put over good. Did well with it. (Middle West.)

METRO

The Eagle's Feather—

Nothing out of the ordinary, but good enough for a week's run. Business was average. (West.)

James Kirkwood appeared rather weak where he should have been strong. Not much favorable comment. (East.)

Strangers of the Night—

Entertaining and splendidly directed picture. Proved good box office attraction. (Middle West.)

It kept them at a high pitch all the way, and everyone seemed to like it as well as we did ourselves. Some great acting, settings, and tense situations. Very good business. (East.)

Three Ages—

A good comedy; business fair. (Middle West.)

Rouged Lips—

A fair program picture. Business held up because of other strong features on bill. (East.)



Striking four-column ad on "Her Reputation" (First National) at the Allen theatre, Cleveland

UNIVERSAL

Thundering Dawn—

Elaborate melodrama of south seas. Business fair. (Middle West.)

Good picture. (East.)

A picture that seems to please the patrons. Has been doing a very nice business, and was held over for a second week. (West.)

Merry-Go-Round—

Proved a great attraction at this house. (Middle West.)

Men in the Raw—

Just another western. Business fair for a week run. (East.)

The Wild Party—

Old stuff. Only Gladys Walton saved it from being hopeless. Not much business. (Middle West.)

FOX

Hell's Hole—

Lively picture, well liked. (East.)

Very ordinary picture. Average attendance. (Middle West.)

The Exiles—

We have seen better with the same star, but no real kick can be made on this number. Went strong with good houses. Very good business. (East.)

The Grail—

A little bit different from the usual line of Farnum pictures, and a mighty welcome one. A simple story in the main, but one that held them. Toned down melodrama mighty effective. Very good business. (East.)

If Winter Comes—

Average crowds turned out for this one in inclement weather. (Middle West.)

The Silent Command—

The business wasn't as good as it seemed this picture justified. (Middle West.)

The Eleventh Hour—

A good picture with lots of action, business good. (Middle West.)

PATHE

Why Worry?—

Drew so well the first week that it was held over for a second week, doing good business the second week. (Middle West.)

Critics said it was as good as "Dr. Jack" and "Safety Last" combined. Went very big the first week, but fell off the second week. (Middle West.)

SELZNICK

The Common Law—

Seemed well liked and went over in good shape. (Middle West.)

Took the women by storm. (East.)

HODKINSON

The Drivin' Fool—

Went big in second week. One of most profitable attractions of season. (Middle West.)

It's good fun while you're in the theatre. Not a strain on the mentality, but good entertainment. Went over moderately well. (Middle West.)

The Critical Age—

A nice picture that did a good business here. (West.)

VITAGRAPH

Pioneer Trails—

Unusually fine production that was enthusiastically received. Very good week. (Middle West.)

WARNER BROS.

Where the North Begins—

Good entertainment; business good. (Middle West.)

The Gold Diggers—

Did a fair business during a week of bad weather. (Middle West.)

PREFERRED

Daughters of the Rich—

A very nice little picture. Was run with very strong musical bill and show went over big. (Middle West.)

The Virginian—

Very satisfactory picture. Pleased almost everybody. Pretty good business during a generally dull week. (Middle West.)

Newspaper Opinions on New Pictures

"Hunchback of Notre Dame"—U ACADEMY OF MUSIC, BALTIMORE

"AMERICAN"—If Victor Hugo were alive today, would he take off his hat to Carl Lammle's screen version of "The Hunchback of Notre Dame?" I'll say he would! The motion picture on view nowadays at the Academy of Music is an improvement over the book from which the story has been adapted. M. Hugo's classical melodrama has always impressed me as a glorious literary conflagration all but swamped beneath a tidal wave of words. The movies have retold the story properly. It is not difficult to overwrite where "The Hunchback of Notre Dame" is concerned. It's a big picture, handled in a big way.

"EVENING SUN"—Last night's audiences at the Academy of Music arrived in a critical mood. They juggled a chip on their shoulder. They wanted to be shown. Well, if there was anything that Carl Laemmle hadn't shown them by 10:40 we, for one, can't think what it was. The audience that sat down with doubts in their minds came very near rising with cheers on their lips. That's the kind of a picture "The Hunchback of Notre Dame" is. It's all that we expected, and Heaven knows we were led to expect everything. Many and marvelous were the tales that kept reaching us of this picture of pictures that had been standing them up for umpteen weeks in New York City and elsewhere. Old adjectives were trotted out, warmed up, oiled and fairly shoveled into all the reviews that we read.

"NEWS"—Perhaps the highest praise I can pay "The Hunchback of Notre Dame," is that not once during its unfoldment on the screen did I wonder what time it was. When you can keep a man, and a dramatic critic at that, from looking at his watch during a photoplay or play or a sermon, you're delivering the goods, as it were, ladies and gentlemen. And I truly did find this massive production of Victor Hugo's melodramatic story of Paris in the latter part of the Fifteenth Century intensely interesting. It moves swiftly, powerfully and relentlessly. The cast is an expert one, headed by Lon Chaney, who is rapidly gaining recognition as one of the screen's ablest actors. Mr. Chaney's portrayal is so vivid, his makeup so grotesque that—that—well, as I overheard a woman say, "I'll see that man in my dreams tonight."

"POST"—Picturization of Victor Hugo's great novel would, of course, be nothing but superlative. Mechanically, the picture equals anything yet attempted in the films. Reproduction of the great medieval cathedral of Notre Dame, antedating Columbus' discovery of America, alone is a colossal feat. All settings and costumes are historically correct. Chaney has achieved a new era in character parts. His makeup is almost unbelievable. The slightest movement of his hand conveys meaning. In every way his portrayal of Quasimodo, the hunchback, is a classic.

"Hunchback of Notre Dame"—U HARRIS, CHICAGO

"EVENING AMERICAN"—It is no criticism of "The Hunchback of Notre Dame" to say that for all its tremendous driving force, particularly in the second half, for all its intensity and its spectacular features, you will be most deeply impressed by Lon Chaney's characterization of that deaf, half blind, misshapen thing of almost animal aspect—Quasimodo, Nature's joke. Chaney's makeup, while startling—sufficiently startling in fact to suggest the grotesque—could not alone, despite the fact it provoked numerous "ah's" when the star made his first appearance, have thrust the character forcibly upon you. Hugo's story has been altered, but no one will cavil in view of the fact that such changes as were made were resorted to for the most part, to the end that the photoplay might not offend any religious body. Next to Chaney, undoubtedly the most striking figure in the film is Ernest Torrence's Clopin, king of the thieves.

"JOURNAL"—There is power and force and supreme sureness in his (Chaney's) showing of the hideous, half-crazed figure who fumbles blindly and serves divinely when he can. The claims for greatness lie in the hands of Chaney, whose mind must have borne a spectre for his work as the hunchback.

"JOURNAL OF COMMERCE"—Here is a picture that is worthy of minute attention, for it has been screened so carefully, it measures up so fully to one's expectation, that it comes near occupying a place apart. "The Hunchback of Notre Dame," spectacular through it is time and again, is rather a study in characterization and because of that the indi-



These scenes are from the Reginald Barker production, "Pleasure Mad," a Metro picture

vidual work of Lon Chaney takes on an importance which makes this in very truth a starring vehicle. Without Chaney, or at least, without a central figure of equal caliber (and where is one to be found) this screen version of Victor Hugo's immortal novel would scarcely rise above the common level. As it is, it is the finest character study ever put on the screen within the knowledge of the present reviewer.

"TRIBUNE"—This picture as a whole, is a big pretentious thing that took months in making. Much thought and money has been expended in its production. It is a weird, chill atmospheric thing built from a story of days when the atmosphere was nothing to brag about—guillotine-ically speaking. Those who like screen literature better step lively and buy their tickets—for I suspect it IS screen literature.

"Going Up"—Associated Ex.

KARLTON, PHILADELPHIA

"INQUIRER"—With Douglas MacLean in the stellar role, a most refreshing and laugh-provoking screen story is being shown at the Karlton this week. Marjorie Daw is one of an excellent cast supporting MacLean.

"BULLETIN"—There are from 75 to 100 unavoidable and thorough laughs in store for those who will take the time to see Douglas MacLean in the picturized version of "Going Up." It is one of the peppiest films that has struck a local screen for some time.

"NORTH AMERICAN"—Hilariously funny, and yet death-defying airplane stunts; unusually snappy and clever subtitles and Douglas MacLean are all crowded into "Going Up."

"PUBLIC LEDGER"—To paraphrase Oscar Wilde, an audience can believe the impossible, but it cannot believe the improbable. If you do not believe it, see Douglas MacLean in "Going Up." This clever young farceur appears at his best in the latest version of a plot which was first used in the stage play.

"Rosita"—United Artists

ORPHEUM, CHICAGO

"TRIBUNE"—There isn't a dragging instant. It's not a minute too long. I'm sold on Little Mary's "Rosita," but—witness the transformation! Little Mary's a big girl now. From the beginning to the end Ernest Lubitsch knows how a picture should be made. There sure is art in a Lubitsch picture.

"EVENING AMERICAN"—Rosita is eight reels of golden entertainment. It

tells many things—it tells you first that Mary is still the Mary. She retains her winsome charm and is even greater than ever as an emotional actress. Seldom, if ever, has there been such acting. Seldom such a mob scene. Shop girl and "gold coast" girl alike will love "Rosita," and the mere men folk, as usual, will be bewitched by Mary.

"JOURNAL"—There is everything pictorial about "Rosita," something vast, and in that vastness something inspiring. It is Mary Pickford's most pretentious offering, a picture in the train of the big spectacular features that make this movie season an amazing and everlasting surprise. For the Lubitsch direction there can be only admiring adjectives. His crowd scenes move, alive and real.

"The Acquittal"—Universal

CHICAGO, CHICAGO

"HERALD-EXAMINER"—What a perfect picture—of its type—is "The Acquittal." It is better than any of the stage mystery dramas, with a story as tight as the proverbial Scotchman. It makes "The Bat" and "The Cat and The Canary" look sick, chiefly because it doesn't cheat once. That is, there is no hocus pocus to fool you at the moment and make you feel sheepish for having bitten such stupid bait when final explanations occur.

"The Drivin' Fool"—Hodkinson

CAMEO, NEW YORK CITY

"AMERICAN"—It is the fastest film seen on Broadway this season. From the first flicker every scene is out cut and trimmed as closely as possible without destroying the continuity of the plot.

"TIMES"—It is evident that the director, Robert J. Thornby, decided that none of those who see it will complain of wearying moments. Wally Van, the young speed maniac, fills the role of Hal Locke with humor and zeal.

"WORLD"—It is entertaining. Rapid and carefree.

"SUN-GLOBE"—Wally Van in "The Drivin' Fool" is the Cameo theatre's contribution to the joy of living.

"EVENING WORLD"—Wally Van is staging a screen comeback. Rather an enjoyable picture.

"JOURNAL"—"The Drivin' Fool," at the Cameo theatre, is one of those high-speed joyous farces that coax the spectator into settling comfortably into his seat to laugh his heartiest.



Stills from "Thundering Dawn," with J. Warren Kerrigan and Anna Q. Nilsson, a Universal Super-Jewel



We present this week four of the leading advertising lights of the film industry—men whose work you often see, but whose faces are less familiar. The first on our tour was Howard Dietz, director of advertising and publicity for Goldwyn-Cosmopolitan.



We couldn't leave out such a veteran as J. E. D. Meador, who originated a distinctive style of advertising for Metro and has adhered to it consistently all the way through.

WITH LENS AND PENCIL

MRS. JACK COOGAN has gone back to the Coast, taking with her a large amount of literary material which will be read in search of a story for Jackie's next for Metro. Production will start on "A Boy of Flanders" upon her arrival in Hollywood. Meanwhile, Larry Weingarten, publicist for the Coogan forces, is out in the territory, ballyhooing "Long Live the King." He'll be back on Broadway about Thanksgiving.

COL. FRED LEVY, of Louisville, is in New York for a two weeks' visit. Other notables who have arrived since this column last scampered to press include Dimitri Buchowetzki, Polish director; Col. Henry Branson Varner, of the M. P. T. O. of North Carolina; and Col. H. A. Cole, of Marshall, Texas, head of the Texas M. P. T. O.

THE visitors' list was augmented by Harry Charnas, of the Standard Film Service, Cleveland; Charles Skouras, of Skouras Brothers, St. Louis; and Al Feinman. The last named has been handling exploitation for Warner Brothers in London.

CHARLES R. ROGERS, general manager of distribution of Mastodon Films, Inc., has gone to the Pacific coast on a sales trip in behalf of the series of C. C. Burr productions. Los Angeles will be his first stop and from there he will visit the exchanges in Oregon and Washington.

JAMES R. GRAINGER, General Manager of Sales for Goldwyn-Cosmopolitan, left the home office the latter part of last week for a three weeks' trip to the Goldwyn studios in Culver City, Calif. He will stop at many of the corporation's branch exchanges on his trip.

E. H. GOLDSTEIN, treasurer of Universal, has gone to Los Angeles to assume charge of Universal City while Julius Bernheim is in Germany. Mr. Goldstein stopped off in Chicago to meet President Carl Laemmle, who was en route home from the Coast.

NATHAN FRIEND, special representative for Distinctive, is back in New York after a four weeks' swing through Detroit, Milwaukee, Chicago and Indianapolis.

WATTERSON R. ROTHACKER, of Chicago, is in New York for a conference with William S. Gill of the Rothacker New York headquarters. He will return to Chicago about the middle of November. George Kilgore came East with Mr. Rothacker on a mission for the industrial department.

TOM D. COCHRANE, in charge of the distribution of Paramount pictures in Japan, will leave New York, November 11, to return to Kobe, where new Famous Players-Lasky headquarters were opened following the earthquake. En route home he will visit relatives at Toledo and Chicago and will sail from Seattle on November 22, arriving in Kobe about December 6.

IKE BLUMENTHAL, special representative of the Foreign department of Famous Players-Lasky, sailed for Europe on the Majestic, November 3, to resume his duties abroad after a visit of several months in the United States. He will divide his time among the Paramount offices in London, Paris and Berlin.

MARCUS LOEW has gone to Omaha for a ten days' visit. At the same time Joe Engel, in charge of production for Metro, left for the Coast. Mr. Loew will join him there early in December, when Metro production plans for next season will be decided.



We told Bob Dexter, who pilots the advertising activities of Associated First National, to smile for us, but he went us one better and laughed right out loud. A First National Attraction.



It was so cloudy the afternoon we took this picture of George Brown, advertising chief for Universal, that we could understand why so many cameramen prefer the West Coast. Looks as if we'd have to get a Sun-Arc for the winter.



GETTING AN EFFECTIVE DISPLAY ON "THE WHITE ROSE" THROUGH WINDOW TIE-UP

Sara's Strand theatre in Milwaukee, of which E. J. Weinfeldt is manager, made a hook-up on White Rose Satin which resulted in this attractive window on "The White Rose" (United Artists)

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Can.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprise, Inc., Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.

A. Speery, Managing Director, Circle theatre, Indianapolis.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News—first issue of each month.

KEY.—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

FAMOUS PLAYERS	Poor	Fair	Good	Big	%	Length
Covered Wagon, The.....	—	—	1	18	98	10,000 ft.
Ruggles of Red Gap.....	—	1	4	9	88	6 reels
Zaza.....	—	1	8	1	70	7,076 ft.
To the Last Man.....	—	—	11	4	78	6,965 ft.
FIRST NATIONAL						
Ashes of Vengeance.....	—	—	2	9	94	9,893 ft.
Her Reputation.....	—	2	8	1	67	6,450 ft.
Potash and Perlmutter.....	—	—	6	5	84	7,000 ft.
GOLDWYN						
Six Days.....	—	—	6	9	88	9 reels
METRO						
Eternal Struggle, The.....	—	2	6	2	70	7,374 ft.
Strangers of the Night.....	—	—	6	5	84	8,059 ft.
PATHE						
Why Worry.....	—	—	6	10	89	6 reels
UNIVERSAL						
Merry-Go-Round.....	—	—	5	20	93	10 reels
WARNER BROS.						
Where the North Begins.....	1	—	7	2	71	6 reels

"Potash and Perlmutter" Stunts

Manager Stages Fashion Show to Aid Appropriate Presentation of Picture

WHEN Manager Jo Trunk of the Dome theatre, Youngstown, Ohio, was to play "Potash and Perlmutter," he arranged with Charles Livingston's department store to hold a fashion show in conjunction with the picture, he to pay the cost of supplying the models.

At the same time Irwin Franklin, sent out by Sam Goldwyn from New York to help in the exploitation of the run, arrived in Youngstown. Jo Trunk gave him a free hand.

Two hours later the manager received news that Charles Livingston & Sons were going to give over their best windows to a co-operative display, that the fashion array originally arranged had been enlarged upon to include many features not planned for at first and that the department store had agreed to supply the models and pay all expense incidental to the show at the theatre.

Four Models Take Part

Four models were used for the fashion show revealing new gowns and dresses whose value was estimated by the local press at anywhere from \$10,000 to \$100,000. The window display tie-ups were as commendable for their thoroughness as they were for neatness.

Hope Sutherland, Vera Gordon and DeSacia Mooers figured in the photographic tie-ups. Ten stores are located on Federal street, Youngstown's main pike, and when the exploitation agent got through making the rounds he had a 1,000 per cent batting average.

A local pugilistic celebrity named Smith was making a ring appearance against Champion Mickey Walker. Imitating the New York idea, the theatre distributed the small folders: "Why Walker will lose to Smith—He weakened himself laughing at 'Potash and Perlmutter.'"

Twenty thousand paper match boxes were distributed with the printed cover: "A Striking Hit—'Potash and Perlmutter' at the Dome Theatre."

The "Potash and Perlmutter" puzzle was used extensively.

A talk was given to the Advertising Club by Mr. Irwin. His appearance was prefaced by the distribution of a card that offered big prizes to members of the club who could sit through "Potash and Perlmutter" without laughing. Even advertising men had to admit that it showed their own profession up at its best in attracting attention, while the talk that followed the card was liberally sprinkled with comments on the picture.

Bellhops Aid With Stunt

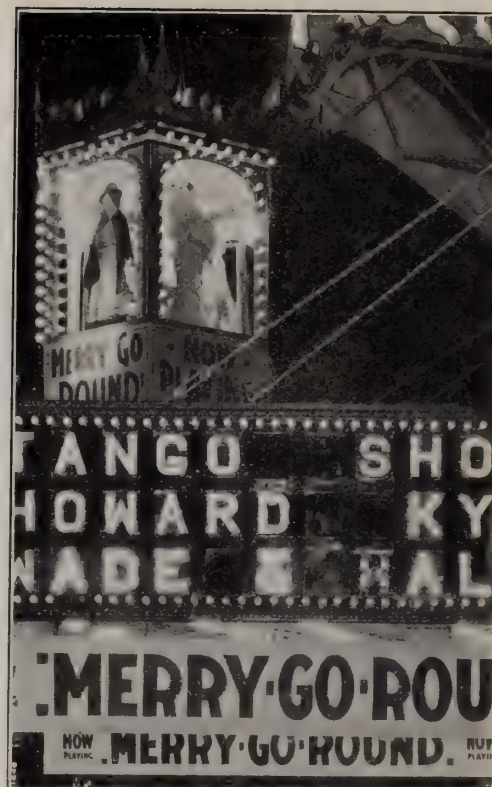
On the Sunday of the opening an ingenious trick was instituted at the local hostleries, the Ohio Hotel and the Todd House, with the connivance of the managers. The bellboys were instructed to page "Mr. Potash" and "Mr. Perlmutter" at frequent intervals.

Huge Elephant Cut-out in "Circus Days" Lobby

The feature of the "Circus Days" lobby display at the Empress theatre, Oklahoma City, Okla., was a huge pachyderm reaching from floor to ceiling.

Jackie and his drum were planted on the elephant's head and the hairy woman and the skinny man were on each ear. The rest of the circus freaks were scattered around the walls of the lobby.

The display amounted to very little in the way of expenses, its attractiveness being chiefly a matter of time and trained experience in making cut-outs and setting them up to the best advantage.



"MERRY GO ROUND" MARQUEE SIGN
This unusual revolving display was used at Proctor's 125th Street theatre, New York City, during the showing of "Merry Go Round" (Universal)

Safe Driving Week Helps "The Drivin' Fool"

A well-rounded and comprehensive campaign was put over on "The Drivin' Fool" in Seattle by Manager Leroy V. Johnson of the Liberty theatre.

The campaign was started off a week previous to the showing, when Mr. Johnson made arrangements with Mayor Edwin J. Brown of Seattle whereby the mayor proclaimed a "Safe Driving Week" the week that the picture was scheduled to play at the Liberty. Following this tie-up, which resulted in much good newspaper space, a further tie-up was made with L. D. McArdle, head of the state of Washington department of efficiency, in which this department backed up the theatre to the full extent with state-wide publicity.

A tie-up with the Yellow Cab Co. resulted in each of several hundred cabs carrying on the back, over the spare tire, a large card saying "This car is operated by a safe and sane driver. 'The Drivin' Fool' is at the Liberty theatre now."

Stickers advising the public not to be "Drivin' Fools" were pasted on the windshields of autos parked at football games, on downtown streets and at other public places by Mr. Johnson's efforts, and, because of the application of the stickers, most drivers left them on their cars until long after the engagement at the Liberty was over.

A life-size automobile racer made of heavy cardboard and painted to resemble the car in the photoplay, was placed on the marquee of the theatre. The wheels were kept revolving by a motor hidden behind the car, and steam was shot out from the exhaust pipe all day long by the same motor, giving the appearance of clouds of "gas" being emitted from the exhaust. At night the car was electrically lighted, so that it was visible for several blocks at all times. Extensive window and advertising tie-ups of all kinds with automobile agents, accessory dealers and garages rounded out the campaign.



MANAGER ROTSKY'S "CIRCUS DAYS" PROLOGUE WITH SEVEN CHILDREN
When "Circus Days" (First National), showed at the Allen theatre, Montreal, Manager George Rotsky staged this juvenile prologue with excellent effect. Noise-making machines were used backstage

"Richard the Lion-Hearted" Given Opera Prologue

The Brooklyn Mark Strand theatre, Brooklyn, introduced on the program with "Richard the Lion-Hearted," its own grand opera organization of vocalists, ballet and chorus, which has been put together by Managing Director Edward L. Hyman as a permanent addition to the elaborate musical programs shown regularly at that house.

The purpose is double. In addition to providing excellent entertainment in tabloid operas heretofore unavailable except through traveling companies, the idea serves to develop vocalists whose voices are worthy but who had difficulties in finding proper openings before.

The plans for this organization were developed over the period of a month by Managing Director Edward L. Hyman before any artists were engaged. Then three weeks were put into the opening opera, "Cavalleria Rusticana," admittedly a most difficult opener because of its dramatic moments requiring acting as well as singing. Changes in the principals will be made for the operas where necessary because of physical or vocal requirements.

"At our auditions on Friday mornings we heard many vocalists of promise whom we could not place without doing away with the more experienced singers. The chorus as now installed takes care of both. Of course, it is not our intention to present grand opera each and every week. That would not be logical, and again some of the pictures would be too long to permit it. For instance, we put on fourteen voices in the chorus of 'In a Persian Garden,' with the singers as atmosphere also. They will be used off-stage and in the orchestra for the theme song of 'If Winter Comes,' and for the overture, 'Pomp and Circumstance,'" explains Manager Hyman.

Manager Builds Neat Lobby on "Down to the Sea"

For "Down to the Sea in Ships" Manager Thomas G. Coleman of the Galax theatre, Birmingham, Ala., arranged a most attractive lobby display made up of six-sheet cut-out mounted in the center of lobby, against a sky background. This background was accomplished with ten quarter sheeting, which filled in the entire front except for entrance and exit.



"ONE EXCITING NIGHT" SHADOW BOX

This unusual shadow box was prepared by Manager F. J. Miller of the Modjeska theatre, Augusta, Ga., on "One Exciting Night" (United Artists). The skeleton was jointed and moved by a string

The one and three sheet frames were completely covered with beaver board panels on which effective stills, pieces of paper, photographs were used, along with the title and catch lines from the picture. The catch lines attracted attention and went something like this: "The Thrill of a Lifetime"; "See the Battle With a 90-Ton Bull Whale in Mid-Atlantic"; "One of the Sweetest Romances Ever Told."

Above the marquee a 24-sheet was set up and beneath this a 24 ft. x 18 in. panel transparency carried the title. This showed up effectively at night when the lights were on.

As an advance newspaper campaign teasers were resorted to. This being in contrast to the usual advertising of the Galax, attracted attention. These teasers were run for three consecutive days prior to opening.

As the result of Mr. Coleman's offer to run this film at the Boys Industrial School, he received the commendation of the Better Films Committee and valuable newspaper publicity.

Amateur Scenarists Enter "Bright Shawl" Contest

Earl Payne, manager of the Kentucky theatre, Louisville, Ky., exploited "The Bright Shawl" by playing upon the popular notion that the amateur can write better picture stories than trained scenarists.

The contest was sponsored by the Louisville Times, which each day gave the lower right-hand corner of its front page for the lead of the story.

The Times asked Louisville picture fans if they liked the ending of "The Bright Shawl," and if not how they would have finished the story. A picture of Dorothy Gish was used in connection with the daily story, wires from the screen actress were published and the writer of the best ending was awarded a bright shawl similar to the one worn by Miss Gish in the picture.

One unusual precedent set by Manager Payne was the idea of giving exploitation to second runs. His attitude was that a second run had just as great an audience as a first run among people who hadn't seen the picture; and that it was entitled to the same consideration from a salesmanship angle. He figured that, if the picture were worthy, it had an even greater value from the word of mouth advertising built up by the first run.

Gleichman Plans Effective "Common Law" Prologue

When "The Common Law" was playing at the Broadway-Strand theatre, Detroit, Phil Gleichman, managing director, arranged a very effective prologue. The stage was set to represent a typical studio of a successful artist, and no expense was spared which would add to the reality of the scene. The two pieces of statuary and the paintings used were worth thousands of dollars, and the rug, which covered the floor, was over three hundred years old.

Mr. Gleichman engaged Miss Beth Madson, who is better known in Michigan as Miss Detroit, to pose as the model. Miss Madson for two consecutive seasons won the beauty contest sponsored by the Hearst papers, and she represented Detroit at the big convention of beauties held in Atlantic City a short time ago.

The role of the artist was portrayed by Mr. Orvil Griffith, one of the leading tenors in Detroit.



"ASHES OF VENGEANCE" LOBBY FROM STOCK ACCESSORIES GIVES PLEASING EFFECT

Manager B. B. Garner of the Casino theatre, Lakeland, Fla., prepared this pleasing lobby display on "Ashes of Vengeance" (First National), making liberal use of stock material, plus art work

Personal Letter Stunt on "Chapter in Her Life"

Special exploitation, planned by Robert Bender, Universal exploiteer, and directed to members of the Christian Science church in Seattle, was responsible for excellent publicity recently on "A Chapter in Her Life" at Manager Hal Daigler's Columbia theatre.

The picture was run in Seattle under the original title of "Jewel" and was widely advertised as having been adapted from Clara Louise Burnham's novel dealing with Science. The campaign as planned by Mr. Bender started off with a big pre-view at the theatre one evening the week before the picture opened. At this pre-view one hundred and nine Christian Science practitioners, the entire number in Seattle, were the guests of Manager Daigler. Following the picture, they expressed their satisfaction with it and pledged their support as far as possible.

A second link in the campaign was the sending of special personal letters to a selected list of several thousand mothers in Seattle. The letters purported to be written from a child to her mother, and each one was signed "Jewel." The letters told a few facts about the picture, cast and production. In addition to being sent to the mothers, each practitioner who had been invited to the pre-view was sent one of these letters, and also under separate cover five more letters, with a special note asking him to send them to five persons whom he thought would be interested in seeing the picture. Each one was enclosed in a stamped envelope. In this way, more than five hundred Science families received these letters. This was the only way to reach those persons, as lists of Christian Scientists are not available at mailing bureaus.

Another plan that had good results was utilized one evening when a noted Science lecturer spoke at one of the city's largest churches. While the audience was in the church, small boys placed in every auto parked for blocks around a small sealed envelope with the words, "A message to you from Jewel," written in longhand on the outside. Each envelope contained more matter pertaining to the picture. These envelopes were also handed to persons as they came out from the lecture, and the same plan was utilized at the churches on days when services were held.



EFFECTIVE "DULCY" LOBBY SIGN
This striking "dumbbell" lobby sign on "Dulcy" (First National), was used by the Castle theatre, Eugene, Ore.

Unusual Co-operation For "Columbus" Showing

It is unusual enough for a newspaper to devote an entire page to the showing of a motion picture, but when that publication comes voluntarily it is a really noteworthy bit of co-operation. The New Haven Register of Sunday, October 7, awarded "Columbus," the first of the "Chronicles of America" series, an entire page, save for a single small item at the bottom, with a verbal and pictorial description of the historical screen drama.

Printed in bold-face type across two columns is an official proclamation of Mayor David E. FitzGerald, calling attention of the citizens to the showing of the picture at Poli's theatre in New Haven and urging them to attend:

"And I sincerely recommend to all who can that they take advantage of the opportunity to see and witness the presentation on the dates above referred to, this photoplay entitled 'Columbus,' and when others of the series are presented later, on dates to be subsequently fixed, they likewise witness these, for in doing so everyone will be benefited, the children will be happy, the grown folks will

be delighted, for all will be inspired and will thereby reflect upon the early history of our country and the cause which developed and made it the greatest nation of all."

The outside double columns of the page, from top to bottom, are occupied by eight large photographs showing striking scenes from the production and revealing some of the staging of the picture. A double-column story tells in detail of the work undertaken by the Yale University Press in producing the "Chronicles of America" series.

Unusual Window Stunt Is Real "Why Worry?" Aid

The display window of an empty store adjoining the Cameo theatre in San Francisco was employed to advantage in exploiting "Why Worry?" during the engagement of this production at the Cameo.

The simple interior setting of the dungeon scene from the picture was constructed of a back-drop made of oilcloth and wings made of compo-board. A scattering of straw on the floor and an old packing box completed the effects of the dungeon setting. Dummy figures garbed in military costumes represented the soldiery of the belligerent republic in which the story of "Why Worry?" is laid. These figures were propped up in various positions about the window, the prison warden being seated at a battered desk with cigar box and whiskey bottle in front of him. Another dummy of huge proportions represented the Colosso of the picture, John Aasen.

Moving about this setting with the dummy figures as his "supporting cast" was an impersonator of Harold Lloyd, dressed in the same style of natty costume affected by the hero in the picture and adorned, of course, with the conventional Lloyd tortoise-shell goggles. The impersonator's simulation of some of the action transpiring in the prison sequences entertained the spectators and at the same time directed their attention strongly to the showing of the picture next door.

In addition to the atmospheric effects, photographs of actual scenes from the production and a card announcing the showing at the Cameo were prominently displayed in the window.



COMBINING ART MATERIAL AND STOCK ACCESSORIES IN "TRAIL OF THE LONESOME PINE" LOBBY
Manager W. E. Paschall of the Palace theatre, El Paso, Texas, always makes effective use of the special trelliswork piece in the center of his lobby, as seen here on "The Trail of the Lonesome Pine" (Paramount)



Hal Roach presents

"The Spat Family"

Two reel comedies

*Even a seasick person would
laugh at "Heavy Seas"*

They say that sea-sick persons don't worry so much about whether they're going to die as whether they won't.

But a person in the worst throes of sea-sickness would laugh himself well if he saw the "Spat Family" comedy,—*"Heavy Seas."*

There's nothing heavy about *"Heavy Seas"* but the name. It's frothy with laughs and gags and it speeds its comical way over billows of laughter.

See it and you'll buy them all.

Pathécomedy

TRADE



MARK

HAL ROACH PRESENTS

Harold

in

"WHY WORRY?"

The Greater Movie

Atta Boy !
You tell 'em, Bill!

Pathéccmedy

TRADE



MARK

Lloyd

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No. 11

NEW YORK, SEPTEMBER 15, 1923

The Greater Movie

The greater movie is with us at last. A cohort of "big" pictures have marched upon New York and taken Broadway by storm. More are to follow.

Broadway legitimate houses are almost emotional in their praise. The stage business is wondering just what is going to happen to its Fall season. It is a fact that "The Covered Wagon," "Rosita," "The Hunchback of Notre Dame," "Little Old New York" and "If Winter Comes," will call forth the highest grade audiences New York can boast of today, the kind of people the stage itself does not reach right along.

It is all very fine. For almost ten years this publication has been calling for, and prophesying, the individual picture, the picture individually made and individually handled. That kind of picture has appeared from time to time right along; we don't for a moment discount the successes of the past. Some may never be paralleled.

But the point is this: not only is the individual picture here, but the era of making the individual picture has at last arrived. Formerly, it was a matter of better vision and inspiration here and there with a few. Today the industry itself is gearing itself, through a new production and distribution policy, to the point where the individual picture is an assurance rather than a hope. A new era has set in.

This is great progress. Practical progress, as well as artistic progress. For the greater movie means greater movie audiences. We have more than enough seats but not filled seats. Five or six millions a day are not enough for our 14,000 theatres; and while the admission price is a factor so, too, is

the attraction. Every exhibitor knows the stimulating effect on attendance of the occasional outstanding picture. But as we write—and while the critics' praises sound and the billboards flash and the electric signs dazzle and the larger newspaper advertisements impress—we are thinking of the eighty percenter. The ten thousand and more theatres in the United States, Mexico, Hawaii, Porto Rico, and Philippine Islands, Canada, \$5. Foreign, \$10.

Then there's the fifty thousand population town. What are they thinking of the New York onslaught? What does the new picture era mean to them? In short: when will they get these pictures? And how? On flat rentals or percentage? What kind of prints will they receive? And last but not least what advertising will they employ to get the greater movie audiences? It is one thing to make greater movies. It is another—to handle them.

Let's not lose our heads. One of Wallace Reid's pictures booked 8922 theatres. Tom Mix is called "the life-saver" by thousands of exhibitors. Hoot Gibson is preferred to the greatest present male star in many and many a picture house.

And at a little gathering in New York last week of hard boiled picture men, the question was propounded: if you could have any one of the line-up of big pictures now playing in the metropolis which would you rather have? And most of them selected "Why Worry?" Harold Lloyd's picture at the Strand. It goes right away into the picture theatres.

W. A. Johnston



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Hal Roach Comedies

One Reel

WHERE can you buy one reel comedies with so much diversity?

Here you have the great novelty series of the "Dippy Doo Dads," bird and animal comedies that have attracted wide attention.

You have "Snub" Pollard; and you have Charles Chase, a new one and a good one, playing a lone hand, and a good one too, in others.

You can play these comedies every week with full knowledge that your public can't get tired of seeing the same faces week after week; that they'll find new gags, new laughs and new faces in liberal profusion.

Pathécomedy

TRADE



MARK

Popularity Contest Helps "White Rose" Showing

A novelty vocal and screen prologue, a "White Rose" popularity contest and a specially decorated theatre and lobby were some of the ideas used by Acting Manager Sam K. Wineland at the Strand theatre, Seattle, recently, when that house showed "The White Rose."

The popularity contest was put over in conjunction with Ben Tipp, "Seattle's Diamond Expert," and the winner of the contest was awarded her choice of any diamond ring in Tipp's jewelry store. It was conducted all during the two-week engagement. Each patron, as he entered the theatre, was given a voting coupon, and he was at liberty to vote for anybody in the city of Seattle. By the end of the contest, the audiences were dividing their votes among only three or four leading contestants and the winner was awarded the ring the following week. Both the theatre and the jeweler advertised the contest in newspapers, show windows and by special newspaper stories.

The prologue for the picture consisted of a woman in old-fashioned southern costume singing "Mighty Lak' a Rose," from a rose-shaded gate and bower at one side of the stage. As she began the second chorus of the song, the spotlight upon her was dimmed to a great extent and the curtain raised. During her second stanza a short Pathe Review showing many varieties of roses in bloom was shown and the feature began immediately upon the close of the song and scenic, just as the lights died out altogether. The same singer also rendered several vocal selections at appropriate places throughout the action of the picture.

The theatre was decorated during the engagement with white roses made by Lowman and Hanford Company, Seattle stationers, from the Denison paper materials and furnished for the advertising that they received. The flowers were draped all around the boxes, and from the boxes to the proscenium arch. Those in the foyer of the theatre were fitted with tiny electric light bulbs, which shone out from the center of each blossom and gave an effect that elicited praise from many persons.



ESCORTING THE PRINT TO THEATRE
Manager Oral D. Cloakey of the Regent theatre, Ottawa, used the stunt of escorting the print to the theatre, with all the trimmings, on "Richard the Lion-Hearted" (Allied P. & D.)

The same plan of electrically lighted flowers was worked out in the lobby display and bright, white roses shone out as a result from over the box office and sides of the entrance. All the glass in the lobby was painted with a specially made stencil, which transposed on to the smooth surface a bunch of white roses and long green stems reaching across the length of the doors.

Special novelty tie-ups with local florists and garden and seed stores completed the exploitation used by the Strand on this picture.

Real Still Put in Lobby on "Tea With a Kick"

H. C. Farley, manager of the Empire theatre, Montgomery, Ala., featured an interesting lobby display on "Tea With A Kick" recently.

A moderate-sized still was secured from the law enforcement department of Montgomery and placed in the middle of the lobby. The box which was made for the worm served the purpose also of displaying the title prominently. Arranged on each side of the still were cut-outs of the chorus girls and on one side a small table held a china tea pot. Into a funnel placed in the tea pot the end of the worm was inserted, as though depositing therein the forbidden beverage.

Attractive Displays Given "The Rip Tide" Showing

A vigorous campaign was put back of the premier Southern showing of "The Rip Tide" recently at the Pack theatre, Asheville, N. C.

Special tie-ups were secured with six different candy stores, which advertised the fact that "The Rip Tide" was as delicious as their boxes of candies, and with each purchase they presented the buyer a pass to witness the opening.

A special thirty-foot banner was suspended from a fourteen-story steel structure by Publicity Director Perry Spencer of Progress Pictures, and another was placed on another such structure on the main square.

A mounted twenty-four sheet was placed on the roof of the theatre overlooking the square with electric lights mounted around it which drew much attention at night. A special float was put on the streets three days preceding the opening and during the run of the picture and special cards with 11x14 inserts were placed in different merchants' windows to suit their merchandise, "The Rip Tide" being given prominent notice.

To top this a special dance was given those who attended the second show at the opening and over 100 couples remained and danced in the lobby until after 12 o'clock.

"The Drivin' Fool" Given Safety Club Hook-up

The management of the Rex theatre, Olympia, Wash., aided by R. C. Hill, manager of the Seattle-Hodkinson exchange, arranged an excellent tie-up with the Washington State Highway Safety Club.

When "The Drivin' Fool" was run at the Rex the club showed stills made from actual photographs of wrecks that resulted from careless driving. Dodgers were distributed telling the public to "see what happens to a 'Drivin' Fool' at the Rex theatre—then join the Washington State Highway Safety Club." The organization also co-operated in other advertising.



PLAYING UP THE STAR WITH GOOD EFFECT IN "BLUEBEARD'S EIGHTH WIFE" LOBBY DISPLAY

The air-brush was used to advantage in preparing this art lobby material, employed by Manager W. E. Paschall of the Palace theatre, El Paso, Texas, on "Bluebeard's Eighth Wife" (Paramount)

Newspaper and Library Aid "The Covered Wagon"

A means of adding strength to the book-photoplay tie-up on pictures is suggested by the publication in the book review department of the Harrisburg Evening News, a few days before the opening of "The Covered Wagon" at the Orpheum theatre, Harrisburg, Pa., of a discussion of the merits of the story from a literary and historical standpoint.

The review of the story was provided by the Harrisburg Public Library, and the article makes special reference to the fact that the film version was about to be shown at the Orpheum.

While in this case the review of the story at that appropriate time was apparently not inspired by an arrangement among the newspaper, the library and the theatre, but was printed on the library's initiative as a matter of timely interest, the idea readily lends itself for adaptation in other cities where exhibitors should be able easily to obtain the co-operation of the newspapers and the local library in putting the idea across for any play based on standard literature.

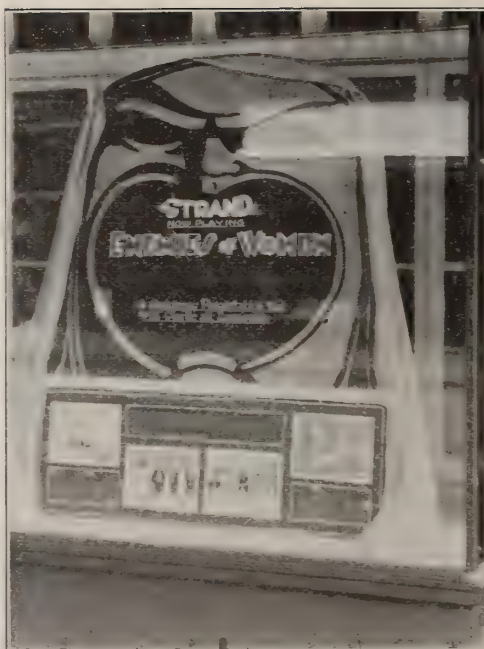
The Harrisburg Public Library, in presenting the matter through the medium of The Evening News, carried the thought even further by preparing and publishing a list of other books dealing with the time and scenes of "The Covered Wagon."

Church Lends Assistance to "Main Street" Run

In exploiting "Main Street," Manager Albert Hill of the Imperial theatre, Jacksonville, Fla., used a personal endorsement over a rather extensive mailing list, a method which proved just as effective as it was extensive. The letters were sent out in time to reach patrons just prior to opening of the picture.

In the newspaper advertising the endorsement of the Better Films Committee, not only of the feature picture, but the program as a whole, was made public.

Co-operation was sought from the Public Library in the matter of distributing book-



"ENEMIES OF WOMEN" WINDOW PIECE

The Strand theatre, Louisville, Ky., used this display piece as the basis of window tie-ups on "Enemies of Women" (Cosmopolitan)

marks, which they gladly consented to give, the Librarian taking it on herself to personally place in every outgoing book one of the bookmarks advertising the attraction.

Merchants also willingly gave their co-operation and as a result, an excellent window display in the biggest department store in Jacksonville, featuring copies of the novel, along with numerous cut-outs, photos, announcement cards, etc.

A most unusual method of co-operation, direct tie-up with one of the local churches, sold tickets two weeks in advance on a benefit percentage basis.

Above the marquee, a most realistic "Main Street" loomed up, especially at night when the windows of the various "establishments," (bank, post office, department store, etc.,) were illuminated from within.

Unique Contest Is Staged on "Enemies of Women"

Manager of Theatres F. J. Miller put over an excellent campaign for "Enemies of Women" in connection with its showing at the Modjeska theatre, August, Ga.

Through the co-operation of one of the local newspapers a double truck was inserted which featured a contest based on the best essay on the subject: "What is the worst enemy of women?" For instance, a bad complexion, runs in hosiery, or any one of the many things mentioned in the double-page co-operative ad. In this ad the title was well emphasized, each individual ad bearing the heading: "Enemies of Women."

Fifty passes were given to the newspaper, two each being awarded the winners in the contest. The advertisers further co-operated by placing in all packages going out from their various establishments clever cards stressing the title, each one referring to their particular line of merchandise.

Each advertiser furnished the theatre with the article advertised in the double truck and these were arranged in the lobby with a card containing some catch line which was appropriate to the occasion. For instance, with a kitchen cabinet the sign read: "Of all the 'Enemies of Women' the drudgery of the kitchen is the worst." A handsome automobile tire in rack carried a sign: "Bad tires are the 'Enemies of Women.'" A large card with several rundown heels pasted on it said: "Run-down heels are the worst 'Enemies of Women.'"

"The White Rose" Tied Up to Silk Demonstration

A successful tie-up was put over by Manager E. J. Weisfeldt of the Strand theatre, Milwaukee, in connection with his showing of "The White Rose." A Grand Avenue show window of the Esperhain Dry Goods Company was secured, and a display and demonstration of "White Rose" silk made throughout the week.

Not only was the display attractive, but the fact that it was animated by the silk demonstration added greatly to its success.



GETTING FULL VALUE OUT OF THE LOBBY IN CONNECTION WITH THE SHOWING OF "HOLLYWOOD"

The attractive hand-painted display piece, combined with a toy train in the foreground and special art frames at the sides, was used by Manager W. E. Paschall of the Palace theatre, El Paso, Texas, on "Hollywood" (Paramount)

Fox to Launch Extensive Production Program

BUILDING upon the firm belief that this country is entering upon a period of solid prosperity, and planning upon the conviction that people the world over in the coming year will attend motion picture theatres in greater numbers than ever before and will be willing to spend more money for motion picture entertainment than ever before provided the quality of their entertainment is distinctly improved, Fox Film Corporation will spend \$27,000,000 between January 1st, 1924 and January 1st, 1925 in the greatest, most expensive and most ambitious program of production and business development that ever was undertaken anywhere in the world by a motion picture concern.

This is the substance of an announcement made by William Fox, president of Fox Film Corporation. Of the \$27,000,000, more than \$20,000,000 will be spent on new productions to be made in the Los Angeles and New York Studios, \$2,000,000, at a conservative estimate, will be invested in plays and books from which high class pictures designed to appeal to the constantly improving taste of theatre-goers, and \$5,000,000 will be expended in the new studio and in grounds in Los Angeles.

"Close study of the situation has convinced me," said Mr. Fox, "that the amusement business of America, Canada and the world at large is on the threshold of an era of the greatest



Wm. Fox, President of the Fox Film Corporation

prosperity we have every enjoyed. I most earnestly believe that our country is finally settling down to work and to stable sensible productive effort in all lines of work. There have been times in the past when I felt pessimistic, but this is the time when I am most distinctly optimistic. However, it is not sufficient to be merely optimistic. In order to enjoy one's share of the business that is plainly in sight, one must give the people who are willing to buy the kind of entertainment they want to buy. That is what I propose to do in the coming season. That is why I am willing, with my board of directors to spend \$27,000,000 in productions and expansion."

At the present time, according to the announcement authorized by Mr. Fox his corporation has now actively at work in Los Angeles and New York 16 dramatic production companies and 9 comedy production companies and in addition Fox News Educational Division and Industrial Division maintain a constant, regular production output. These various producing organizations are employing 2,500 persons, and a weekly expenditure which stands now at a little more than \$300,000 a week will be increased to between \$400,000 and \$450,000 immediately after January 1st. The general expansion of production work will run the cost up to approximately \$20,000,000 for the year of 1924, Mr. Fox states.

Eight Big Specials for Production by Fox

PROMINENT in the list of productions arranged for the 1923-24 season by William Fox are eight specials which are expected to establish a new high standard for pictures. Most of them are from original stage plays or widely known stories.

The list includes "Six Cylinder Love," "You Can't Get Away With It," "North of Hudson Bay," "Temple of Venus," "Hoodman Blind," "The Net," "The Shepherd King" and "Gentle Julia."

Ernest Truex, who played in the stage production of Six Cylinder Love, which pleased Broadway two years ago, has the leading role in the Fox picture. The original play, written by William Anthony McGuire, ran for fifty-three weeks in New York. Truex seems to have met with the same success in pictures that marked his work on the stage. He is ably supported by Florence Eldridge, Majorie Milton, Harold J. Mann and Thomas Mitchell. The picture was directed by Elmer Clifton.

Adapted from the story by Gouverneur Morris, the film version of "You Can't Get

Away With It" has for its star Percy Marmont. He is surrounded by a capable cast consisting of Betty Bouton, Malcolm McGregor, Barbara Tennant, Grace Morse, Clarissa Selwyn and Charles Cruz. Rowland V. Lee directed the filming.

"North of Hudson Bay" is a Tom Mix picture. It was directed by John Ford from the story by Jules Furthman. In the cast are Kathleen Key, Eugene Palette, Will Walling, Frank Campeau, Frank Leigh and Fred Kohler.

"The Temple of Venus" opened at the Central theatre in New York on October 29, scoring an immediate success. It was directed by Henry Otto on Santa Cruz Island in the Pacific Ocean. Mary Philbin is supported by a cast of a thousand West Coast girls selected for their remarkable good looks. David Butler has the masculine lead.

"Hoodman Blind," adapted from the venerable success of the vintage of Wallack's, 1885, is a new Fox production which promises to be one of the best of the year. Written by Sir Henry Arthur Jones and Wilson Barrett, the play opened in London and came to New York

in the same year. Mr. Barrett played the leading part originally, but was succeeded by Kyrle Bellew. Annie Robe had the dual role played in the picture by Gladys Hulette. David Butler has the masculine lead.

Another picture which promises to rank with the season's leaders is "The Net," from the play by Maravene Thompson. J. Gordon Edwards directed the production, the cast in which consists of Barbara Castleton, Raymond Bloomer, Albert Roscoe, Peggy Davis, Arthur Gordini, Helen Tracy and others.

"The Shepherd King" was directed by J. Gordon Edwards. This picture also is an adaptation, having been taken from the stage play by Wright Lorimer and Arnold Reeves, produced by William A. Brady. Violet Mersereau has the principal role in a cast of European performers.

No list of adaptations could be complete without at least one from the pen of Booth Tarkington. Accordingly, among the Fox specials is "Gentle Julia," with petite Bessie Love in the title role.

Fox Screens Tarkington's "Gentle Julia"

LISTED prominently among William Fox adaptations for the 1923-24 season is the Booth Tarkington story "Gentle Julia," which promises to win its way into every picture loving heart in America. Bessie Love has the title role and Harold Goodwin is the juvenile, but stout-hearted Noble Dill's unrequited love nearly drives him to distraction.

No author draws a more perfect picture of youth than Booth Tarkington. In all his writings of young love, he has attained no higher point of perfection than in his "Gentle Julia," the story of a small town girl with whom all the boys are desperately in love. Most desperate of all was Noble Dill—and most jealous.

Rowland V. Lee, who directed the picture, has caught the spirit of early youth and held it on the celluloid. Bessie Love as Gentle Julia is the personification of the girl you used to know in

"Hoodman Blind" Notable Old Stage Play

ANOTHER William Fox adaptation of stage plays comes in the production of "Hoodman Blind," from the remarkable success of 1885 by Sir Henry Arthur Jones and Wilson Barrett. The modern screen version contains all of the dynamic emotions of the original and in addition has the spectacular scenes impossible on the stage.

David Butler has the leading masculine role.

Gladys Hulette plays opposite him. Assisting the principals are Regina Connelly, Frank Campeau, Marc McDermott, Trilby Clark, Jack Walters and Eddie Gribbon. The director was John Ford.

your school days, the one with great, questioning eyes and tempting lips—the one you wanted to kiss, but lacked the nerve. The same girl who laughed at you town boys and fell in love with a spick and span city fellow.

Harold Goodwin is typical in his role as the gawking boy who resents this stranger from the big town. The balance of the cast consists of Frank Elliott, Charles K. French, Clyde Benson, Frank Norcross, Harvey Clark, Emma Tansey, Harry Dunkinson, Jack Rollins, Frances Gaunt, Bill Irving, Mde. Sul-Te-Wan, Agnes Aker, William Lester, Gypsy Norman, Frank Farrington, Virginia Johnson, Mary Arthur, Richard Billings and Edwin Johnson.

It is a large cast and an exceptional one. Characteristically, Tarkington gave each one of them something to do and Director Lee has carried the original story along in the picture.

"Six Cylinder Love" Promises Great Speed

REMEMBERED for its success during a run of fifty-three weeks on Broadway, the play by William Anthony McGuire called "Six Cylinder Love," promises to exceed its own speed record as a picture produced by William Fox. Ernest Truex who played the leading role in the legitimate production, has the same part in the picture.

Florence Eldridge, Marjorie Milton, Harold J. Mann and Thomas Mitchell give remarkable characterizations of the principals whose lives became so entangled in the coils of a costly motor that grief erased their joyous smiles and for a time threatened dire tragedy. Few plays had more of an appeal to blasé Broadway than "Six Cylinder Love" and few ever found a better reception on the road.

The story tells of a bridal pair who do the rather usual thing of mortgaging their home for an automobile. They encounter the usual parasites and pay the usual bills, learning gradually that a six cylinder car ordinarily runs so many miles to a gallon of gas and a quart of Scotch. The unusual aspects of the play come to the surface when this mistaken pair come into grief, the young husband being arrested for embezzlement.

Elmer Clifton, who directed "Six Cylinder

Tarkington Stories Ideal Screen Material

TWICE winner of the Pulitzer reward for the finest American fiction, Booth Tarkington, creator of "Gentle Julia" and a host of other lovable juveniles, is rated first in modern American letters. His story of "Gentle Julia" has been adapted for the screen by William Fox, who gave Bessie Love the title role and cast Harold Goodwin as the awkward Noble Dill, her small town swain.

In "Gentle Julia," Tarkington wrote the story of a small town girl who won the heart of every boy there, particularly including Noble Dill. Unimpressed by bashful lovers of her native place, Julia prefers a blase chap from Chicago and then the fun begins. It's a typical Tarkington story and like many of his works, makes ideal screen material.

Love," caught the realities of the situation and the result has been that the production carries an appeal to the average American family seldom found in a picture. The love-sick bridegroom, played so aptly by Truex in the stage play, is just as silly and equally as lovable in the picture. The inexperienced bride, portrayed by Florence Eldridge, is just as coy in wheedling expensive things from her new husband.

The wily auto salesman, played by Harold Mann, manages to atone for his trick in selling this couple a car, by re-selling it to the janitor of their walk-up apartment. The action of play covers a period of about a year, during which the bridegroom repays his employer the money he had taken, learns what it is to work and save and best of all, during the same period, the bride learns all about life too. It is obviously necessary that at the end, they buy a baby carriage to replace the six-cylinder car.

After playing in New York for fifty-three weeks "Six Cylinder Love" went on the road two years ago and received the same spontaneous welcome everywhere that was accorded it on Broadway. With the possibilities of the screen to add to its initial value, the story, according to all expectations of the producers, will be a greater success as a picture.

"The Net," Stage Success, on Fox Program

DRAMATIC strength presented by a cast of experienced performers is one of the various pronounced qualities of the William Fox production, "The Net," from the remarkable Broadway stage success by Maravene Thompson. Directed by J. Gordon Edwards, the screen production retains the power of the original and in addition, has a new quality of dramatic merit infused by the broader possibilities of the camera.

Barbara Castleton has the leading role as the wife who, to protect a worthless husband from a murder charge, is forced unwillingly to cast suspicion on an innocent man. Raymond Bloomer is the handsome, unprincipled husband and Albert Roscoe plays the part of the innocent victim.

Others in the cast are Peggy Davis, former

Ziegfeld Follies star, Arthur Gordon, Cornelius F. Keefe, Helen Tracy, Eliah Nadel, Alexander Gaden, Guy Combs, Byron Douglas, Claire De Lores, Eileen Grout, and William H. Tooker.

Barbara Castleton has played in the most notable pictures of her time, among them "My Friend, the Devil," "The Streets of New York," "The Man Who Turned White," "The Sheik of Araby" and a score more equally as well known. Albert Roscoe, it will be remembered, was John the Baptist in the Fox presentation of "Salome" and he has played in many other pictures with marked ability.

"The Net" was the forty-seventh big production directed by J. Gordon Edwards. Spectacular scenes, extravagant costumes and fidelity to the original script are said to feature his work in this picture to a remarkable degree.

"The Net" presents the problem of a woman forced to leave her husband because of his impossible actions. In the studio of her cousin, an artist, the husband goes in quest of his usual pleasures. In the midst of a flirtation with a model, his wife enters the room and the guilty husband seeks to quarrel. The artist takes her part and the other man, crazed with drink, stabs him with a paper knife. At this juncture, a third man enters the scene and becomes the innocent victim. The woman, aware of her wrong, still feels that she is justified for her children's sake, in protecting their worthless father.

The sympathetic performance of Miss Castleton, together with the sterling support of the cast, are said to combine in a presentation which nears perfection.

"Temple of Venus" Is Screen Innovation

IN presenting "The Temple of Venus" as one of his 1923-24 Special productions, William Fox offers a unique screen event. The picture is frankly called a veritable "screen follies," with its cast of beautiful girls in bathing costumes, its under-water photography and its general air of spectacular elaboration.

Directed by Henry Otto on Santa Cruz Island, "The Temple of Venus" was first presented at the Central theatre in New York on October 29, to an audience which gasped in amazement. Mary Philbin, noted on stage and screen for her beauty, heads a cast of 1,000 bathing girls recruited from the ranks of the most beautiful performers to be found on the West Coast. David Butler has the masculine lead.

The story is a love idyll with all the fantastical elements of "A Midsummer Night's Dream." The crystal grottoes of Santa Cruz Island, the incomparable calm of the Pacific and the tropical beauty of the island itself, combine to present a picture more dazzling than the most luxurious set of a Broadway extravaganza. Considerable trick photography and some actually remarkable under-water shots, add to the attraction. And above all, there are girls, of every type and all of them formed appropriately to be inhabitants of "The Temple of Venus."

In support of Miss Philbin and Butler are Phyllis Haver, Celeste Lee, Senorita Conseulla, Marilyn Boyd, Lorraine Easton, Helen Virgil, William Walling, Micky McBain, Alice Day, William Boyd, Leon Barry, Robert Cline, Frank Keller and an enormous cast of extras.

Tom Mix Appears in New Role as Northman

TOM MIX in furs instead of chaps, on snow shoes instead of on Tony, his wonder horse—mushing through dreary white wastes instead of cactus desert—that, in a line is the William Fox production "North of Hudson Bay." The picture was directed by John Ford from the story by Jules Furthman.

In support of the western star Kathleen Key, Eugene Palette, Will Walling, Frank Campeau, Frank Leigh and Fred Kohler. Billed as a drama of the vast, white wilderness, it is exactly that, screened so realistically that only a strong willed press agent could refrain from writing that the scenes were "shot" beyond the Arctic circle.

In order to provide adequate lighting facilities for many of the scenes, Director Otto found it necessary to have a cable constructed from the mainland to Santa Cruz Island. This was one of the many heavy costs of the production, aside from the usual payroll expenses. It was necessary for the cast to remain on the island for a period of several weeks while the picture was being filmed, another item which added materially to the ultimate cost of the production.

While the plot of the story is serious and the

acting of the principals is excellent, little attempt has been made to emphasize anything other than the spectacular beauty and bizarre elaboration of the scenes. "The Temple of Venus" is distinctly different in every phase, than any motion picture ever produced and there are those who believe that it will open the way to ultimate "motion picture musical comedy."

Fox Troupe in San Antonio For Exteriors

Elmer Clifton and a company of William Fox screen players have arrived in San Antonio prepared to make the exterior scenes for "The Warrens of Virginia." The company was received at the station by Mayor Tobin and his entourage of city officials.

In the cast are Martha Mansfield, Wilfred Lytell, J. Barney Sherry, Robert Andrews, Harlan Knight, James Turfler, Helen Ray Kyle, George Backus, Dorothy Kingdon, Mrs. Frances Grant, Rosemary Hill and Jimmie Ward.

Assisting Mr. Clifton are George Riche-lavie, his assistant director; A. G. Penrod, cameraman, and Arthur DeTitta, Penrod's aide-de-camera.

The Fox party will remain in San Antonio about six weeks, within which time Mr. Clifton hopes to complete exterior work on the picture.

"Shepherd King" an Exceptional Spectacle

FILMED in the Holy Land, within easy camel ride of the Valley of the Kings where Tut-Anhk-Amen's tomb was found, the William Fox production of "The Shepherd King," promises to be another spectacle of exceptional merit in his 1923-24 releases. The picture was directed by J. Gordon Edwards. Violet Mersereau has the leading role. With the exception of Gordon McEdward, the cast consists otherwise of continental artists most of whom appeared in the Fox picture "Nero."

"The Shepherd King" was adapted from the stage play by Wright Lorimer and Arnold Reeves and produced by William A. Brady. It established a notable success as a legitimate production. The picture, "shot" in the shadow of the Sphinx and the pyramids, shows thousands of desert Beduins in their native ele-

ment, hundreds of camels and as many tiny donkeys used as beasts of burden over the burning sands of the Nile country.

The story tells of the love of David, the shepherd king, for Princess Michal, daughter of Saul, the king of Israel. Warfare, intrigue, dramatic moments of intense power, all combine to make one of the most spectacular pictures of the year, and probably of all history. The battle between David and Goliath, the giant of the Philistines, was filmed in detail. Samuel Belastra was cast as Goliath and his proportions are said to warrant the selection.

The march of the Children of Israel, being led out of Egypt by Moses, required 5,000 desert Arabs, an army of camels and donkeys and long days of steady work beneath a copper desert sun.

Supporting Miss Mersereau, who has the role of Princess Michal, are Nerio Bernardi, Guido Trento, Edy Darclea, Ferruccio Biancini, Ernesto Tranquili, Virginia Lucchetti, Adraino Bocanera, Alessandro Salvini, Amerigo Di Georgio, Samuel Belastra, Eduardo Belsamo and Gordon McEdward. Most of the European performers in the cast starred in "Nero," which will be remembered as a notable Fox special a year or two ago.

Director Edwards and the American performers spent weeks in the desert before he felt that his work had been completed. They lived in the tents of the Arabs and ate the food of the tribes who squatted all about in the cool of the desert nights. The result is a picture of remarkable fidelity to the time and the place it portrays.

Early Special Releases Continue Popularity

RETURNS from all sections of the country and in some instances from abroad, indicate the success which has attended the first series of William Fox specials released earlier in the current season.

Leading them all, of course, is the Fox picture version of A. S. M. Hutchinson's novel "If Winter Comes," directed in England by Harry Millarde, with Percy Marmont in the role of Puzzlehead Mark Sabre. This picture opened on Broadway early in September and still is showing to capacity audiences with indications of an indefinite run. It also is showing in England and has been presented in more than 100 leading cities of America.

"Monna Vanna," from Maurice Maeterlinck's

masterful work, is another Fox special, which was acclaimed as the greatest spectacle in motion picture annals. This production made a decidedly good impression in New York and met with equal success when it was presented elsewhere.

Few pictures of the year were more effective than "The Silent Command," a J. Gordon Edwards production with Edmund Lowe, Martha Mansfield, Betty Jewell and Alma Tell. Opening on Broadway in September, this production has received extravagant praise from critics and public wherever it has played. A tribute to the American navy, the production was included in many cities as a part of the program on Navy Day, October 27, which also

was the anniversary of the birth of Theodore Roosevelt.

Hailed throughout the country as a great thriller, the Lincoln J. Carter picture called "The Eleventh Hour," is meeting with the same success beyond New York which attended the premier on Broadway.

Another early Fox release was the Tom Mix comedy special "Soft Boiled," introducing the western star as a timid show clerk. It provided the best laugh of the season in New York as well as in the other cities and towns of the country. Of course, Mix eventually drops his "soft boiled" part and becomes his old, hand-fisted, hard-riding self, but beforehand, he proves his ability to shine as a comedian.

Gripping Gouverneur Morris Story for Fox

AMONG the William Fox productions for the 1923-24 season which give rise to the most sanguine hopes of the producers, is the adaptation of the story by Gouverneur Morris, entitled "You Can't Get Away With It." A picture that would stand on its own merits among the best of the year, the value of this drama is further enhanced by the fact that Percy Marmont, star of "If Winter Comes," has the principal role.

The story tells of a young girl, daughter of a millionaire who loses his fortune, dies from the shock and leaves his family penniless. The girl, like her two sisters, has been trained for the ball-room and is unable to cope with life in the raw. She does manage to get a position in a department store, but the work is more than she can stand. It follows that she meets the wealthy owner of the store. The victim of an unresponsive wife, this man finds himself seriously in love with the little girl of the sales counter.

The lure of luxury is too much for her powers of resistance and she becomes the secret "wife" of the man who provides for her in an elaborate apartment of the style to which she was accustomed. Unfortunately, the man dies, but he bequeaths a sum to the girl sufficient to care for her through life. Love comes to her then from a younger man and she feels it is her duty to tell him of her past. Man-like, he falls back on the double moral code and while he wants her, declines to give her his name.

The usual happy ending is lacking in this story for the girl gives her money to charity and goes back to her counter, convinced that if you break the moral code, disregarding convention, "You Can't Get Away With It."

In the role of Hemingway, the department store proprietor, Percy Marmont presents a character with the remarkable feeling which scored an international success for him as

Mark Sabre in "If Winter Comes." The actor virtually becomes the character he portrays. Supporting Marmont are Betty Bouton, as the girl, Malcolm McGregor, Barbara Tennant, Grace Morse, Clarissa Selwyn and Charles Cruz. Rowland V. Lee directed the picture with rare technical ability.

With the care that has marked Fox screen adaptations to a remarkable extent, the picture follows the Morris narrative closely. Elaborate scenes of society life are presented with rare fidelity and the rushing, kaleidoscopic life of a big city department store were actually filmed in one of New York's immense establishments.



"You Can't Get Away With It" is a William Fox presentation from the story by Gouverneur Morris. These scenes are from the production

Around Town With the Independents

By ROGER FERRI

SAM MOSCOW of Moscow Exchange, Boston, is arranging a series of personal appearances of stars who appear in pictures he is releasing in New England.

TONY LUCHESE of De Luxe Film exchange of Philadelphia and Ben Amsterdam of Masterpiece of the same city, hopped up to lil' ol' New York this week on business missions.

BACK on the Coast, following a month of conferences in the East, Ben Schulberg of Preferred Pictures is now devoting all his time to production. It will be quite a spell before Ben will be able to come East again. He has enough work ahead of him to keep his working over time.

EXHIBITORS are besieging independent exchanges for personal appearances. The demand is particularly big in New England. However, few "name" stars are available. Those who were in the East have signed vaudeville contracts with the big circuits.

REDUCTION on Daniel Carson Goodman's Equity picture, "Week-End Husbands," has been completed. No release date has as yet been fixed by Equity officials.

GEORGE E. KANN, who resigned as foreign manager of Goldwyn, to go into the foreign film agency for himself, is looking over the independent market for product to be disposed of abroad.

SPEAKING of foreign salesmen reminds the writer that David Mountain associated with the Richmond Corporation, which will deal in the foreign distribution of pictures, is now on his way to the other side. He will remain in Europe for about two months, according to present plans.

THE Fabian boys who brought over "The Chase," which was tried out at the Capitol, New York, are still undecided regarding the method of distributing that novelty feature. They have booked it over their New Jersey circuit of theatres, opening at the Regent, Paterson, on Dec. 2.

F. & R. FILM EXCHANGE, of Minneapolis, of which J. Fred Cumberly is the manager, has found business so big thus far this season that it has acquired something like 15 new independent pictures for its rapidly improving territory. Careful exploitation and good salesmanship have made Minnesota and the Dakotas one of the richest territories in the market for independent pictures.

VIRTUALLY every independent producing and distributing executive who happened to be in or near New York found his way to the Loew-Metro ball at Hotel Astor on Nov. 1.

ELLIOTT DEXTER, after attending the special trade showing of his first Grand-Asher special, "The Way Men Love, at the Astor in New York last week, departed for the Coast to start work on another production.

SAM MOSCOW of Moscow Film Exchange of Boston made a flying trip to New York this week to put the finishing touches to several deals he had under way.

ANOTHER well-known figure who found his way to Father Knickerbocker's stamping ground was Charley Skouras of Skouras Brothers of St. Louis.

JESSE WEIL leaves for the West Coast Friday, November 9th, to serve as publicity director for Independent Pictures Corporation, which has made pretentious plans for the current season. Jesse J. Goldberg, President of Independent, leaves Nov. 14.

State Rights Sales of Current Week

BUYER		ADDRESS	TERRITORY
H. Leiber Company		Indianapolis (Lee-Bradford)	Indiana
Big Feature Rights Corp.		Louisville	Kentucky
Big Feature Rights Corp.		Louisville (Lee-Bradford)	Kentucky
Minter-United Amusement		Detroit	Michigan
Security Pictures Corp.		Omaha	No. Ill. and Indiana
Fontenelle Features		Pittsburgh	Nebraska
Apex Film Co.		Pittsburgh	West Pa., West Va.
Griever Productions		Chicago (Independent Pictures Corporation)	No. Ill. and Indiana
Columbia Film Service		Pittsburgh	West Pa., West Va.
R. D. Lewis		Dallas	Tex., Okla., Ala.
Liberty Films Co.		Omaha	Iowa, Nebraska
Midwest Dist. Company		Milwaukee	Wisconsin
Strand Features		Detroit	Michigan
Rialto Productions		Philadelphia	East Pa., So. N. J.
Griever Productions		Chicago (Independent Pictures Corporation)	No. Ill. and Indiana
Lande Film Company		Pittsburgh	West Pa., West Va.
Big Feature Rights Co.		Louisville	Kentucky, Tennessee
Liberty Films Co.		Omaha	Nebraska, Iowa
Strand Features, Inc.		Detroit	Michigan
R. D. Lewis		Dallas	Ark., Okla., Ala.
Producers Feature Ser.		New York	New York City, No. N. J.
Federal Film Ser.		Washington (Independent Pictures Corporation)	Md., Del., D. C.
Havana Film Co.		Havana	West Indies, Cuba
Liberty Film Co.		Omaha	Nebraska, Iowa
Midwest Distr. Corp.		Milwaukee	Wisconsin
Mountain States Films		Denver	Col., Wyo., Utah, New Mex., So. Cal.
Strand Features Co.		Detroit	Michigan
Tri State Exchange			Minn., No. and So. Dakota

CHARLES ROGERS, associated with Charles C. Burr in independent producing and distribution, arrived on the Coast late last week. He will remain there several weeks.

HARRY CHARNAS, who operates exchanges in Cincinnati, Pittsburgh, Cleveland and Detroit, came to New York for the weekend.

"TIGER ROSE," one of the David Belasco-Warner Brothers specials starring Lenore Ulric in her old role, was given a special screening in Charley Goetz's Dependable Exchange in New York Saturday. A dozen or more Warner franchise holders were on the job.

"BILL" SHAPIRO of Franklin Film Company of Boston is touring New England, personally calling on every exhibitor in his territory.

F RANK ZAMBRENO, of Progress Pictures exchange, of Chicago, is expected in New York next week, according to word from the Windy City.

BILL ROUBERT of Rubicon Pictures, Inc., broke records for salesmanship Monday. He left New York Sunday night on the sleeper for Boston with a print of "For You My Boy." He sold the New England rights by noon and managed to have all papers signed and money in hand in time to take the one o'clock express back to his home.

JOE ROCK and Jimmy Aubrey, two Grand-Asher comedians, are due in New York some time this week. They were scheduled to make a couple of stops en route.

SAM LUDWIG, of Adventures Productions, Inc., of Minneapolis, has formed the Elite Features Company in Milwaukee, according to word from that city.

JOE FRIEDMAN and Frank Woskie, formerly salesmen with Paramount and Vitagraph, respectively, are now with the Friedman Film Exchange of Minneapolis.

ON Nov. 18 the Progress Pictures Company of Ohio will be just one year old, informs Dick Weil. And he adds: "We are celebrating this momentous occasion with a birthday drive to last over a period of six weeks, Nov. 18 to Dec. 31," Atta boy, Dick.

JACK COHN of C. B. C. Film Sales Corporation is on the West Coast conferring with Brother Harry, in charge of production, relative to future releases.

JOHN LOWELL, producer-star, is in New York making plans for a special test showing of his L. Case Russell production, "Floodgates." Just how the picture will be distributed has not been definitely decided.

ELECTION DAY found most of the independent exchange employees in New York enjoying a political holiday in the customary political way.

JACK FULD, exploitation director for Commonwealth Pictures Corporation, New York, spent his holiday electing guests to attend the special showing of "The Barefoot Boy," the C. B. C. Mission feature, at the Palace theatre, Saturday morning, Nov. 10.

INDEPENDENT exchanges in the Middlewest and New England this week reported that the past two weeks brought big business. In fact, business at independent exchanges generally throughout the country has been on the increase during the last three weeks.

Opinions on Current Short Subjects

"Derby Day"

(Pathe-Roach—Two Reels)

HAL ROACH'S company of clever juvenile comedians makes Zev, Morvich and Man O' War look like "also rans" in "Derby Day," about the funniest thing this mob has done for cinematographic entertainment. With the air hopped with turf gossip this travesty on horse racing comes at an opportune time, at a time when even fastidious turf "hard-boils" can appreciate it. Farina may not belong to equine class, but as a thoroughbred she ran more than true to form, for when her tricycle failed her and she saw her disillusioned opponents finishing the race on foot she resorted to her own hoofs and came home galloping.

For originality "Derby Day" can't be beat—you can't touch it. It's in a class by itself. The kiddies run wild—and because they do, you'll run yourself ragged with laughter when you pass your optics over this release. And not a bad branch of promoters, these young ones. They enjoyed the thing themselves, and when they frowned they felt just that way. And when they smiled, well, you just had to yowl. Anyway, here is a two-reel comedy that is so good it will top the ordinary feature on a bill, for it's jammed full of what exhibitors call "audience stuff" not only in gags, but in story. It isn't a rumbled, jumbled affair—just straight comedy that is the best in the world for everybody who finds delight in laughing.

The "gang" makes its appearance as "hot dog" merchants until they are invited into the race track, where a contest excites them to the extent that Mickey hits on the "great idea" to stage their own race. And they do. The contest brings together all sorts of mounts, including a cow, pony, mule, several breeds of dogs, a tricycle and what not. They're off—and you're off with your first howl. Around the first turn and all is well. Then the mounts run wild—and the jocks decide to hoof it in a la marathon with Farina winning. However, a description of the theme does the comedy no justice—it's got to be seen, and once your audience see it they won't forget it.—ROGER FERRI.

"A Perfect 36"

(Educational-Christie—Two Reels)

A LERT showmen will carry a splash on this two-reel comedy which finds its theme in the midst of the observance of a "Be Polite Week." Here's a chance for a wise exhibitor to start something that will earn his theatre additional prestige and at the same time land him some business that he would not otherwise grab. Get up some propaganda on a "Be Polite Week" when booking "A Perfect Thirty-Six," for it is going to mean money to you. Do not worry about the comedy, for it is sure-fire stuff that is incorporated in the two reels. Bobby Vernon is hooked up as the star and he certainly gets himself into a series of jams by trying to be polite. In fact, he is too polite, and because he is, he finds himself within a yard of jail. Bobby is asked by a stranger to start his car. Bobby accommodates the gentleman, realizing too late that he is a master automobile thief. The latter spots the police and makes a safe getaway, while Bobby is chased. He finds his way into the home of a friend who masquerades him as his wife. Enter his father and

sweetheart and the trouble starts anew with the police hot on his trail. The father welcomes "the wife" and invites her to a cruise, where the officers are still in hot pursuit. Escape seems impossible and his friend is hopeless "in wrong" with his sweetheart, who believes she has been jilted. Bobby detects the thief and makes a dive for him, thrashes him severely and everything clears up satisfactorily happy for everybody concerned. The cast, including Lincoln Plummer, Jimmie Harrison, Teddy Sampson, Patricia Palmer and others, is a capable one. Frank Roland Conklin wrote the story, while Al Christie directed an exceptionally good comedy.—ROGER FERRI

"The Indian's Lament"

(Universal—Two Reels)

THIS is a re-issue starring Marie Walcamp. It is all right for the smaller houses or for a spot on an all-short-subject bill. It is a western and for that reason the fact that it was produced some time ago is cleverly hidden. Enthusiasts of westerns will find much to enjoy in this one. John Adair and Jim Young both love Bess Connelly. Adair is game warden and Young his assistant. The latter rebels at the cruelty of his boss toward Indians and resigns. Bess has aided Blackfoot, an Indian, in a fall. Adair's advances are unwelcome. Indians go on a rampage and capture Bess and Jim. A trapper finds him and is released. A party goes in pursuit of the kidnapped girl. Blackfoot kills Adair and saves his benefactress, Bess, from torture and she reciprocates by saving him from the posse. Henry McRae directed, while the story was written by Noble Johnson.—ROGER FERRI

"Hang-On!"

(Educational-Cameo—One Reel)

CLIFF BOWES plays the role of farm hand and has a hard time winning the hand of his employer's daughter from the chief of police, who is also a suitor. In the courtship of the "gal" one gets much amusement, although the gags are not new. A fast reel, but an ordinary comedy. The cast in addition to Bowes includes Mark Jones, George Ovey and Virginia Vance. Norman Taurog directed.—ROGER FERRI.

"Farmer Al Falfa's Pet Cat"

(Pathe-Aesop's Film Fables)

PET CAT deserts the old homestead for the open spaces, according to the press agent's advance resume of this cartoon issue. But mice will play when the cat's away and Farmer Al Falfa has his hands full with them. What they don't do to him isn't worth mentioning. It's a clever issue of a very good and entertaining series.—ROGER FERRI.

"Felix Fills the Shortage"

(Felix Cartoons—State Rights)

THE Felix (cat) cartoons are improving rapidly in entertainment value, judging from this latest release, which is the best of the series. What Felix doesn't do isn't worth doing, but it makes for legitimate entertainment that provokes hearty laughter.—ROGER FERRI.

Pathe Review No. 46

"CHICAGO" as seen in the ludicrous perspective of the "lens liar" is the outstanding feature of this weekly release. The camera is mighty nice to the city of breezes and realizes many a proud Chicagoan's dream. "The Misting Hour" is a photographic study, while "Trolling for Blues," a reel and rod contribution of interest. "Luncheon a la Volcano," being a trip to an Italian volcano by scientists, is entertainingly educational, while "A Home in Hyeres," a Pathecolor subject, is picturesque.—ROGER FERRI.

"Save the Ship"

(Pathe—One Reel)

STAN LAUREL is starred in this one-reeler. Stan takes friend wife and her folks out for a holiday on the deep blue seas. Fishing promises to be good, but the in-law's make it too hot for even the inhabitants of the rolling waves, and they simply refuse to bite. However, there is a lot of the routine "fishing" gags, but, all in all, the comedy is a fairly good one, if you like that sort of stuff.—ROGER FERRI.

"Mark It Paid"

(Grand-Asher—Two Reels)

JOE Rock comes through with a hundred and one laughs. It is a very well produced comedy, with a real story, a story that bubbles over with comedy. This might well be termed a comedy drama of the Cohanesque brand, for it is free from the stereotyped gags. Instead, it has a good theme based on a situation that is generally found in musical comedies. Joe, a traveling salesman, comes to the rescue of his sweetheart's father, who is threatened to have his hotel taken from him by a rival, also in the hotel business. How Joe wins over all the latter's guests and finally meets the mortgage furnish this comedy with a touch that puts it a notch above the ordinary. For this fact the producers have their director to thank, for he supervised with a careful hand. Rock took his task seriously and did not overdo his part, which was of the light comedy brand. Billy Rhodes, who supports Rock, works consistently as well. The cast, as a whole, is a good one. A very good comedy for any bill, with its best appeal to those who like to have some reason for fun-making.—ROGER FERRI.

"The Idea Man"

(Universal—One Reel)

WEARY WILLIE (Bert Roach) finds a newspaper in the park and his attention is directed to a want-ad for "an idea man." He applies for the job with a string of what he thinks are splendid ideas. All of them seem to need the assistance of the beautiful stenographer, and finally the old gentleman, tired of listening, kicks him out—then he wakes up, but not without the aid of an inhospitable policeman who orders him to "move on." He does. Bert Roach is capable of better things, but the material isn't in this one. It's only a fair comedy at its best.—ROGER FERRI

ADDITIONAL SHORT SUBJECT REVIEWS

"Heads Up"

(Educational—One Reel)

NORMAN TAUROG made funny straight village store comedy out of a bunch of gags, when, while in the majority not new, seem to register well, principally for the reason that they are cleverly spotted and acted. The yarn concerns a store clerk in love with the proprietor's daughter. In comes the slick, immaculate city "feller" and his romance seems about to become a memory. But then there are flivvers and then some, but the old motorcycle is still far more faithful than that shimmering Michigan pride—and in the end our hero wins. Incidental gags are the best. This is just an ordinary one-reel comedy. The cast includes Ruth Hiatt, Cliff Bowes, who runs off with the reel; Mark Jones and George Ovey.—*ROGER FERRI*.

Pathe Review No. 44

INCLUDED in the current release of this series are "The Pleasure Boat," a pictorial interpretation of Richard Henry Dana's poem; views of Durango, Mexico, captioned "The City of Sorrow"; making of wall paper, and a Pathecolor potpourri entitled, "Dutch Doings." This latter subject is the most picturesque this writer has ever seen in colors. The Dutch city of Vollandam furnishes an excellent background, with its long narrow streets and strings of quaint houses giving it a touch of the fantastic. Certainly it is the most beautiful thing of its kind flashed on the screen.—*ROGER FERRI*

"Fashion Follies"

(Century-Universal—Two Reels)

HENRY MURDOCK is featured in this two-reel "girl" comedy concerning the adventures of two girl-crazed gentlemen who marathon between a bathing beach and fashion shop. The two knockabout comedians romp around industriously and get over some good laughs. There are, too, many peculiarly funny gags that serve their purpose admirably. This is a fast-moving comedy with plenty of damsels who furnish the background that invites exploitation.—*ROGER FERRI*.

Screen Snapshots No. 3

(C. B. C.—One Reel)

NOTHING unusual about this release of C. B. C., Film Sales Corporation's Screen Snapshots depicting the players in action. Among those who appear in this reel are Baby Peggy, Douglas Fairbanks, Jr., Teddy, the canine star; Derelys Perdue, Alan Holubar, Dorothy Phillips, George Walsh, Carmel Myers, Priscilla Dean, Bryant Washburn, Charles Ray, Wallace Beery and several others.—*ROGER FERRI*.

Pathe Review No. 45

THE current Pathe Review—No. 45—is made up of "In the Land of the Ojibways," a study of the American Indian; "Storing Energy," a description of the storage battery; "A Singer of Siam," "Pussy Poses," one of the most remarkable subjects of its kind seen by this writer, and "The Crag of the Barons."—*ROGER FERRI*.

"Golf-Mania"

(Universal-Century—Two Reels)

THIS is a fairly good burlesque on the golf bug, and the malady that invariably prompts him to forget his business worries and drags him out to the links. Golf enthusiasts will best appreciate this. Others, who like hokum comedy of the stereotyped kind adapted to the ancient Scottish outdoor pastime, also will derive some laughs. Bille Engle and Jack Earl dish the dirt in this comedy.—*ROGER FERRI*.

"A Barnyard Rodeo"

(Pathe—500 Feet)

THIS is an Aesop's Fable in which the well-known cartoon characters reproduce a western outdoor tournament in the usually funny, but clever style.—*ROGER FERRI*

"Southbound Limited"

(Grand-Asher—Two Reels)

MONTY BANKS, since hitting the Grand-Asher lot, has improved in entertainment value with every picture. Anyway this is the impression this writer has got in watching this little comic since the days of the old Federated Exchanges. In "Southbound Limited" he unfolds many original stunts that get over surprisingly well. His pranks on board the Limited are darily funny and register as they were intended to register. The "story" deals with the adventures of Banks, who finds himself stranded on the fast train without money or friends. However, he has his own way, and in having his way he furnishes much hilarious amusement. The supporting cast works well and the direction is good. All in all, "Southbound Limited" hits the bull's-eye as a comedy.—*ROGER FERRI*.

"Taming of the Shrewd"

(F. B. O.—Two Reels)

THIS is Round Five of Film Booking Offices' "Fighting Blood" series starring George O'Hara as Gale Galen, a versatile pugilist. This new series of scrappers and sweethearts is interestingly exciting, with all the players putting their heart and soul in each episode. "Taming of the Shrewd" is as good as any of the preceding episodes and better than several prior chapters from a human interest comedy viewpoint. Gale Galen, in this episode, comes into possession of a baby deserted by a despondent mother. He and his chums decide to care for the child. This gives reason for much clowning that gets over. Meanwhile the "hired mother" of the three boys receives and accepts an offer to appear in a motion picture production, starring Rosemary DuBarry, a friend of Gale's. The boys decide to visit the studio, taking Patricia. They arrive on "location" just in time to see what appears to be Rosemary plunge from a high cliff into the waters below. A cry of "Help!" attracts Gale's attention. He dives into the river and swims to the moving form. He reaches it, but to his disappointment discovers that it is a "double" for Rosemary whom he has rescued. That night Gale is scheduled to battle "Fighting Shrewd." Gale is nervous from the excitement of that after-

noon, but after a struggle he manages to subdue his opponent who had ruled favorite. A happy solution of the baby's status in the home of the three pals closes the episode, which will please audiences enjoying the "Fighting Blood" series.—*ROGER FERRI*.

"Pussy Poses"

(Pathe Review—About 100 Feet)

THIS is a subject clever Broadway showmen have borrowed from the Pathe Review, No. 45, issued this week. It consists of a series of poses in which a beautiful white kitten plays the sole role. Most of the showmen tacked this onto their specially prepared house novelty reels. And it was an exceedingly clever move, for this hundred feet of film is about the cutest thing this writer has seen in the short subject field, and it's worth a few minutes of any man's time to see it. The poses are clever, with the kitten totally at home and apparently enjoying the honor bestowed upon him. All of the poses, which are close-upped, are of the semi-comedy brand, winding up with Mister Kitten enjoying a smoke that ultimately puts him to sleep.—*ROGER FERRI*.

"The Ant"

(Educational—One Reel)

THIS is the introductory release of the "Secrets of Life" series that Principal Pictures Corporation is making for Educational distribution. The reel was commented upon some time ago in these columns, and also in the columns of the daily press. But this was prior to the acquisition of the reel by Educational, whose expert editors have smoothed the few rough edges and furnished the short subject market with an altogether live and interesting subject. The series is made up of microscopic pictures made by the "cool light" process said to have been perfected by Louis H. Tolhurst. "The Ant" introduces the new series in capably acceptable fashion.—*ROGER FERRI*.

"The Life of Reilly"

(Hodkinson-Burr—Two Reels)

AUDIENCES at the Cameo theatre, New York, laughed and laughed at this latest release of Hodkinson of C. C. Burr two-reel comedies starring Charley Murray. The latter knows his Irish role to perfection, acting it in a way that is inoffensive and at the same time peculiarly funny. Unlike many who have hit on the Irish makeup as a laugh-getter, there is nothing "low" in the way in which Murray portrays it. In fact, you fairly get to love Reilly with all his mischievous ways and waywardness, for both at times come within an ace of proving suicidal to our hero. Domestically, Reilly is unhappy, but that fact doesn't hinder his actions away from home nor dampen his ability to furnish excuses. He has a vivid imagination, too, that serves him well, and even poor wifey falls for his recitation of a perilous rescue of a damsel in the clutches of Orientals. Murray works "straight," and his facial expression, more than action, puts him over in "The Life of Reilly." The rest of the cast, including Raymond McKee and Kathlyn Martin, does well. Gregory Lacava directed.—*ROGER FERRI*.

Pre-release Reviews of Features

The Dancer of the Nile

(F. B. O.—5300 Feet)

(Reviewed by Laurence Reid)

THIS picture has been inspired from the expeditions of the English Egyptologists to the tomb of Tutankhamen and pretends to uncover some vivid chapters in the short, but hectic life of the ancient ruler. According to the screen conception King Tut was pretty much a bad actor. And the intelligent spectator will probably wonder where the sponsors dug up their information. The civilization of the past has been respected by the English expeditionary forces, but the producers, in an attempt to make capital, have conceived a picture which reveals nothing sacred in the life of the monarch who reigned three thousand years ago.

They have doubtless speculated considerably, for it stands to reason that a reproduction of the imperial glamour of a kingdom so remote in history cannot be accurate. So they have fashioned a weird concoction—which might pass for drama in the reign of any ruler of bygone centuries. Judging it from its historical value it carries no pretensions at all. Judging it as a motion picture we see in it nothing of consequence.

We are offered a single-track tale of the Egyptian court and an intrigue carried on by a tyrannical princess—a victim of unrequited love. She has fallen in love with a stranger from a distant clime and saves his life. Naturally she expects some gratitude, but he fails to respond—the reason being his infatuation for a court dancer—whose father is the high priest. So the princess condemns her rival to wear the poisoned amulet and be tossed to the crocodiles as a sacrifice. And the girl is rescued in the nick of time. Meanwhile the princess has found it to her advantage to entertain the advances of Prince Tut, who afterward became king of Egypt.

It is a trivial story, worked out against an appropriate atmosphere. Indeed much expense has been lavished to present accurate settings—and most of these are highly praiseworthy—particularly in the court chamber and the underground spaces. The players strive to appear convincing. They are robed a la Egyptian, but the plot places too big a burden upon their talents. If the picture was adorned with new subtitles which didn't carry any flowery character, the picture would strike a higher average.

THEME. Revolves around court intrigue of Prince Tut, who to gain his ends permits tyrannical princess to condemn her rival to death because of unrequited love.

PRODUCTION HIGHLIGHTS. The atmospheric settings. The photography. The climax when girl is offered as a sacrifice to the crocodiles.

DIRECTION. Never makes story convincing because players are not properly cast. Furthermore, is burdened with story which never appears genuine. Doesn't strike off any dramatic climaxes. Court intrigue poorly suggested.

EXPLOITATION ANGLES. Put over a prologue featuring Oriental dancing, etc. Exploit title and feature the cast. Get out some stories on King Tut whom everyone has read about. Use Oriental music for your score.

DRAWING POWER. For program houses.

SUMMARY. Except for the settings this picture doesn't measure up as a top-notch. Takes too much for granted in fashioning story around celebrated monarch who is very much in the public print. Conventional throughout. Plot offers nothing new. Acting is mediocre.

THE CAST

Arvia	Carmel Myers
Karmet	Malcolm MacGregor
Pasheri	Sam de Grassi
Prince Tut	Bertram Grassby
Princess	June Eldridge
Mimitta	Iris Ashton

By Blanche Taylor Earle. Adapted and directed by William P. S. Earle. Photographed by Jules Cronjager.

SYNOPSIS—Egyptian princess falls in love with prince of neighboring kingdom, saves him from execution. He doesn't respond to her advances, but loses his heart to a dancer. The jealous princess condemns the girl to be sacrificed to the crocodiles. She is saved by her father, the high priest. She joins the prince. The princess is married to Tut, who after the death of her father becomes King Tutankhamen.

David Copperfield

(Associated Exhibitors—6500 Feet)

(Reviewed by Laurence Reid)

DICKENS' immortal classic, "David Copperfield," manages to carry on with the flavor and atmosphere and sentiment of the novel, thanks to a director who has been painstaking in his detail and who has wisely selected a cast that fits each character according to popular conception—with one exception—that of the player who interpreted Uriah Heep. There is nothing of surging drama in this effort. Dickens saw life in the highways and by-ways—and more than anything else he could sketch character. So we are naturally interested in these characters, though at the same time we remain to admire the manner in which the spirit and atmosphere of the original are captured by the sponsors.

There is an even sing-song treatment of the story which as it develops becomes often tedious. This is because there is no sharp dramatic conflict. So naturally we are compelled to study the interpretation—and we pronounce it good. David in his juvenile days is played by a precocious youngster—Buddy Martin—who succeeds in extracting a deal of sympathy for his plight. We follow his ups and downs, but he doesn't hold the attention so well when he reaches maturity, principally because the actor entrusted with the role does not put sufficient color in his performance.

One of Dickens' greatest creations, the waggish Micawber, is delightfully sketched by Frederik Jensen—and his study bears out the true picturization of the character. There is a charming portrayal of Dora by Karina Bell, who brings out all the sentimental gestures of the novel. Aunt Betsy is admirably limned by Marie Dinesen.

As mentioned above there are no dramatic strokes—but it keeps faith with the book. Indeed many of the subtitles are taken from it—and all of the atmosphere, none of which is out of place. Doubtless much more incident could have been pressed out of the novel, but what is revealed is executed with authority—by a director who, seemingly, understands his subject. It being a Swedish product, there is room here for compliment. The Swedes know how to establish realism and atmosphere. And furthermore they have a school of capable players. The lovers of Dickens should not take exception to a picturization of the book.

THEME. Adaptation of Charles Dickens' beloved classic—showing a character study of the boy, David Copperfield, who reaches maturity after harrowing experiences

PRODUCTION HIGHLIGHTS. The excellent studies of David, Aunt Betsy, Micawber, Dora and other immortal figures of the book, by players who carry out the popular conceptions of the roles. The fine atmosphere and detail.

DIRECTION. Has brought out the flavor and spirit of original which will please all Dickens lovers. Establishes atmosphere and sentiment of book and emphasizes salient points. Has selected a most adaptable cast—

EXPLOITATION ANGLES. Tie up with bookdealers, schools, colleges, literary societies and women's clubs. Play up that picture is most faithful adaptation. Put on atmospheric prologue of English dances, etc.

DRAWING POWER. Title and fame of author and book should attract. Good for any high-class community.

SUMMARY. A faithful rendition of famous classic—excellently staged and directed. Rich in atmosphere and carries on spirit of original.

THE CAST

Little David	Buddy Martin
David Copperfield	Gorm Smidd
Agnes	Karen Winther
Aunt Betsey Trotwood	Marie Dinesen
Mr. Micawber	Frederik Jensen
Uriah Heep	Rasmus Christiansen
Dora Spenlow	Karina Bell
Peggotty	Karen Caspersen

By Charles Dickens.

SYNOPSIS—Picturization of Dickens celebrated classic—revolving around character of David Copperfield—who is supposed to be the author, himself. Boy is cruelly treated in his youth and runs away to join his aunt. He grows to maturity and falls in love—and becomes a famous author.

April Showers

(Forman—Preferred—6350 Feet)

(Reviewed by Laurence Reid)

ANY story having to do with the Irish is naturally filled with overflowing sentiment—and "April Showers," which reached the stage many years ago in a day when plays were dashed off regularly about the emerald "sod" and its offspring—releases a thick vein of sentiment. It is old-fashioned in theme and treatment, but is colored with incident and characterization.

But the director in fashioning his plot neglects his sequences. Figures are introduced and developed for a few episodes and then are allowed to fade into the background—either to disappear permanently or to come back later to point some incident which is foreign to their introduction. This happens with the society girl who becomes a settlement worker. She is instrumental in engaging the attention of the hero—and then returns to her own environment, where she disappears from sight. Again the heroine is kept waiting on the corner during a rainstorm and the scene is suddenly cut to an interior. This may be due to faulty editing.

Otherwise the picture is packed with breezy incident, some musty sentiment, several moments of conventional hokum—and orthodox figures. Most of the action revolves around the tiffs in the romance between a dead policeman's son and the colleen who lives across the alley. It reveals a flash of pathos when the boy fails in his examinations to enter the force—and carries a climax which is truly a surprise. Tom Forman springs a novelty by having his hero knocked out in a prize fight. Nine out of ten spectators will look to see him conquer.

It's a picture flavored with good atmosphere—and typical incident of Irish life as it is depicted upon stage and screen. There is an erring daughter whose thefts cause her hero-brother to enter the ring—and the customary sentiment is ever present, expressed by policemen, a doting mother—and the heroine, who is ever staunch in her affection, even if she is given to quarreling with her big brother of a boy.

The picture has been well interpreted. Kenneth Harlan's manner of wearing his hair and clothes is accurate—and Colleen Moore is the temperamental heroine. The men in the company are much better than the women. An East Side Bounder, however, is badly overdrawn. His trick clothes were never worn outside of musical comedy. "April Showers" is a good picture for the masses.

THEME. Study in Irish romance and sentiment, revolving around son of Irish policeman who is susceptible to flattery from society girl—which precipitates quarrel with his Irish sweetheart.

PRODUCTION HIGHLIGHTS. The good atmosphere—and flavor of story. The colorful portrayals by Kenneth Harlan—who has studied detail carefully here—and Colleen Moore.

DIRECTION. Follows the customary stage and screen conventions in establishing his romance, sentiment and atmosphere. Establishes a surprise by having his hero knocked out. A good touch, incidentally. Story carries loose ends.

EXPLOITATION ANGLES. Mention that this is a picture which should appeal for its sentiment. Decorate lobby with green bunting, Irish flags, etc.

DRAWING POWER. For neighborhoods, down-town city houses and small-town houses.

SUMMARY. Nothing new exposed here in a picture of Irish romance, pathos and sentiment. Follows the conventions except for one scene, when a surprise is furnished.

THE CAST

Danny O'Rourke	Kenneth Harlan
Maggie Muldoon	Colleen Moore
Miriam Welton	Ruth Clifford
Shannon O'Rourke	Priscilla Bonner
Mother O'Rourke	Myrtle Vane
Matt Gallagher	James Corrigan
Flash Irwin	Jack Byron
Champ Sullivan	Ralph Faulkner
Lieut. Muldoon	Tom McGuire

By Hope Loring and Louis Duryea Lighton. Directed by Tom Forman. Photographed by Harry Parry.

SYNOPSIS—Policeman's son is idol of neighborhood. Has romance with girl across the alley—and studies for examinations to enter the force. He is subject to flattery and neglects sweetheart for a while, but returns to her. Fails in his examinations—and is forced to enter prize ring to save erring sister. Is knocked out, but succeeds in becoming a policeman.

The Light That Failed

(Melford—Paramount—Seven Reels)

(Reviewed by Frank Elliott)

THE acting of Percy Marmont and Jacqueline Logan is the highlight of this production, an adaptation of the widely read story by Rudyard Kipling, which George Melford has faithfully transferred to the shadow stage. Mr. Marmont gives a thoroughly convincing portrait of the character of Dick Heldar, the artist, and Miss Logan, as a bewitching little creature of the London slums, will capture the hearts of all who see this offering.

And it's a good thing that the cast is an excellent one and the mounting well done, because the tale of a hero who loses his sight just as he is about to win fame and a bride and remaining blind right up to the end, is not the finest kind of a tale for popular consumption. In fact it's rather depressing.

The plot carries one from the drawing rooms of London society to the dives of Port Said, the Sahara and back to Soho studio life.

The picture is intensely dramatic at times and Mr. Marmont rises to each emotional occasion in most satisfactory manner. In the first part of the picture there is a battle in the desert. Heldar's return to London and meeting with his childhood sweetheart could have been improved if both Sigrid Holmquist and Mr. Marmont had put more pep into the actual meeting. One would think they had not been separated more than a few minutes.

The real dramatic moments occur in the studio as blindness approaches the artist and he takes to drink to help give him strength to finish his masterpiece, which when finished is destroyed by his model in a fit of jealous rage.

The interior sets are by far the best, many of the exteriors being too obviously scenery stuff. But after all is said and done it is the acting of a few of the leading players that will attract attention to this film story known in most homes of the land.

THEME. A dramatic romance dealing with an artist's ambition, love and tragic career admirably acted but carrying a somewhat depressing note.

PRODUCTION HIGHLIGHTS. The desert battle. The scene in which the artist loses his sight. The finding of the model in the artist's studio by his fiancée and the denial by the former that she is a model. The destruction of the painting by Bessie in revenge. The character work of Miss Logan and Mr. Marmont.

DIRECTION. Melford evidently worked hard on this one and his efforts show up the acting of the principals. He has put a clever ending on the picture by suggesting that sight will return to the hero. It would have been most harmful not to have done something of this kind. The story holds the interest well and runs along smoothly.

EXPLOITATION. The book is well known and has been widely read. Play up Rudyard Kipling's name. Also tell the folks about Mr. Marmont being the same actor who won fame in "If Winter Comes." Play up Miss Logan's characterization.

DRAWING POWER. Suitable for first-class down-town houses, especially those catering to the intelligencia. Should also lease in high-class neighborhood sections.

SUMMARY. Since "If Winter Comes" was released Percy Marmont has won a host of followers. In this production he is again seen in a notable bit of acting and will satisfy all his new-won friends. The production has been faithfully done and quite elaborately mounted. The acting is its big feature.

THE CAST

Bessie Broke	Jacqueline Logan
Dick Heldar	Percy Marmont
Torpenhow	David Torrence
Maisie Wells	Sigrid Holmquist
Madame Binat	Mabel Van Buren
Binat	Luke Cosgrave
Donna Lane	Peggy Shaffer
Young Dick	Winston Miller
Young Maisie	Mary Jane Irving

By Rudyard Kipling. Directed by George Melford. Written for the screen by F. McGrew Willis and Jack Cunningham. Photographed by Charles G. Clarke.

SYNOPSIS—Deals with an artist who wins fame during wartime and returns to London where he meets his old sweetheart and is on the road to fame when he loses his sight as the result of a blow from a saber during an encounter in the desert. His inspiration for a masterpiece is a little hoyden of the streets who helps in bringing the lovers together after driving them apart.

His Children's Children

(Paramount—6500 Feet)

(Reviewed by Laurence Reid)

THE screen has been flooded the past two or three seasons with an expose of hectic life in the circles of smart society—and no director has come forward yet with an accurate account of that life. It seems as if the popular conception of the fast steppers among the idle rich was founded upon an endless pursuit of pleasure—which must be recorded with lavish party scenes—and much ado concerning temptation. And these tales are further standardized with an obvious moral.

This picture is not uninteresting in its detail and its chief characters are vital enough. But there are too many of them and by the time all are introduced the plot becomes more or less a pot-pourri. The best drawn figure is the old gentleman who founded the fortune—and he is doubtless a counterpart of a prominent financier. Age has crept upon him, so the financial reins are turned over to his son whose daughters in turn see to it that the family wealth must be spent. In mentioning the founder and his son—we disclose the only clearly defined characterizations. The three daughters are sketched in hap-hazard fashion. They dash in and out of the scenes—with nothing of consequence exposed in their jazz escapades.

The director has not fashioned his story from sharp dramatic strokes. He resorts to a composite array of details and incident—which makes the plot episodic. Some of his direction is shrewd and convincing—particularly in the mad whirl of the daughters and the father's attempt to carry on an intrigue. When the latter is ruined the plot falls to pieces, for powerful financiers do not stake everything upon promoting a theatrical venture. So we have the auction—executed in order that something may be reclaimed from the disaster. The old gentleman who has suffered a stroke is surprised to see his house tumbling to pieces. He grabs a valuable tapestry to keep it from the hammer—and plunges headlong to his death. But the daughters are reclaimed—and there are honorable youths present to aid them in the reclamation.

The individual scenes are good—indeed, the interest is maintained in them and in watching the clever character acting of George Fawcett in the grandfather role. Hale Hamilton manages to register "big business" and Dorothy Mackaill succeeds in being sincere in her portrayal of the flighty youngest girl. Bebe Daniels hasn't much opportunity, nor has James Rennie. These two and the others of the supporting cast are mostly ornamental.

THEME. Deals with follies of modern society and of home life of parents who indulge in wasteful pleasures and permit their children to pursue their vagrant fancies.

PRODUCTION HIGHLIGHTS. The clean-cut character study by George Fawcett—and the capable acting by Hale Hamilton, Dorothy Mackaill and James Rennie. The settings lavish without going to extremes.

DIRECTION. Takes too much footage to tell the story. Plot is lost in wealth of detail. Fails to get utmost from plot because of stressing every scene and character.

EXPLOITATION ANGLES. Cast looks like best angle. You have theme which might interest them—if exploited as "punchy" ads. Bill it as story of modern society

DRAWING POWER. Best suited for sophisticated audiences.

SUMMARY. A picture of society fast-steppers produced in the conventional manner. Interesting in its types and detail, but story covers too much track in reaching a solution.

THE CAST

Diana	Bebe Daniels
Sheila	Dorothy Mackaill
Lloyd Maitland	James Fawcett
Rufus Kayne	George Fawcett
Claudia	Katheryn Lean
Larry Devereaux	Mahlon Hamilton
Mercedes	Mary Eaton
Dr. Dahl	Warner Oland
Florian	John Davidson

By Arthur Train. Scenario by Monte M. Katterjohn. Directed by Sam Wood.

SYNOPSIS—Wealthy old man has gained his fortune by hard work, and is succeeded by his son. The latter's children are permitted to pursue their vagrant fancies and encounter many dangerous experiences. To keep up with the modern pace the father carries on a flirtation—which ends disastrously. He loses his fortune, but the children are reclaimed.

Thundergate

(First National—Seven Reels)

(Reviewed by Frank Elliott)

IN this picture exhibitors will find a treat for those patrons who like action, the red-blooded kind, and a plot in which there is something doing every minute. Quaint scenes of the old as well as the new China form the background for a story that throws into relief all the mysticism, the thrill, the color and the romance of Poppy Land.

Primarily the picture is notable for its character portraits and its realistic settings. Owen Moore put over a fine dual role, playing the part of engineer and derelict in the early reels and a wealthy mandarin when the real action gets under way. It is one of the best things Mr. Moore has contributed to screen literature. Tully Marshall as the Lord of Thundergate has accomplished the seemingly impossible. He really looks like an old Oriental. Virginia Browne Faire and Sylvia Breamer add charm to the film and Robert McKim the villainy.

The photography and lighting are big features of the production. Some of the scenes showing the interiors of Thundergate's palace, the Chinese opium den, and homes of the Celestials are beautifully done in sepia tones, artistically lighted.

The fight in the "snow" resort, the investing of Wells with the clothes and power of Thundergate's son and his removal to the palace in an unconscious condition where he awakens to find himself in possession of a beautiful bride and great power, carry real dramatic intensity, as does the climax in which Wells shows up the man who disgraced and ruined his chances in China.

We would advise that the scene in which a coolie is shown lashing the real prince in an underground cave be cut. It is rather too gruesome for the ladies and children. The picture is one that affords opportunity for a colorful prologue and fine music setting.

THEME. A romantic melodrama of the Orient in which an American youth is sent to China, is drugged, sinks to the depths, is substituted for the son of the Lord of Thundergate and becomes involved in a daring conspiracy

PRODUCTION HIGHLIGHTS. The character portrayals contributed by Owen Moore, Tully Marshall, Virginia Browne Faire and others. The realistic and beautiful settings. The scene in which the derelict awakens to find himself the real Lord of Thundergate, and the climax in which he exposes the plotting of the villain.

DIRECTION. Very good, but should have eliminated some of the alleged comedy contributed by Richard Cummings. Should have cut the lashing scene to a flash and had a real Chinese in the role of one of the two soldiers who are much used in the action.

EXPLOITATION ANGLES. Build some Chinese atmosphere into the lobby—lanterns, hangings, incense, etc. Dress the ushers as Chinese girls. Play up the fine cast, the thrills and the settings.

DRAWING POWER. This is the sort of picture that pleases most audiences, as it combines both star and story. It should be a safe bet in second-class downtown houses and neighborhood theatres and towns.

SUMMARY. A picture possessing appeal because it is a bit different from the regular runs of films now coming to the screen. It is well produced and finely acted, and while the story is wildly imaginative it will entertain all members of the family. It is a production packed with action.

THE CAST

Robert Wells (Kong Sue)	Owen Moore
Ellen Ainsmith (Jen Jue)	Virginia Brown Faire
James Sanderson	Edwin Booth Tilton
Alberta Hayward	Sylvia Breamer
Ray Williams	Robert McKim
Jim Davis	Richard Cummings
Mike	W. E. Dyer
Suen Tung, Lord of Thundergate	Tully Marshall
Yuen Kai	Tote Du Crow
Mey Wang	Ynez Seabury

By Sidney Herschel Small. Directed by Joseph De Grasse. Scenario by Perry Vekroff. Photographed by S. E. Landers and Robert De Grasse.

SYNOPSIS—Deals with the adventures of a nephew of a wealthy American construction engineer who is sent to China to aid in a railway building job is drugged, becomes a derelict, is substituted for the son of a powerful Mandarin and then exposes the man who disgraced him. And in the course of events he wins a beautiful white girl who has been brought up as a Chinese.

Crooked Alley

(Universal—4900 Feet)
(Reviewed by Laurence Reid)

JACK BOYLE, whose "Boston Blackie" stories have found their way to the screen and have shaped up as adequate melodrama, was not inspired when he dashed off his latest concerning the reformed crook.

The idea has often been employed—and one can see the finish once the characters are introduced. And if the author erred, the director has not helped the picture any by the manner in which he follows the familiar old-fashioned conventions. He permits innumerable close-ups, and photographs the players in various postures. Indeed, they always appear to be posing. One particular orthodox touch reveals a group of criminals turning their backs on the camera—with their heads bowed in sorrow after learning of the death of an aged yeggman. As is customary with most death scenes on the screen, the directors haven't learned how to temper them with real pathos.

The idea is slight which somewhat excuses the postures of the players. It revolves around Blackie's scheme of vengeance toward a judge who refused to pardon the dying yeggman and permit him to breathe his last outside the walls of San Quentin prison. The old criminal's daughter is employed as the medium to break the judge's heart. And her plan is to intrigue his son. One knows for a certainty that the picture will follow its single track. She falls in love with him and refuses to carry out Blackie's vengeance. In the meantime the boy has proposed to her in scenes which will invite laughter—principally because the actor playing the role gives a very amateurish performance. Just why the cameraman should shoot him from every angle is a puzzle which only he can answer. He is awkward of gesture and is too immature for the part. Yet he dominates most of the action. Thomas Carrigan strives to appear real, but he is miscast as Blackie—and the opportunities offered him are few. Laura La Plante also worked hard to be sincere, but the role is too artificial.

THEME. Melodrama of a reformed crook's vengeance against a judge who refused to pardon a friend—the crook employing a girl to strike the jurist through his son. A romance prevents the plan from going through.

PRODUCTION HIGHLIGHTS. The effort of Laura La Plante to appear sincere. Registers wistful charm and considerable talent. The good support furnished by Joseph Dowling and Thomas Guise. The creditable atmosphere.

DIRECTION. Is unable to accomplish much with artificial story. Permits too much posing on the part of the players. Provides no incident. Cuts too often from one character to another in registering conversation between them—and allows too much eaves-dropping on the romancers. Is old-fashioned in presenting pathos concerning a man's death. Allows juvenile too many scenes.

EXPLOITATION ANGLES. Mention author and fact that he has written interesting character in Boston Blackie—character who has served as protagonist of several screen melodramas. Play up Laura La Plante—who is endowed with a charming personality and talent. Play up theme—exploiting idea that justice may be tempered with mercy.

DRAWING POWER. For program houses.

SUMMARY. Boyle's latest "Boston Blackie" story not up to his usual standard. Plot despite theme appears artificial. Is lacking in incident and suspense—and carries no action. Too much posing by players—and too much footage devoted in emphasizing the romance. Obvious and conventional.

THE CAST

Boston Blackie	.....	Thomas Carrigan
Norine Tyrell	{	
Olive Sloan	{	Laura La Plante
Judge Milnar	.....	Tom S. Guise
Rudy Milnar	.....	Owen Gorine
Kaintuck	.....	Albert Hart

By Jack Boyle. Scenario by Adrian Johnson. Directed by Robert F. Hill. Photographed by Harry Fowler.

SYNOPSIS—Boston Blackie takes aged yeggman's daughter to judge to win pardon for her dying father in prison. The jurist refuses a parole—which inspires Blackie to exact vengeance by employing girl to strike the judge through his son. The young people fall in love—which ruins Blackie's plan. He admits defeat, but knows that the judge has learned a lesson in mercy.

The Way Men Love

(Grand-Asher—Dexter—7541 Feet)
(Reviewed by Roger Ferri)

EXCELLENT showmanship plus careful direction and unusually good acting on the part of the principals has given Grand-Asher Distributing Corporation a production that promises to reap a harvest for those exhibitors who go after big things in a big way. "The Way Men Love," is replete with human interest.

It is a soul-saving story with a political boss utilizing every means within his seemingly limitless power to bring about the downfall of a girl who repulses his advances. And in the path of the power-crazed boss comes this faith-healer who rights wrong and performs miracle after miracle in a fashion that is interesting.

Elliott Dexter Productions, Inc., produced the picture with Elliott Dexter starred. And it's the very best thing that artist has done. He is perfectly at home as the social worker who preaches the gospel of trust and faith. His is a difficult role, but he plays it with a naturalness that is convincing and holds the spectator. There is a heart interest running all through the production that puts it in the class with the best independents have offered.

Cinematographically, there is only one fault this writer found with "The Way Men Love." That was the first hundred feet or so. It's stock film showing immigrants saluting the Statue of Liberty. The picture is so rainy one is at a loss to understand why such footage is injected into so good a picture. It's worth the price of making an original of that shot. Otherwise, the picture is all that the public craves for in the way of entertainment, for it is a special with splendid entertainment value. One of those big money-making possibilities that come only every now and then, and for that reason you can not do justice to yourself and your patrons and overlook this one.

THEME. A faith theme with the hero finding love and ultimately bringing to a realization of his great wrongs the man who had set fire to his mission and "framed" him.

PRODUCTION HIGHLIGHTS. The massive interiors of home of the wealthy political boss; the realistic slum exteriors and the train wreck. The latter is the best wreck of its kind seen on the screen, very cleverly worked up, without too much suspense, and the crash coming so surprisingly, it forces one to hold ones seat. Other notable melodramatic features include the well-staged burning of the mission and the curing of the repentant boss's crippled child from what seemed permanent disability.

DIRECTION. Consistent throughout. Melodramatic scenes are carefully handled without being superfluously padded.

EXPLOITATION ANGLES. Play up the possibilities of the title. Hook it up as a slogan for jewelry shops, department stores and florists. Look up mission workers in your town and seek their co-operation, for the pictures carries a strong moral.

DRAWING POWER. Good for a feature spot on any bill.

SUMMARY. A well-told story with a romantic turn that will satisfy the more fastidious theatregoers.

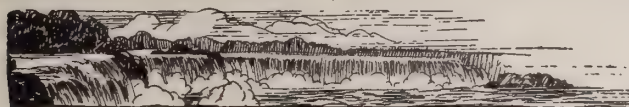
THE CAST

Austin Farrol	.....	Elliott Dexter
Lorraine Meade	.....	Mildred Harris
Johnson Trent	.....	Anders Randolph
Mrs. Trent	.....	Grace Carlyle
Farley	.....	De Witt C. Jennings
Tug Wilson	.....	Sydney Bracey
Betty Trent	.....	Jeanne Carpenter

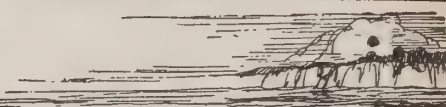
By Adam Hull Shirk. Directed by R. William Neil. Adapted by Joseph Von Sternberg and Florence Hein.

SYNOPSIS—Lorraine Meade, forced to leave the employ of Johnson Trent, a political power, seeks the protection of Austin Farrol, "the prince," a mission head. Trent trails her and, believing that Farrol had "stolen" her, frames him. En route to prison, the train is wrecked and all aboard reported killed. Disguised as Cantrell, son of an old friend, Farrol secures the position of social secretary to Trent. Once in the house Farrol matches his power with that of the boss, curing the latter's child who had crippled herself in a fall, and ultimately forcing Trent to confess. Exonerated, Farrol returns to Lorraine, who at once recognizes him as the man she had waited for and loved.

Regional News From Correspondents



Buffalo



VINCENT J. McCABE has arrived in Buffalo from the Goldwyn home office to take over the management of the local exchange in which position he succeeds Thomas W. Brady, resigned. Mr. McCabe was at one time district manager for First National in the Toronto territory. The resignation of Mr. Brady came as a distinct shock to exhibitors in western New York where "Tom" is one of the most popular men in the business. Mr. Brady has been in the exchange business in Buffalo for a decade. He has not as yet made plans for the future, intending for the present to take a long needed vacation. Exhibitors hope "Tom" will remain in Buffalo.



Vincent J. McCabe

Frank J. McCarthy, who recently resigned from the local Paramount sales staff after five years service, has been appointed manager of the First National exchange succeeding E. J. Hayes, who is now handling the Dempsey-Firpo fight pictures. Jim Fater, former manager of the local Preferred office, has joined the First National sales force, covering the Southern Tier. R. M. Flax has resigned as a salesman.

Henry F. Thurston, former owner of the Temple theatre in Lockport, announces that he has taken over the Niagara garage, formerly known as Thurston Auditorium, Pine and Walnut streets, Lockport, and that within a fortnight he will close a deal for its purchase by the Schine Theatrical Company, Inc., of Gloversville, to be used as a site for a new first class picture theatre. The Schine Company now owns the Temple, having taken it over some months ago. This concern has a string of 25 theatres scattered throughout New York state. The aim of the company is to get control of more than two score amusement houses. With the purchase of the Niagara Garage building from Mr. Thurston, the Schine Company intends to give Lockport two theatres.

The transfer of the garage will take place January 1 and it is proposed to begin work immediately on the new theatre so that it will be ready for occupancy by August 1 next. The Temple will be closed for remodeling as soon as the new theatre is completed. The proposed new theatre is only in its preliminary stages. Plans are being prepared.

Fire laws are being violated in Geneva, N. Y., theatres, it was charged at a meeting of the common council and the alderman have demanded strict enforcement of the overcrowding law. It is charged that the Smith Opera House and the Temple are the particular offenders.

Walter Hayes, vice president of the Mark-Strand interests, whose headquarters are in Buffalo, is now in New York holding down the rotating committee membership job at the First National office. Mr. Hayes is representing Moe Mark.

Manager Vincent R. McFaul entered a party of 40 children from the Crippled Children's Guild one afternoon last week when Jackie Coogan in "Circus Days," was shown. Children from other institutions were also given a free show during the week.

Rawley & Reynolds are remodeling a building in the business section of Medina, N. Y., for use as a motion picture theatre and Al Becker of the Becker Theatre Supply Company of Buffalo is installing two new Simplex machines and a Da-Lite screen.

The new Strand theatre, a neighborhood picture house, has been opened on Clinton street, Buffalo, by the Vassiliadis Brothers, with Constantin Vassiliadis as manager. The house has installed two new Simplex Type projection machines, a Transverter, a Gold Seal ticket machine and other modern equipment all of which was purchased from the Becker Theatre Supply Company.

George Parmly Day, of the Yale University Press, was in town last week in the interest of the Yale-Pathe educational subjects, the first of which is "Columbus." Mr. Day, accompanied by Basil Brady, Pathe branch manager, visited several exhibitors in the territory, explaining the extensive publicity program laid out for these pictures.

A few weeks ago the Zicofe corporation of Buffalo composed of Fred M. Zimmerman, Maurice Cohen and George Ferguson leased the Grand theatre in Westfield for a period of two years. Last Saturday morning the house was destroyed by fire.

The suit of Ralph Mariani of New York, a musician, for money alleged due him in a contract to play in the Eastman theatre orchestra in Rochester will be heard in Monroe county, instead of New York, as a result of a court order for a change of venue. Affidavits by Dr. Rush Rhees and Victor Wagner declare Mariani was discharged last December for insubordination and neglect of duty. Mariani, who was engaged as first horn September 2, 1922, seeks salary from December 27, 1922, under a year's contract which, he claims, was violated. Several other members of the Eastman theatre orchestra will testify against Mariani. It is declared that Rochester Local 66, American Federation of Musicians, upheld the charges brought against Mariani.

The Eastman theatre orchestra in Rochester has been increased from 56 to 65 pieces, making it, so far as known, with a single exception, the largest theatre orchestra in the world playing every day in the week. The Capitol theatre in New York has an orchestra of 70 pieces.

Mrs. Dorothy Bartels has resigned as booker at the Renown exchange and has been succeeded by L. Mullen, formerly booker at Metro. Mr. Mullen is also acting as a salesman.

Charlie Hayman, president of the Cataract Amusement Company of Niagara Falls, operating the Strand and Cataract theatres, complains of business and then drives into Buffalo in his new Cadillac sedan. When Charlie asks for a reduction in film prices, the exchange managers point to the Cadillac. The next time he comes to town, Charlie intends to walk in.

Percy Emslie is back on his old job as booker at the Vitagraph exchange succeeding Clayton Pfeiffer who has resigned. Percy had been covering the Rochester territory for Vitagraph. George Schaefer, formerly with Metro and Universal has taken over Mr. Emslie's territory.



Kansas City



EDWARD ALPERSON, formerly with First National and A. H. Blank in Omaha, has been appointed manager of the Preferred Pictures office in Kansas City. Although it will be Mr. Alperson's first venture in Kansas City, he comes well recommended.

With the purchase of the half interest in the Kansas theatre, Wichita, Kan., owned by the Peerless Theatre Company, Charles H. Barron last week became sole owner of the house. Several improvements are planned by Mr. Barron, including redecorating and re-seating. The Empress theatre, Osawatimie, Kan., has been purchased by E. E. Frazier from C. Carlson. Willard Frazier will manage the house. Paul Graham has purchased the Tourney theatre, McPherson, Kan., from the Sears and Jones Circuit. The Brooklyn theatre, Kansas City, after a period of four months darkness, has been re-opened and a new policy instituted. A general admission of ten cents will be charged. Emmett Nolan, manager of the Star theatre, Yates Center, Kan., installed a Fotoplayer in his house recently.

To further cement the tie of good feeling between himself and the surrounding neighborhood, A. M. Eisner, president of the Kansas City Division of the M. P. T. O. A., and owner of the Broadmoure theatre, Kansas City, last week played host to more than 500 orphans at a showing of "Penrod and Sam" at his house. His action was lauded by the press.

Fred Schlosser, in charge of the bookkeeping department of the Kansas City Paramount office, left a vacancy difficult to fill this week when, after nine years with Paramount, he resigned to enter the floral business for himself in Springfield, Ill.

"Curley" Calvert, a veteran in the film industry in the Kansas City territory now is making the territory as a Fox representative, while Charles Russell, who also needs no introduction in Missouri or Kansas film circles, is exploiting Metro product.

From the shipping department to the position of booker jumped Claire Woods last week in the United Artists Kansas City office. Roy

Palmer succeeded Mr. Wood in the shipping department.

That beaming smile of William Sears, manager of the Rex theatre, Arkansas City, Kan., was broadened to no small extent as he hustled about among the Kansas City exchanges this week. More than 1,000 men are working on a new \$1,000,000 refinery in his town and he scarcely could wait until some one asked him how business was.

Evidently, J. P. Barkwell of Peabody, Kan., is no second-rater when it comes to acting as general of a complex situation. Last week came the announcement of a two-weeks revival meeting of the churches in Peabody. It meant some stiff competition in a small town. So what did Mr. Barkwell do but come forward with the offer to allow the churches the use of his theatre for two weeks, permitting them to save the expense of building a tabernacle. As a result he not only is on the best of terms with the church people, but he figures he actually is money ahead.

Washington



OUT-OF TOWN visitors during the film convention included Felix Mendelssohn, of the Philadelphia district office of Goldwyn, who with Walter Price Washington, manager, and L. F. Ribnitski entertained at supper for Walter Pacey, Baltimore exhibitor and delegate to the convention.

Mr. and Mrs. Irvin Levine, of Baltimore, were present for the first day of the Alliance convention. Mrs. Levin was formerly Mrs. Esther Katzen, of Baltimore.

S. E. Read, formerly of New York, is now associated with E. A. Sherwood's Exhibitors' Film Service.

Harry Hunter, of the Paramount branch, announced Saturday that in line with the personnel cuts, ten employees of the Washington office had been let out. Five film inspectors and one salesman, and a few typists, billing clerks, etc., have been released. Lou Edelmann of the sales force has been restored to the accessory department.

Joe Oulahan has taken a short furlough in celebration of his recent wedding to Miss Anna Maher. The wedding took place in the Church of the Nativity, Manager Hunter and many other officers, confreres and other film folk attending. His sister and brother-in-law, E. J. Tydings, presented the bride and groom with a new Cadillac coupe.

E. J. Martin is now Hodgkinson representative in Baltimore, replacing J. C. DeWalt, who is in Minneapolis. Ed McShaine is filling the place left vacant by Mr. Steele in the Baltimore Associated Exhibitors' office.

Pryor Bros.' New National, Richmond, opens about November 12, say most recent advices. Leo Garner was a visitor in Washington, buying film for his new theater, the Colombia, down in Tennessee.

Miss Lillian DeLaney is a new typist at Selznick Distributing Corporation. S. Eckman, of Goldwyn, was a recent visitor in the Washington branch. Sam LeGamby re-opened the Park theatre on East Baltimore street, Baltimore, last week.

Charles Greenberg has re-opened the New Gem in the Monumental City. Oscar Naficha, operating the Palace Opera House at Denton, Md., was another Goldwyn caller the past week.

Frank Horning, of the Horn Theater, Baltimore, accompanied by Louis J. Schlichter, also paid their respects to Walter Price and staff.

Manager George Fuller, of Metro, was suddenly called to the West lately, because of the serious illness of his father at the Illinois home of the Fullers.

Ed Lueber has returned from driving to Cleveland, O., with former Manager H. S. Brown's car. He saw J. J. Milstine, former American Releasing exchange manager at Washington, who is manager of an Ohio exchange, while out there.

Auditor McCully, of Fox, took a week-end trip to Philadelphia and points north.

Harry Wardman's Wardman Park Hotel Corporation was granted a permit to build a film and dramatic theater at 28th and Woodley road, to cost \$40,000.

Daniel Breekin, conductor of the Symphony Orchestra of thirty solo artists at Crandall's Metropolitan Theater, spent last Tuesday and Wednesday in New York City perfecting arrangements for the exclusive presentation in Washington of a number of new musical novelties.

It is reported by the school authorities of the District that fine results are being obtained with the visual instruction in the Crandall neighborhood theaters. This is pioneer work in this field.

Nelson E. Bell, in charge of advertising and publicity for all of the Crandall Theatres in Washington and vicinity, made a week-end business trip to New York.

Rapid progress is being made in the erection of Crandall's new Tivoli Theater at Fourteenth Street and Park Road, Northwest, Washington. The steel framing has been up for some time but now the inside masonry has progressed to the point where the structure has taken definite shape and its immense size and the dizzy height of the backstage flyloft and gridiron can be easily grasped. When completed, the Tivoli will be one of the most magnificent buildings of its kind in the United States, with a total seating capacity of 2,500. It will be conducted on a policy that has never been in operation in the Capital and will be a thing quite apart from the usual "residential" house.

One of the largest enrollments of the year attended last Tuesday's visual instruction classes for the Americanization School of the District in the projection room of Crandall's Metropolitan Theater. The classes are presided over by Mrs. Kiernan in co-operation with Miss Maude Alton, principal, and Mrs. Harriet Hawley Locher, of the Crandall organization.

At a recent meeting of the F-I-L-M Board of Trade of the Washington Territory exchanges, Manager F. L. McNamee, of F. B. O. was elected as Vice-President.

A few shifts in the Metro exchange sent Miss Agnes Purdy into the contract clerkship, vacated by Miss Brickner, and later advanced Miss Purdy to the position of billing clerk. Miss Margaret Fitzachery has entered the employ of Metro as contract clerk, vice the Misses Purdy and Brickner.

Our recent Washington rumor as to the promotion of a new first-run film enterprise in an existing theater in downtown Washington has at last proven correct. It is stated that local interests have taken over the lease of the President Theater here from Jack Garrison, owner-manager.

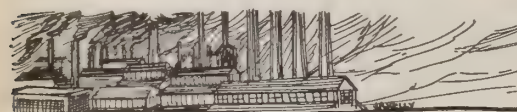
Myer Goldman has been engaged to direct a twenty-piece symphony orchestra.

E. J. Stutz and his house manager "Gene" Campbell, of the Chevy Chase Theater, were among the first day group in the Exhibitors' Alliance Convention. Stutz announced in the Chevy Chase citizens' association organ that special matinees would be given at 3:30 every Monday and Wednesday, hereafter.

Harry Hunter, of Paramount, has returned from an official conference at Philadelphia with home office men.

Harry Mann, sent down here as exploit-publicist for "Human Wreckage," and other F. B. O. supers, has joined the small group of New Yorkers that appreciate Washington as a real home city. He accepted the position of booker at the F. B. O. Exchange. Miss Josephine McCormick, who succeeded Miss Shubert as contract clerk, has been replaced by Mrs. R. Judd, who functions as contract clerk and booker's secretary to Mann.

Central Penn.



ONE of the most conspicuous figures in the exhibition business in Central Pennsylvania is H. J. Chas. Schad, chief executive and member of Carr & Schad, Inc., which operates a chain of picture theatres in Reading and Lebanon, and who is president of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, for a term that will expire January 1, 1924.



H. J. Chas. Schad

The history of Mr. Schad and the Carr & Schad organization is one of constant progress in the development of the motion picture industry. The company opened the old Victor theatre, Reading, on October 15, 1907, and on March 5, 1909, opened the New Victor. In 1912 the company assumed control of the Empire theatre, and in 1913 opened the Princess. In 1916 the firm was incorporated and the same year added the Palace theatre to its string.

Soon afterward in the same year Carr & Schad opened the Arcadia and the following year the Colonial. On February 1, 1920, the corporation opened the San Toy and Schuylkill avenue theatres, and the same month opened the

Strand. On January 1, of this year, the Lyric was acquired, all these theatres being in the city of Reading.

The corporation's first venture outside of Reading was made last September when it assumed control of the Capital theatre, Lebanon, and one month later, on October 1, the organization took control of the new Colonial theatre, Lebanon, under lease from the Penn-Steitz Amusement Company.

One hundred and fifty newspaper workers and their families from the offices of Harrisburg's three dailies, including editors, reporters and employees of the composing rooms and press rooms, were the guests of the Colonial theatre management in that city on the evening of November 5, at a showing of "Her Reputation," which opened a week's engagement there on that date.

Mr. Hurley, press representative in Harrisburg for the Wilmer & Vincent theatres, which include the Colonial, acted as host for the occasion and invited criticism from the newspapermen of the play which depicts the operation of producing a metropolitan daily through all stages of its make-up—the handling of the news and all the mechanical steps for the production of the finished product in the press room.

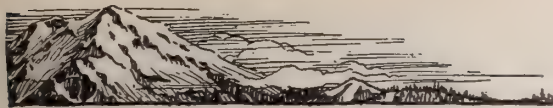
The Eastern Pennsylvania representatives of five exchanges, as the guests of Peter Magaro,

owner and managing director of the New Regent motion picture theatre, Harrisburg, were present and acted as judges of the costumes worn by amateurs at a fancy dress Hallowe'en ball in Mr. Magaro's Coliseum dance hall on the night of October 1. These film men, all from Philadelphia, were T. Leonard, of the First National; R. T. O'Rourke, of Famous Players; E. Herber, of Universal; L. Leopold, of Fox; and S. Lefkoe, of Masterpiece Film Attractions.

Mr. Leopold and Mr. Lefkoe, in addition to acting as judges, participated in the dance. The prizes consisted of season tickets to the Coliseum.

Community motion picture programs are being presented each Saturday evening at the Central Y. M. C. A., Harrisburg, and are being well attended. The shows are open to all men and boys whether or not they are members of the "Y."

Motion picture exhibitions are to figure prominently in the observance in Pennsylvania of "American Education Week," November 18 to 24, which has the endorsement of Governor Gifford Pinchot and is being promoted in the state by the American Legion in co-operation with the Pennsylvania Department of Public Instruction, the State Education Association, the United States Bureau of Education and the National Educational Association.



Seattle



Frank Edwards, joint owner and manager of the Winter Garden theatre returned to this city a short time ago, after a vacation of several months spent in the Scandinavian countries and on the European continent. Mr. Edwards visited his home in Europe for the first time in practically twenty years. He left Seattle last July, making the trip East through the Canadian Rockies. Upon his return voyage he came across the United States, stopping first for some time in New York, where he visited several of the producing and distributing companies. He has again taken over the active management of the Winter Garden, relieving George Herpick, his partner, of some of the responsibilities that he had had for the last season. Mr. Edwards reported generally improving conditions, judging from his experiences, and predicted an especially good season.

The U. S. S. Idaho brass band of twenty-five pieces was the featured attraction on Manager Robert W. Bender's Columbia theatre bill on Navy Day, October 27, by special arrangement with Navy representatives in this city. The band was scheduled to present a ten minute act during the afternoon and evening performances, but met with such popular approval that their offering took practically twice that much time. In addition to the band, Manager Bender presented short reels of Navy life, and also used naval flags, special life-preserver cut-outs and extra advertising to announce the day's added attractions.

Floyd G. Wesp, assistant manager at John Hamrick's Blue Mouse theatre, severed his connections with that organization last week, and is at present taking a short vacation in this city. His position is temporarily being filled by Bill Houck, house manager of the Blue Mouse in Tacoma, during the absence from the city of Mr. Hamrick. Tom Williams, oldest employee of the house in years of service, has returned to his post as doorman, after having taken a vacation of several weeks in October. He has held that position since the house was opened three years ago.

Katherine Cuddy, local girl selected recently by Rudolph Valentino as the winner of a national beauty contest in this section, left recently for the East to represent this city and territory in the final selection, and enter the contest for the leading woman in Valentino's next production.

Louis Rosenberg, salesman for Al Rosenberg's De Luxe Feature Film Exchange, has returned from a sales trip into the Oregon territory, which has kept him on the road for the last five or six weeks. Upon his return, he announced that he had become a member of the far-famed "hole-in-one" club, by virtue of his prowess on the golf links at Portland, during the trip. Seattle's Film Row now boasts two members of this famous organization, Charles W. Hardin, manager of the United Artists branch office, being the other one. Mr. Rosenberg is now especially anxious to challenge some of the winners of the Motion Picture Golf Tournament to a championship match, to be played, undoubtedly, on those same Portland links.

J. A. Gage, manager of the Educational Exchange, has returned from Portland, where he spent the last week end as a representative of the Northwest Film Board of Trade of Seattle, along with Guy F. Navarre, manager of the Fox branch here, and president of the local body. Wallace Rucker, salesman for Mr. Gage, has also just returned to town after a week's trip on the road around the Washington state territory's larger towns.

Carl Stearn, manager of the Metro branch office, spent several days in the Oregon territory recently, making a sales trip into the key points of that district. He returned to the local office a few days ago, reporting a pleasing share of business gathered on the trip.

R. C. Hill, manager of the Hodkinson office, returned to his office from Spokane recently, where he aided in the closing of his firm's exchange in that city. He is now making plans for the canvassing of half of the former Spo-

kane territory which has been allotted to this exchange.

Charles E. Feldman, head of the First National exchange, has been out of the city for the last few days on a short sales trip around the Eastern Washington territory.

Vic Gauntlett, special exploitation manager for the Seattle Film Booking Office exchange, has returned from Bellingham where he put over a campaign on "Human Wreckage." He was scheduled to leave for Portland in a few days, to begin an advance campaign on "Daytime Wives," which was recently received by Manager A. H. Huot at the exchange here.

Paul R. Aust, head of the Selznick exchange, left the city for a few days last week on a short trip to a few of the larger towns in this state. E. A. Lamb, salesman for Mr. Aust, is in charge of the exchange during the latter's absence.

A meeting of the Film Board of Trade of this city was called recently at Manager H. A. Black's Vitagraph exchange, following the recent joint meeting held in Portland a few weeks ago.

William Ripley, manager of the Bijou Theatre in Aberdeen, spent a few days on Film Row last week, looking over the product offered by the exchanges of the city.

One of the largest real estate transactions in several months was consummated here recently when the property at First Avenue and Madison Street, housing the Olympic theatre, was sold to the Real Estate Improvement Company of this city by David M. Hoffman of Tacoma for \$150,000. When the theatre was erected in 1904 it was called the Star, and was in the heart of the theatrical district. It was the nucleus of the Sullivan and Considine vaudeville circuit. Since then it has been remodeled and has been occupied by vaudeville, musical comedy and motion picture enterprises. At present it is run as a second run picture house. Whether it will continue in operation under the terms of the sale is not definitely known.



Southwest



TOM H. BOLAND, manager of the Empress theatre at Oklahoma City has returned from French Lick, Ind., where he attended a meeting of First National.

David Parker, Educational Film & Supply Co., Dallas, has moved one door east of his former stand at 1913 Commerce street. The J. D. Wheelan Organ Co. will occupy the vacant room, and Mr. Parker's new number will be 1913-A Commerce street, Dallas, Texas.

Charles Touschon, traveler for Goldwyn-Cosmopolitan, Oklahoma territory, has accepted the same position with Enterprise Distributing Corporation with headquarters at Dallas, Texas.

The floods in Oklahoma have been very detrimental to many small-town theatres in places affected by the high waters, especially in the western part of the state. Exhibitors and distributors have suffered alike. It was only in May and June of this year that floods similarly hurt the business, and some were just recovering from their losses when the new floods came.

T. M. Harvey of El Paso, Texas, is reported as having sold his Unique theatre at El Paso to the Dent chain of theatres. Manager Smith Reed has sold his Patriot theatre at De Kalb, Texas, to L. W. and S. N. Aitchison.

Dallas Day at the Texas State Fair was generally observed by the film exchanges with a half holiday. Manager Paschall of the Palace theatre at El Paso, Texas, has accepted a position with the Dent interests at Dallas.

Manager Kirkland of the Rialto theatre at Oklahoma City visited Dallas last week. The Dallas Film Board of Trade gave a luncheon at the Adolphus hotel last week for a get-together meeting and the affair was reported a success.

M. L. Gardner has reopened his Gaiety theatre at Waco, Texas, for the season. The Belvick theatre in the Belmont-Vickery neighborhood, Dallas, is being opened by Manager Long, a Dallas clothing merchant.

The Palace theatre—now Binion—at Lufkin, Texas, suffered a fire, which practically destroyed two projectors and burned the film. The operator, Knox Lamb, was dazed, but not severely hurt.

Sunday shows are again operating in Wichita Falls, Texas, after having been closed for more than a year. The Rialto theatre at Dallas, Texas, was robbed of \$75.00 by cracksmen, who removed the safe to the rear of the building.

Operating with a 10-year lease, R. J. Stennett and Si Charnisky have taken over the operation of the Capitol theatre at Dallas. Impor-

tant Goldwyn and United Artists and a full orchestra will be the policy. S. R. Charnisky will be house manager and Jean Darnell, publicist.

Elisha Presley has purchased the Grand theatre at DeQueen, Ark., from A. L. Middleton. W. O. Perkins and Hamp Dennis will open their new Rex theatre at Holdenville, Okla., in near future. The Crystal theatre at Jennings, Okla., has reopened under management of A. J. Kimball.

S. D. Ray and E. J. Callahan have purchased the Gem theatre at Palestine, Texas. George W. Melton has opened a new picture house at Edna, Texas. W. F. Box has leased the Temple theatre at Temple, Texas, for a period of six months.

E. L. Petty of New York City has been appointed District Manager for Famous Players-Lasky (Texas Enterprises, Inc.), for Oklahoma and Fort Smith, Arkansas.

Ray Stinnett has sold his lease on the Jefferson theatre at Dallas, to the Laskin Brothers of Houston. Mr. Dent of Memphis, Tex., will be the manager and pictures and vaudeville will be the policy. Messrs. Murphree and Walling of Bristow, Okla., have purchased the Dixie and Rialto theatres at Cushing, Okla.

COSTUMES FOR HIRE

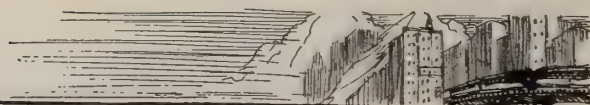
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Chicago



R. B. WAINWRIGHT and **M. E. Balcom**, British producers, who recently made a contract with Selznick headquarters in New York for the distribution of "Woman Against Woman," the picture produced in England, featuring Betty Compson, visited the Rothacker Chicago Laboratory last week to make printing arrangements, and the big laboratory has already started making prints. Messrs. Wainwright and Balcom are returning to London this week. The picture was produced by Balcom, Friedman and Caville.

Dan Roche, popular and able exploiter, who for the past five years has put over Paramount pictures in Chicago territory, with marked success, is now publicity representative for "The Hunchback of Notre Dame." Upon learning that Dan was one of those to be let out of the Paramount organization through the carrying out of its retrenchment policy, James Bryson, of Universal, was in Chicago putting on the opening of "The Hunchback," at the Harris, promptly got in touch with Mr. Roche and signed him up. Mr. Roche is more than pleased over having the opportunity of working on two of the biggest road shows in one year, "The Covered Wagon," and now this one, and promises to duplicate the fine record he has made in the past in putting over "Humoresque," "What Is Your Hurry?" "The Miracle Man," and other big features.

A. G. Spencer and **Charles Miller** are about ready to open their new Highland Park theatre and have already booked a number of high class features for the new house. The opening date will be on November 20, if marquee and other equipment are erected in time.

Theatre-building activity in the Central West

continues, one of the latest houses to be projected being one at Flint, Michigan, where it is reported **Lester E. Matt** will build a house with a capacity of twelve hundred seats, at a cost of \$200,000. Architect **George J. Bachman** of Flint having completed plans for the house. Construction is expected to start on April 1, 1924.

Manager Sampson, of **F. B. O.**, has assigned **Duke Hayward**, the latest recruit to his sales staff, to country territory.

Max Balaban, **Harry Rathner**, representing **Sol Lessor Productions**, and several other Chicago picture men, attended the first Illinois showing of "The Meanest Man in the World," at the Illinois theatre, La Grange, last week.

The **Sheridan**, North Chicago's newest theatre, was opened Friday. **Manager John Dromey** christened his new house the **Sheridan** as the result of a naming contest, in which twenty-five persons suggested this name.

Control of the **New Lyric theatre**, at **Walcott, Indiana**, has been taken over by **B. J. Boyle**, who operates the **Dreamland theatre** at **Fowler, Indiana**, and hereafter will manage both houses.

Pittsburgh, Cincinnati and **Cleveland exchanges** of **Vitagraph** have been added to the territory supervised by **District Manager J. M. Duncan**, one of the most popular of Chicago film executives.

The **New Brookline theatre**, at **71st and South Chicago**, has been reopened with **John Ahamnos** in charge. **Mr. Ahamnos** was formerly an operator.

Word comes from **Milwaukee** that the **Wisconsin Arbitration Board** now includes **Harold Fitzgerald**, **First National**; **Harry Hart**, **Film Booking Office**; **Sam Shurman**, **Goldwyn**; **E. G.**

Tunstall, **Tunstall Exchange**, and **Ben Koenig**, secretary of the **Film Board**, as representatives of the board, and **Exhibitor Representatives Max Krofta**, **Eugene Thelan**, **Joseph Jacobs**, **Max Rice** and **Joe Silliman**.

Harry Gramp is recovering from injuries received when his car skidded on an oily road and ran into a ditch. The car was overturned and **Mr. Gramp** was badly shaken up and broke the ligaments of his arm.

Manager Meyers, of **Fox Exchange**, reports that "If Winter Comes" will go into fifty Chicago houses next week for day and date runs, following the pre-release showings this week at the **Pantheon**, **Senate**, **Woodlawn** and **Stratford theatres**. Included in the fifty houses, which will have "If Winter Comes" for their attraction next week, are those of the **L. & T.** and **Ascher Circuits**.

F. B. O. is replacing the heating plant of its Chicago exchange, which has proved inadequate to keep the salesmen and visiting exhibitors warm, with a modern \$5,000 equipment, which is being put in under the supervision of **Architect Alschuler**, well known designer of picture theatres.

Manager Meyers, of **Fox Chicago exchange**, went to **New York** last week to attend the opening of "The Temple of Venus" at the **Central theatre**. On Monday of this week he called all his salesmen in to view it at the **Monroe theatre**. **Salesman Van Gelden**, formerly with **Selznick**, is now selling films for **Fox** in **Northern Wisconsin**.

The **Kenwood theatre** at **47th and Kimbark** is now offering its patrons an added attraction in the form of six piece orchestra, which was recently installed by **Manager Leo Salkin**.



Cleveland



THE **Cleveland Film Board of Trade** held a special meeting last week, at which **Robert Cotton** was presented with a mahogany spinet desk, chair to match and a bridge lamp. The presentation was made upon the occasion of **Cotton's** resignation from the organization of which he was three times unanimously elected president. **Cotton's** resignation from the **Film Board of Trade** followed his resignation as manager of the **Cleveland Fox exchange**. The **Film Board of Trade** feels greatly indebted to **Cotton** for his earnest and constructive work in getting the **Film Board of Trade** under way, and in keeping it going in the right direction.

C. L. Peavey, for the past year and a half manager of the local **Hodkinson exchange**, has resigned. **Peavey** has no plans for the immediate future.

Sherman S. Webster has been appointed the new manager of the local **Hodkinson exchange**. **Webster** is no stranger in these parts. He followed **Sam Morris** as manager of the **Select exchange**, prior to **Morris'** appointment as general manager of **Select**.

J. J. Millstein arrived in town last Monday to assume the management of the local exchange for **Associated Exhibitors**. **Millstein** was formerly associated with the **Cincinnati Goldwyn office**.

H. A. Bandy, division manager for **First National**, is making a two-weeks tour of the exchanges under his supervision.

Thomas P. McLaughlin, salesman with the local **Metro office**, has been transferred to the **Pittsburgh Metro office**.

Fred Desberg, general manager of **Loew's Ohio theatres** has joined with **The Cleveland News** to give a complimentary performance of **Einstein's Theory of Relativity** at the **State theatre** on **Saturday, November 10th**, for the teachers of all local schools.

R. C. Steuve of the **Orpheum theatre**, **Canton**,



"IF WINTER COMES" BOOK WINDOW
A Fifth Avenue book store gave this window display to "If Winter Comes" (Fox), during its run at the Times Square theatre, New York City

stopped off for a short visit with his **Cleveland friends** last week on his way home from **Mount Clemens, Michigan**, where he has been for the past two weeks. **Steuve** says he feels as well as he looks.

The **Sherwoods**, **Gale** and **Bob**, are back at the **State theatre**, **Cleveland**, with their popular band. They played a long engagement at the **State** last year just prior to their journey to the coast.

Miss Rickie Labowitz, for four and a half years secretary to the manager of the local **Famous Players Lasky exchange**, is now with the **Cleveland office** of the **Standard Film Service Company**, **600 Film Exchange Bldg.**

The general shut-down of **Famous Players** activities has hit the **Cleveland exchange**. Some ten employees have been dispensed with. **Re-**

trenchments have been made in every department, including the exploitation division, of which, until recently, **Sladdin Spencer** was the head.

Lemotto Smith, of the **Columbia theatre**, **Alliance**, spent the whole of last week in **Cleveland** around the "fillum" exchanges. **Smith** is looking up for the entire season. When that's off his mind, he can turn to the real business of the day—that is travelling around the country.

H. A. Bandy, division manager for **First National**, is taking a two-weeks' trip around his territory, making protracted visits at all the exchanges under his supervision.

It is unauthentically stated that **Charles Brill** has disposed of his **Rialto theatre** in **Akron** to **Max Federhauer**, who runs the **Regent theatre** in **Akron**. **Brill** also has the **Norka**, **Empress** and **Opera House**.

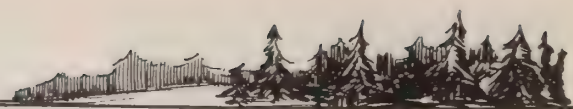
J. Siebenoller, for many years identified with the **Wind-A-Mere theatre** in **East Cleveland**, after being out of the picture business for a year and a half, has taken over the **Boulevard theatre**, **Cleveland**. He is operating it as a first class first-run neighborhood house, and opened last week with "The White Rose" as the first of a series of big attractions.

H. Carl, manager of the **Rex theatre**, **Ashland**, was in town last week and brought in his birthday present to the **Progress exchange**. **Progress** is celebrating its first birthday from **November 18** to **December 21st**. All exhibitors in the territory have been asked to attend the birthday party of the company, and bring a present—consisting of one or more signed contracts. **Carl's** was one of the first presents to arrive.

Manager A. J. Buck of the **Colonial theatre**, **Fostoria**, paid the local film exchanges a visit during the week just passed. **Buck** says business in **Fostoria** is hale and hearty.



Southeast



THE new Jacksonville, Florida, exchange of Famous Players Lasky was formerly opened last week with appropriate exercises. This is the most finely equipped exchange in the South, having been built on special plans, and containing every modern convenience required for the quick and efficient despatch of exchange business. Scotty Chestnutt is manager of the new branch and opened it with an informal get-together dinner to all employees.

Harry K. Lucas has returned to Atlanta from a meeting of the division managers of Mountain Valley Mineral Water distributors which he handles as a side line as well as directing the destinies Lucas Theatre Supply Company.

E. C. Jensen, of F. B. O. New York office was in Atlanta the past week to hold a conference with all the managers and salesmen of the Atlanta territory. Among those who attended were Fred Kirby of Tennessee territory; Frank Salley of Alabama; Harry Pierce of South Carolina and Doc Kooch, manager of the Atlanta exchange.

Stanley Warrick, the famous Florida exhibitor of Palm Beach, was in Atlanta the past week en route to Florida from a summer vacation spent at Cayuga, New York. Mr. Warrick predicts the greatest tourist season in its history for South Florida this winter.

Harry Sample, who owns and operates the Airdrome, at Fort Pierce, Florida, has bought the Sunset theatre at the same place from E. J. Sparks. The Sunset is a comparatively new theatre and one of the prettiest in the South for a town its size.

W. D. Patrick, while in Atlanta for several days recently bought pianos for his theatre the Cozy at Florala, and also one for the New Palace, Dothan, Alabama, which he recently bought from W. D. Powell.

It is announced by the Howard-Wells Amusement Company, of Wilmington, North Carolina, that they will close pictures at their Royal theatre effective November tenth and put in musical comedy with short picture subjects. Bad business is given as the cause of diminishing the number of theatres in the city of Wilmington.

Harold B. Franklin, director of theatres for Famous Players Lasky corporation spent some time in Atlanta the past week.

Miss Bianci Bak, one of the pioneers in film distribution circles in the Southeastern, who recently joined Al Lichtman Exchanges as office manager in Atlanta, has resigned from that position in order to spend the winter in California with relatives.

Arthur J. Amm, Florida supervisor for Southern Enterprises theatres, was in Atlanta and was accompanied on his return trip by Exploiteer Charles L. Winston, who will put on "The Spanish Dancer" at the Imperial, Jacksonville.

The Orpheum theatre, Memphis, was totally destroyed by fire, the loss being \$100,000. All performers lost their personal effects and wardrobe. However, the night performance had just emptied a vast audience when the fire started.

New Orleans Film Row Enmasse were guests of the New Orleans Film Board of Trade at a picnic on a country estate down on the Gulf. A special train carried the guests.

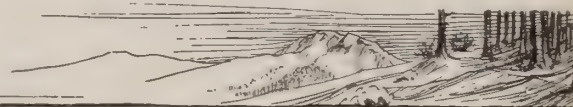
W. D. Patrick, of Florida, was in Atlanta booking service for the New Palace, Dothan, Alabama, which he has purchased from W. D. Powell.

Will B. Wood, of Gadsden, Alabama, and his able lieutenant, Lee Castlebury, were in Atlanta buying supplies for their newly acquired theatre in Alabama City, Ala.

Among the theatre men in Atlanta were Clyde W. Cheek, of LaGrange, Ga.; John Snyder of Bessemer, Alabama, Louis Kalbfeld, of Palatka, Florida.



Canada



IN order to get a print of "Human Wreckage" from Buffalo, N. Y., to Toronto, Ontario, in time for censoring so that it could open an engagement at the Queen's theatre at Niagara Falls, Ontario, J. L. Hunter, a Toronto exchange man, hired an aeroplane at the Curtis Field, Buffalo, to carry the print across Lake Ontario to Leaside, the Toronto air harbor, just an hour before the time scheduled by the Ontario Board of Censors at Toronto for the viewing of the picture. Mr. Hunter made arrangements for the shipping of the films by air after the shipment had missed rail connections at Buffalo, and reached Toronto by the flying method just one hour and 15 minutes afterwards, the train journey taking over three hours.

A sequel to the transportation of the film by air was the detention of the aeroplane by the Canadian Customs officials for alleged lack of entrance papers, but the situation was cleared up so that the machine was permitted to fly back to Buffalo 24 hours later.

The Midway theatre, Montreal, one of the prominent medium-sized theatres of the Canadian Metropolis, sustained a fire loss on October 30 through a blaze which broke out in the upper portion of the building. This is the second time that the Midway has been interrupted through a fire during the past year or so.

A picture theatre of the English type has been opened in Toronto, Ontario, this being the Strand theatre, one of the best known of the large downtown houses for years, the opening date under the new auspices being Saturday, Nov. 10. The name of the theatre has been changed to "Piccadilly theatre" and, while the house has been re-opened under the direction of the Allens, it is intimated that an English theatre corporation is behind the project. The Piccadilly now gives the Allens of Toronto a first run house for their many English and Preferred pictures which are being marketed through the new Allen exchange in Canada, the Dominion Films, Limited. Naturally, the English angle to the proposition has caused quite a stir in Ontario film circles.

The Piccadilly was first the home of vaudeville in Toronto under the name of Shea's

theatre, being operated by Jerry Sheak who also has Buffalo interests. Then it became the Strand theatre when it was operated by the Mark-Brouse syndicate after which it was taken over by R. S. Marvin who is now an exhibitor in the States. The Famous-Players Canadian Corp. next took the Strand and operated it as a second run house to the Regent theatre for a considerable period and until recently. It is now under the control of the Allens.

The Piccadilly has an orchestra of 12 pieces. Popular prices have been adopted, matinee admission being 25 cents and for evening shows, 35 and 50 cents. The policy of the theatre will be to change programs weekly.

Famous Players' "Big Time Moving Picture" theatre in Toronto, the Tivoli, opened Saturday night, Nov. 3, with the presentation of "Scaramouche" at \$1.00 prices, the policy of this house being to have two shows daily for indefinite engagements. The Tivoli was formerly the parent theatre of the chain of houses operated by Jule and J. J. Allen.

The Ottawa Lodge of the Elks opened its new assembly hall in the Loew theatre building, Ottawa, with the holding of a fine Halloween Party. This hall occupies the whole of the second floor over the entrance and foyer of the theatre and has a capacity for 500 people with an excellent dance floor, stage and other facilities. Entertainment provided included a number of the acts from the Loew and Franklin theatres. Among those who assisted in making arrangements for the evening's program were Mr. O. D. Cloakey, manager of the Regent theatre; Capt. Frank Goodale of Loew's theatre; Manager J. M. Franklin of the Franklin theatre, and Frank Badgley of the Canadian Government's picture studio.

The numerous theatres of Ottawa, the Canadian Capital, cashed in with extensive box office returns through the observance of All Saints' Day, Thursday, Nov. 1, as a Government holiday. Coming right at the time of the Government pay day at the end of the month, thousands of Government employees and others

took advantage of the holiday to attend theatre performances both afternoon and night. The exhibitors did not charge holiday prices for either matinee or evening shows because of the fact that many people were not given the benefit of the Government holiday. Incidentally, theatres in Ottawa get a special slice of business because of the recognition of church holidays by the Canadian Government.

These have been busy days for Capt. Frank Goodale, manager of Loew's Ottawa theatre, Ottawa, Ontario. For the presentation of "Red Lights" as the feature of the week of Oct. 29, Manager Goodale put on a number of special stunts one of which was particularly good. This consisted of the use of a powerful searchlight from the roof of the theatre which projected beams of light, alternately white and red, over the sky and on high buildings throughout the city.

The week of November 5 was observed as the third anniversary week of the Loew house and Manager Goodale decorated the whole exterior of the building in brilliant fashion. A special combination page was published in The Ottawa Citizen to boost the event as well, and there was other special advertising.

Capt. Goodale also conducted a special advance screening of "Human Wreckage" at the theatre on Thursday morning, Nov. 1, to which clergymen, professional, civic officials and others were present as guests. This feature is being presented during the week of Nov. 12. Capt. Goodale arranged with Mayor Frank Plant for the starting of an anti-narcotic campaign in the Canadian Capital in conjunction with the presentation of the feature and with the personal appearances locally of Mrs. Wallace Reid. At the suggestion of local clergymen, he made arrangements for a special performance on Saturday morning, November 17, for school children as part of the campaign.

Manager O. D. Cloakey of the Regent theatre, Ottawa, took advantage of musical rivalry in the Canadian Capital by staging a musical contest at the theatre the week of Oct. 29.



Albany



THE chief topic of interest in Albany's film circles the past week, was the announcement on November 1, that the First Graphic, of New York state, had taken over Merit, and that while an exchange would be maintained in this city, that B. H. Mills would have charge of the branch. For the past three years, the local Merit exchange, has been most ably handled by Miss Marie Wheeler, formerly associated with Pathe, and who enjoyed the distinction of being the only woman managing a film exchange in the state. For the time being at least, there will be no change among the employees of the office. Harold Filkins will represent First Graphic, as salesman in the Albany territory.

Vic Bendell, representative for Hodkinson in this territory, spent the week end in New York city.

At the last moment, it was decided to place all seats at fifteen cents for the reopening of the Griswold, in Troy. It had previously been decided upon to make the admission at 15 and 20 cents.

It looks sort of natural, and mighty good at that, to once more see Frank Breymaier back at the Barcli in Schenectady. About six months ago, Mr. Breymaier went over to the Griswold, in Troy, but came back to the Barcli when it was acquired by R. V. Erk, of Ilion.

Accompanied by her sister, Mrs. Dennis Regan was in town from Greenwich the past week booking pictures for her patrons during the months to come.

In accordance with the retrenchment policy announced by Paramount, the local exchange felt the sling of the ax last week when a salesman, billing clerk, one stenographer and an inspector, were let go.

Within the next two or three weeks there will be another exchange in Albany, Charles P. Gilmore, head of Advance Pictures, with headquarters in Syracuse, announcing the opening of an exchange in the Capital City. At one time Mr. Gilmore was at the head of a chain of 72 houses, running from New England to Baltimore. He still handles the Richardson in Oswego, having leased five others in that city to the Schine circuit.

Finding that he could not give the type of pictures he wished for the admission charged, R. V. Erk, new owner of the Barcli, in Schenectady, jumped his admission a matter of five cents, making it 20 and 30 cents. The idea seems to have worked out well.

Congratulations to two of the well known exhibitors in this territory, Abe Stone, of the Rialto in Schenectady, and Louis Schine, of Gloversville. "Both" are boys.

As a dancer, L. George Ross, manager of the F. B. O. exchange in Albany, is in a class

entirely by himself. This fact, however, was never known until last Wednesday night, when Mr. and Mrs. William Shirley, of Schenectady, entertained in the huge foyer of the State theatre. All the film boys from Albany were over. No sooner did the music start up, shortly after 11 o'clock, than Mr. Ross selected a partner and with a heavenly look in his eyes, started to show his colleagues the latest steps along Broadway. Alex Herman, of First National, and even Frank Bruner, essayed to dance, but when it came to ability, they couldn't hold a candle to Mr. Ross. Bob Bendell was on hand, as well as Charley Walder. The party ran till 3 a. m. and everyone had a good time.

Bill Hayward, who is better known perhaps as "Wild Bill" has reopened the Temple in Dolgeville, which has been closed for some little time.

The sympathy of film men and exhibitors in this territory goes out to Harry Lazarus, former owner of the Pine Hills theatre here, and who recently moved to Kingston, where he is operating a house. Mr. Lazarus suffered the recent loss of a child, following an operation.

Election returns were read from the Mark Strand theatre in Albany Tuesday night, and served to attract a big crowd.

Sidney M. Katz, eastern manager for F. B. O., has been spending a few days in town, going over the affairs of the local exchange.

Starting on November 17, Junior movies for children in Albany, will be held each Saturday morning at the Mark Strand theatre.

Although there has been no official announcement made as to the settlement, the street car strike in Schenectady, is practically a thing of the past, after having existed since last May. The people are once more using the cars and theatre owners who have suffered the loss of thousands of dollars, are overjoyed.

M. H. Goldstein, a well known road man for F. B. O., better known as "Goldie," became ill in Plattsburg the past week, and returned to Albany, and then went on to New York for an operation.

Success marked the opening concert by the combined orchestras of the Mark Strand theatre of Albany and the Troy, in Troy, at the former house last Saturday morning, when a capacity audience listened to excellent music rendered by thirty musicians directed by Julius Boxhorn. A thirty cent admission charge was made. Walter Hayes came down from Buffalo and was deeply interested in the venture. In addition to the musical numbers, there were solos by Helen Osmundsen and Harry Newcomb. The next concert will be on December 24.

Charlie Moyer, of Herkimer, was a welcomed visitor in town last week, as he made his way along Film Row, booking for his new house in Little Falls.

Miss Jane Halloran, an employee in the Selznick Distributing office here, has been on the sick list for several days.

"Cal" Miller, a former booker for F. B. O., and an old General Film man, has reopened the Arlington, in the Albia section of Troy.

Apparently some of the exhibitors, at least in this part of the state, have made money during the past summer, for about every week there comes an announcement of another who will spend the winter in the south. The latest is Holland Nichols, who owns the Photoplay in Keeseville.

The millenium in Albany film circles occurred last week, when an exhibitor bought a luncheon for a film salesman. The exhibitor was no less than "Al" Bothner of Troy, and the salesman was Vic Bendell. The luncheon was at Albany's Belmont.

Marvin Kempner, of the Paramount exchange, was in New York the past week, and it is rumored, went over the retrenchment policy.

The Hippodrome theatre in Ogdensburg was menaced by fire the past week, the building being damaged to the extent of \$500. The blaze caught in the basement, but there was no disorder among the many patrons, owing to the good sense shown by Mr. and Mrs. Eli Rosenbaum, owners of the place. When Mrs. Rosenbaum noticed the odor of smoke, she investigated and then in a quiet voice, informed the patrons that there was no danger and that they should file from the house in order.

William Shirley was prospecting around Ilion the other day, and there was a rumor that he might erect a house there, in the near future.

In connection with the Knights of Columbus Fair in Watervliet from November 19 to 24, George Tetrault, owner of the Grand, has arranged to sell tickets to his theatre which adjoins a huge garage in which the Mardi Gras will take place. There is an entrance from the garage to the theatre, and tickets to the picture will be sold from a booth.

Of all the film managers in Albany, the real dyed-in-the-wool football fan is Frank Bruner, of Pathe. He hasn't missed a single Saturday thus far this season without catching a game. Last Saturday he combined business with pleasure and a trip to Watertown and Syracuse included a Saturday afternoon watching the Penn State-Syracuse fray.

Activities of the Week in San Francisco

CHARLES H. Pincus, for a number of years connected with picture theatres in this city, has been made manager of Loew's Warfield theatre, succeeding Harold Neides. Pincus for several months has been manager of Loew's State theatre in Los Angeles and his success in that city prompted his promotion to San Francisco. Before going to Los Angeles he was publicity director of the four Rothchild houses.

Walter Barusch, former publicity director and campaign manager of the State Chiropractic Campaign Committee, has joined the publicity staff of the H. L. Rothchild Entertainment, comprising 4 theatres.

Mel Hertz, organist of the Cameo theatre at the request of the American Legion, officiated at their organ. He was the only organist at the Legion's convention. In order to permit Hertz to officiate, Manager Jack Howard, rearranged the entire program.

C. E. Scott of the Metro has been transferred temporarily to the Salt Lake territory as he already has sold out his San Joaquin district. Scott expects to be back in San Francisco by December 5th.

Fred Woldenberg, salesman for the All Star concern, who has returned from one of his long trips, states the motion picture house owners in several sections of California are very optimistic regarding future business.

BEAUTY—STARS—SALARY

As stars fade and so beauty and youth inevitably fade under the inexorable toll of age.

One cannot defeat time, but modern science makes it possible to check its visible ravages and retain facial beauty for years. This scientific method of using nature's own resources, is not artificially accomplished, and does not entail cutting or detention from professional or social duties.

For more than twenty years Dr. E. P. Robinson has practiced this plastic art successfully, with results remarkable in accomplishment and permanency.

With the motion picture actress facial attraction is a big percentage of screen popularity. Act in time to arrest and remove the coming wrinkles, sagging flesh, lines or hollows that will terminate your career as a screen star, or scratch your name permanently from the studio casting list. The camera is pitiless, and a "close-up" may become impossible.

Start today to arrange for the removal of any defects which apparently are coming. A consultation can be arranged by appointment with Dr. E. P. Robinson, at 18 West 34th Street, New York City. A personal interview is necessary.

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Omaha



JOHN KENNEBECK, exploitation man for Paramount, met the boss of exploitation staff in Omaha last week and learned that he is to have charge of publicity for all the Australian exchanges. He left Des Moines on Nov. 7 and will sail from 'Frisco on Dec. 4. Kennebeck, who was formerly a newspaperman in Omaha, has done some very good work here and has won appreciation because he has eliminated the bunk and has furnished the papers with real news. Everybody wishes him heaps of success.

The theatrical team with A. H. Blank as captain and Crawford and Ballentyne, managers for Paramount and Pathe, respectively, canvassing the exchanges have been marking up a good score for the Des Moines Welfare Drive. Each of the managers subscribed for \$25, all salesmen for \$10. Since Weingold, manager for Goldwyn, lives at Des Moines' most fashionable apartment hotel, the Commodore, it was decided that he should give \$50. Reingold just completed a successful trip into the territory visiting the tri-cities.

Hugh Bennett, formerly short subjects salesman for Universal out of Des Moines, returned for a short visit of two days from California.

The Business Men's Club runs the theatre at DeSoto, Ia. Cox, who represents the club visited the Des Moines exchanges in search of extra lively pictures which is what DeSoto cries for.

Earl Myers is the new booker at the Pathe office and Wedertz is assistant booker. Myers used to be associated with Mutual and with Universal as a salesman. Jesse Barker, shipper for Pathe, got a chance to go along with a chap who was going to California. Dedrick fills the vacancy at the Pathe office.

Steve O'Brien won a nice promotion when he was made Associated Exhibitors' district manager for Des Moines, Minneapolis, Kansas City, Omaha, Oklahoma City, Dallas, New Orleans. He left Des Moines Monday for Dallas. He hadn't decided upon any headquarters. Jack Conant came from New York to take O'Brien's place as district manager for Des Moines, Minneapolis and Omaha.

J. C. McConville and F. J. Barry, after having audited the Goldwyn books, left for the St. Louis exchange this week. They are expected back soon for a visit.

Art Berman of Eagle Grove bought both of the Clear Lake houses, the Palms and the Electric. He is going to considerable expense in remodeling the Electric Theatre and has new seats, etc. The theatre will open on Nov. 15.

Another theatre that has changed hands is the Grand theatre at Perry. The house was bought by L. C. West who owns the Colonial theatre at Grinnell.

Fred Herbert of Atlantic has bought the Palace theatre at Adair. He ran the two houses at Atlantic some years ago.

John Graham, who sold his theatre at Osce-

ola to John Waller, has bought a theatre at McPherson, Kansas.

L. V. Clement of Paramount has purchased a new bungalow.

The Universal staff are to have a get-together party within the next few weeks when the sales staff will treat the bunch to a dinner and dance.

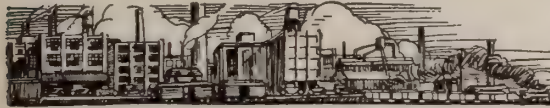
G. K. Kreamer, who came from New York to audit the First National Exchange books debated about packing a gun along when he came out to the wooly west. R. C. Seery, district manager, has also been here the past week. Harry Ratchmer, representative of Sol Lesser, is expected at the Universal exchange this week.

Manager Frazier of First National is experiencing some of the joys of motoring. He purchased two new tires. Ed Brandstettler shipper for F. B. O. leaves soon for Kansas City.

Lots of visitors were in last week. Among those present were Professor I. Noble of the Iowa State College, English department; Hal Kelly from Tama and Brooks of Rowan.

J. MacIvor, of the Chester Bennett productions, is expected at the F. B. O. offices this week.

Bill Barker of the Paramount office staff, went out with Ted Mendenhall into the territory for two or three days this week and met with large success. Mendenhall has just returned to the offices after seven weeks' illness.



Detroit



THE new two-story Paramount Exchange Building on Cass Avenue will soon present a deserted appearance, quite different from the usual stir and activity that has hitherto been prevalent. In line with the policy now being enforced throughout the country by Paramount a drastic cut in the local staff has been enforced, from sixteen to twenty-two of the members being let out. The exploitation department has been almost entirely eliminated, William Exton, who for the past seventeen years was publicity manager for the Sells-Floto Circus and who had only joined the Paramount forces in September, being one of the first to go. He plans to return to the circus business. Just what lines will be followed

by the others who are leaving have not been announced.

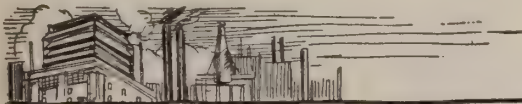
Red Brady, of the Exhibitors' Supply Co., is right on the job when it comes to getting the dope for "different" exploitation. Brady has acquired the ownership of a large floating balloon which was used at the Michigan State Fair a month or so ago. There is plenty of room for large type advertising. It is planned to have the balloon carry streamers of the attraction playing and it will be held by a flexible steel cable to the roof of the theatre. Brady will either rent the balloon or sell to one exhibitor in the town exclusively.

Fitzpatrick and McElroy, a firm which op-

erates fourteen theatres in the state, are planning to open two more in Traverse City and St. Joe respectively. The Traverse City house is the Lyric and will be opened this month. It will be renamed the Lyric after the old one which was destroyed by fire. The Caldwell theatre at St. Joe has been completely rebuilt and will open shortly. The positive date has not been set.

H. M. Richey has been appointed a member of the committee in a to "mail early" campaign for the Christmas season, by Postmaster John Smith of Detroit.

A. P. Kaufman has been appointed publicity director for the local Metro Exchange.



St. Louis



HARRY L. PITNER, salesman for the St. Louis First National office had a narrow escape from death or serious injury a few days ago when his automobile was struck by another machine. Pitner's car was demolished but he fortunately escaped with minor bruises.

A short time ago Manager Harry Weiss of the First National office also figured in an auto mishap; his machine colliding with another car near Effingham, Ill. Weiss' car was so badly wrecked the insurance company gave him a new Hudson sedan.

Employees of the St. Louis First National office gave a Hallowe'en party at Caruso's Inn, St. Louis county, Saturday evening, Nov. 3. The entertainment was in keeping with the occasion. Spyros Skouras, owner of the exchange, and Harry Weiss, manager, believe that the big family idea tends towards efficiency and when occasion warrants a family

party for the entire exchange personelle is put on.

Frank Harris, manager of the local Pathe exchange and President of the St. Louis Film Board of Trade has resigned, and probably will announce his future plans within the next few weeks. Harris will be succeeded as Pathe boss by Harry Graham, manager of the Kansas City, Mo., Pathe office. The announcement of Harris' resignation followed his return from a business trip to New York City.

Don Davis, manager of the local Associated Exhibitors' Exchange, has returned from a very successful journey through Southern Illinois. He reports a strong demand for the exchange's products.

Walter Thimmig in opening his new house in Duquoin, Ill., had as guests for the occasion the boys and girls of a large orphanage

located in the city. The youngsters greatly enjoyed the entertainment and Thimmig's kindness made a big hit with the residents of the city.

Manager G. E. McKean of the local Fox Exchange has gone to New York City to attend an important sales meeting.

Tom Reed of Duquoin, Ill., was among the callers of the week.

Others seen along Picture Row included: Charles Bradley, Red Bud, Ill.; Bob Clarke, Effingham, Ill.; W. Wagner, Nashville, Ill.; J. A. Weis, Elite theatres, Metropolis, Ill.; and Leo Landau of Granite City, Ill.

Morris Engel, publicity director for the local Universal Exchange, worked a nice tie-up with the St. Louis Times to exploit the showing of "Drifting" at the Rivoli theatre the week of Nov. 3.

WEST COAST PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

VITAGRAPH will make "Captain Blood" in New York, according to announcement made this week. The scenario writer, director and cast will be selected within the next fortnight.

John D. Schultze, technical director, has been added to the staff of Edwin Carewe Company which was slated to sail from New York Saturday, November 10. Several members of the cast will also leave to start production in Algiers in Carewe's next picture. Peter Milne will be in charge of the party.

Frances Marion and Kenneth B. Clark are collaborating on the continuity of "Sundown," Earl J. Hudson's story of the cattle country which is to be made for First National in Mexico.

Chester A. Lyons will do the camera work on "Happiness," a future release of Metro.

George Melford has completed the filming of his latest Paramount picture, "Flaming Barriers," most of which was made near Sonora and the mountainous district of Tuolumne County in northern California. In addition to 80 players who appeared in the cast, Melford claims he had the services of three hundred townspeople.

Robert Edeson has been added to the Fred Niblo cast of "Thy Name

Is Woman," a Metro-Louis B. Mayer production.

Edward Connelly has joined the cast of "The Fool's Awakening," the Metro picturization of the William J. Locke novel, "The Tale of Triona." Harold Shaw is the director.

Thais Valdemar is the latest addition to the Pola Negri cast for "Mon Homme," which Herbert Brenon is finishing for Paramount. Miss Valdemar is a Russian actress of note.

Martin Faust will be seen in the role of Spike Doyle in Allan Dwan's latest Paramount production, "Big Brother."

Mary Kitson appears in support of Charles "Chic" Sale in his first C. C. Burr picture.

Montagu Love plays the role of Cady in support of Doris Kenyon in C. C. Burr's new society melodrama, "Restless Wives," which will be distributed on the Independent market.

Marjorie Daw has been added to the cast of "The Call of the Canyon," a Zane Grey production which is being filmed by Paramount.

Goldwyn studios are besieged with beauties these days, according to word from the Coast. Alan Crosland is using them in the King's revel scenes in Elinor Glyn's "Three Weeks," while Emmett

Flynn is finding use for them in the modiste shop sets in "Nellie the Beautiful Cloak Model."

Eric Von Stroheim is cutting and titling "Greed," his picturization of Frank Norris's novel at the Goldwyn studios. Victor Seastrom, having completed "Name the Man," based on Sir Hall Caine's "Master of Man," will shortly announce the title of his next production.

Buster Keaton, who returned to the Coast after a brief visit to New York, is working on the scenario of his next Metro feature length comedy. He is being assisted by Jean Havez, Joe Mitchell and Clyde Bruckman, his gag men.

Elaine Hammerstein's next independent production for Truett Film Corporation, "Drums of Jeopardy," has been completed and is now being cut and edited.

Harry Cohn, of C. B. C. Film Sales Corporation, has added Baby Muriel McCormack to the cast of his next picture, "Discontented Husbands."

Eve Stuyvesant, recently entertained members of the cast of "The Leavenworth Case" at a roof party. Among those who attended were Bradley Barker, Wilfred Lytell and Director Charles Giblyn.

Vitagraph laboratories are printing "The Man From Frodney's," the picturization of George Barr McCutcheon's story.

Production has been completed on Harry Cohn's "Innocence" co-starring Anna Q. Nilsson and Earle Fox.

Barbara La Marr participated in the Actors' Fund Benefit held at Philharmonic Auditorium, Los Angeles, last week. Other stars and directors took part.

William V. Mong has finished his role in "Thy Name Is Woman," a Fred Niblo production adapted from the stage play of the same title.

King Baggott will direct Mary Philbin in a Universal-Jewel production upon the completion of "My Mamie Rose," in which she is starred.

Oscar Apfel, who has completed a series of three productions for Metro, is resting at his Hollywood home and reading the script of his next picture.

Wallace Worsley, who has produced "The Hunchback of Notre Dame," will shortly announce a new affiliation.

James Morrison has decided to desert the screen indefinitely and take a fling at the footlights. He will shortly appear in Keith vaudeville.

Harold Shaw has completed "The Living Past," an adaptation of William J. Locke's novel, "The Tale of Triona," for Metro.

David Abel has been engaged by Warner Brothers to photograph "Beau Brummel," in which John Barrymore will be starred. Harry Beaumont will direct.

Ben Turpin is enjoying his annual vacation. Although Turpin



Frank J. Carroll, head of Colorado Pictures Corp. of Denver, Colorado

originally planned on a two-months' vacation, Mrs. Turpin's illness compelled him to curtail his rest to a week.

A section of the Grand Canal of Venice has been built at the Goldwyn studios for the screen version of Elinor Glyn's "Three Weeks."

Wilfred Lucas, after finishing "North of Nevada," the Fred Thomson western that Harry J. Brown produced for Monogram Pictures Corporation, jumped right over to the Mary Pickford lot.

Josef Swickard will be featured in a series of four productions, the first of which will be "The End of a Perfect Day," by Carrie Jacobs Bond.

Alyce Mills has been engaged by Jesse J. Goldberg for a series of productions he will personally supervise on the West Coast.

Cutting and titling of "Stephen Steps Out," the Paramount picture in which Douglas Fairbanks, Jr., makes his screen debut as a star, has been completed by Ralph Block.

"Virginian" As Educator Subject of Editorial

Owen Wister's novel, "The Virginian," which has just been filmed by Preferred Pictures, is the subject of an editorial appearing in the New York Evening Mail of October 25th. The newspaper calls attention to a movement recently started to cement friendship between America and England by teaching British school children that our national life is organized along orderly lines and inspired by noble ideals.

"English school children," says the editorial, "will learn, for instance, from 'The Virginian' that the real cowboy was a man of self-restraint and ideals to whom posing and self-advertising were repugnant. Knowledge of one another is beyond doubt one of the best preservatives of friendly relations among peoples."

'FORGIVE AND FORGET'
THE STORY OF
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IT WILL DEFY ALL COMPETITION

"THE MARRIAGE MARKET"

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NEW THEATRE CONSTRUCTION & EQUIPMENT PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT

TECHNICAL EDITOR

How to Build Attractive Mechanical Displays

Details of Construction, Also Advice on Securing Prominent Window Space

By Charles Simpson

WHILE mechanical cut-outs are one of the best means available for attracting attention, unless you have a good deal of mechanical ingenuity, or have someone in your employ who has, let 'em alone. They are expensive, and the mechanism does not always work according to calculations, with consequent damage to the cut-out. But, here are instructions to make a simple one which is not very complicated mechanically, and the mechanism can be used to run other cut-outs of a similar nature.

This cut-out was made from a three-sheet of Jackie Coogan in "Circus Days," and when in action his right arm moved slowly up and down, apparently beating the drum. If you make this cut-out, or one similar to it, place it where it cannot be fingered by people while looking at it. It is human nature for someone in the crowd to find out how it works, and when they attempt to it is usually "good-bye" cut-out. Put it out of reach.

Parts Needed for Mechanical Display

For the mechanism you will need a small low-speed motor, two grooved pulleys, a round belt of small diameter, a carriage bolt, a lag screw and a piece of No. 6 iron wire. The motor from a sixteen-inch wall fan will do, but its speed will have to be reduced to about two hundred revolutions per minute. This can be done by having an electrician connect a resistance box, similar to that used on an exhaust fan, to it.

One of the pulleys should be about two inches in diameter and is fitted to the end of the motor shaft in place of the fan blades. The other pulley should be fifteen inches in diameter. The driving wheel of an old sewing machine makes a good one, as it is comparatively light in weight and grooved for a round belt.

Make the cut-out just as you would an ordinary three-sheet cut-out, then cut the right arm off just above the top of the drum. Brace the cut-out with one by three-inch lumber, placing them as shown in Figure 8. Brace A, which extends about half-way to the top of the figure, supports the large pulley and should be made of two pieces of one by three nailed on top of each other, so as to form a two by three-inch brace. This is stronger than two by three-inch lumber.

Brace B is a cleat which is fastened to the edge of the cut-out where the arm has been taken off and should be dressed with sandpaper until it is perfectly smooth, as it acts as a bearing for the arm to move on. Drill

Eastern Supply Dealers' Meeting

THE leading supply dealers of the East are to devote two complete days of their time to a discussion of the various problems that are and always have confronted this class of merchants.

Business methods, both with those the supply dealer deals and among their own ranks are anything but to be commended. Providing a two-day meeting of those business men can actually accomplish even only a few steps in the right direction of good business methods, the effort and time will have been spent to a most profitable end.

The most encouraging sign of advancement in the supply field is the persistence with which the supply dealers have held their organizations together. These Dealer Organization, both national and local, are functioning at the present time with more unity and effectiveness than at any time in existence of this industry. In fact, it would appear that in overcoming the many prejudices and obstacles to such an organization held in the past, the growth of those now in being is a sign of great strength.

This industry will watch with interest and anticipation the outcome of the meeting of the Sunday Dealers of the Eastern Zone which takes place November 12th and 13th at the Hotel Astor, New York City.

a quarter-inch hole through this cleat and the cut-out about an inch from the edge of where the arm was taken off, and at about what would be the center of the arm.

After the arm is taken off nail it to a wooden strip that will reach about half-way to the center of the cut-out. This strip need not be heavy, a one by two-inch being sufficient. Drill a quarter-inch hole through this strip close to the arm, as shown in Figure 9, then put a carriage bolt through the hole in the cut-out and this hole in the strip, fastening the arm back on the cut-out. Put a washer between the arm and the cleat so they will not rub, and screw the nut up so as to hold the arm in position, but not tight enough to prevent the arm from moving up and down freely. Use two nuts on the bolt, one as a lock nut to prevent the other from working off.

The next step is to mount the pulley on brace Figure A in Figure 8. Use a lag screw of the same diameter as the hole in the pulley, and place a washer between the pulley and the brace and one between screw head and the pulley. By drilling a small hole in the

brace for the lag screw you will find it much easier to screw it up. Set the lag screw up tight enough to prevent the pulley from wobbling any when it is spinning.

This method of mounting the pulley leaves the outside free, so that the driving beam in Figure 9 can move without striking any part of the pulley or the lag screw. This driving beam is made of No. 6 iron wire, one end of it being fastened to the rim of the pulley and the other to the end of the wooden strip extending from the arm. When the pulley revolves it moves the arm up and down.

Precautions for Making Apparatus Work

Before mounting the pulley take it to a machine shop or garage and have what is known as a small driving pin put on one of the spokes close to the rim. This driving pin should have a flange on the outer end to keep the driving beam from slipping off.

In order to get the right length of the driving beam, raise the arm to its proper position, then turn the pulley so that the driving pin will be in its farthest position from the end of the strip nailed to the arm and measure the distance between these two points. This distance is the proper length of the driving beam, but in cutting the wire leave enough to be twisted one turn around the driving pin on the pulley and to hook in the end of the strip. Twist one end of the wire around the driving pin on the pulley and stick the other end through a hole in the lower end of the strip, bend it over and the walking beam is on.

The next thing to go on is the motor. Fasten it to a small wooden base separate from the cut-out frame, and then place the motor on the floor, or on whatever the cut-out is to stand, in a position to bring the pulley on the motor directly under the pulley on the cut-out. Take a piece of wire and tie the motor base to the frame of the cut-out so it will not "creep" when running, put on the belt, turn on the "juice" and Jackie will start beating the drum.

Securing Window Displays

Not so very long ago the writer made a certain town to help an exhibitor put over a picture, and in talking to him about securing some co-operative windows was somewhat surprised to be told that the merchants of the town had been well educated in the way of co-operative windows; that they knew these kind of windows did not pay and that it would just be a waste of time to try to get any.

A talk with some of the merchants bore out the fact that they had been educated—but in the wrong way. In the past they had given this exhibitor the use of their windows at different times simply because they liked him personally, never dreaming they were securing just as much benefit from the windows as he was. They thought they had been doing him a personal favor, and when he turned the merchants' association down on a very unreasonable request they retaliated by not letting him have their windows.

It was a simple case of all parties concerned looking at the matter with the wrong slant. To some extent this slant had been fostered by the exhibitor. That is, he took the attitude with the merchants that they granted him a personal favor whenever they gave him a window, instead of selling them the idea that the window was of just as much benefit to them as it was to him.

Convince a merchant that he gains just as much, if not more, from a co-operative window than you do and he will generally fall for the display. Explain to him that you get your results from all of the advertising combined, that while the window will be a big help to you it will help him still more, by direct sales of the articles on display.

Tell him that something novel in a window will attract much more attention than will just the regular window display. And when this something novel is advertising a business entirely foreign to that of the store it will create talk, which will bring more people to see "what it's all about." And out of the

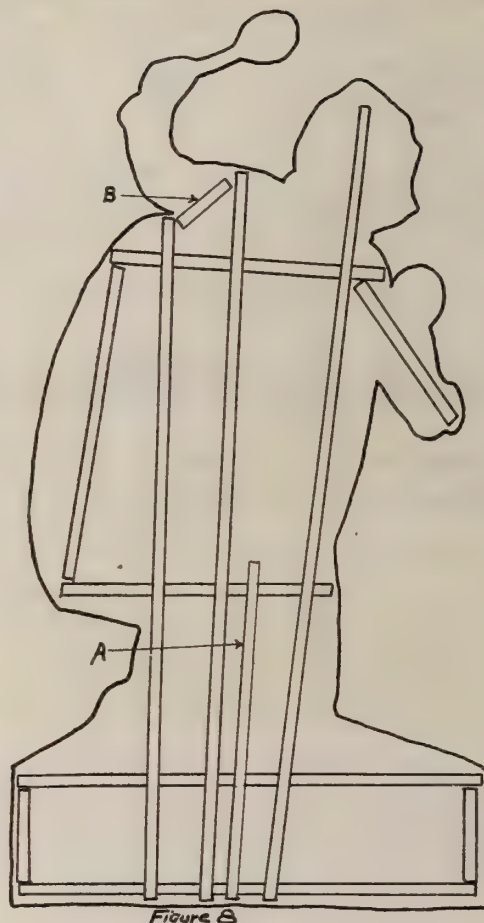


Figure 8

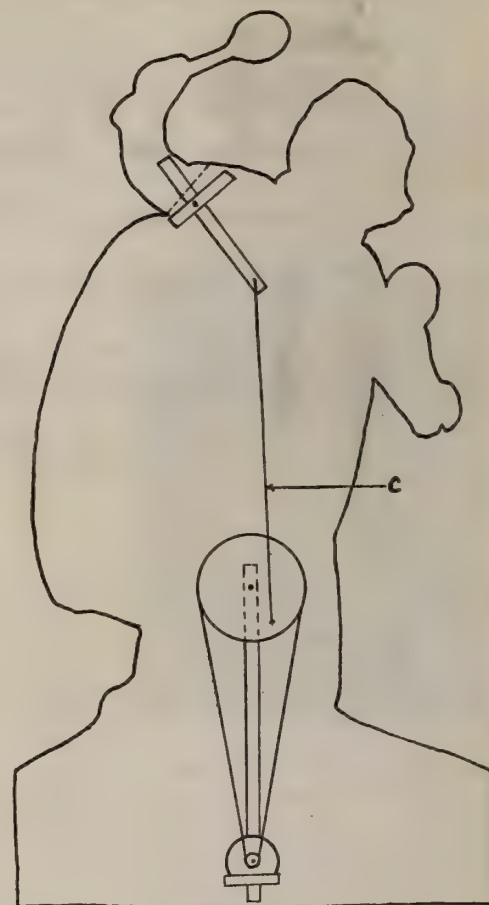


Figure 9

Fig. 8 shows the method of bracing cut-out, which Fig. 9 indicates the mechanical arrangement, which includes two pulleys, motor, rocking arm and driving beam (C).

crowd that has been attracted by "the something novel" in the window will be people who will not only purchase some of the articles on display, but other things as well.

In the town mentioned there were eleven prominent merchants in the retail district. Out of these eleven the exhibitor had nine co-operative windows, which carried displays ranging from a set of 11x14 gelatines to a duplicate of a dress worn by the star, which came from the stock of the store that had the window.

It is not always necessary for "the something novel" to be an advertising accessory furnished with the picture. There are articles in the merchant's stock that can be used, which will probably attract far more attention than would the regular accessory.

The exhibitor always gets the stills and gelatines in advance of play date. Study them and pick out some article worn by the star that can be easily duplicated such as a dress, shoes, hat or an accessory like a handbag, vanity case or parasol, and see if the merchant hasn't something similar in stock.

If he can duplicate the article, then place whatever it is in the window with a card announcing that the star of a certain picture playing your theatre is wearing or carries this article in the picture. Place several stills of scenes in the picture, showing the star, around the article.

A duplicate of an article is really much better to display than the original. It will rouse a curiosity in people to know whether such an article was used or not, and the only way to satisfy this curiosity is to see the picture. On the other hand, by having it in stock, shows the people that the merchant is carrying an up-to-date stock of goods, and

this knowledge cannot but help increase his trade.

A window of this type is co-operative in every sense of the word, and the scheme can be worked with practically any picture except costume or western. Different articles can be displayed in the windows of several merchants, and when these merchants can trace sales directly to the co-operative window displays the exhibitor will have but little trouble in getting windows in the future.

Orologue Novelty Slides

Orologue novelties are humorous artistic slides in sets numbering from 20 to 30 for use with a musical score and organ presentation. These orgologues are originated by J. Arthur Geis and Edward Benedict, two well-known humorists and organists.

Up to date the Standard Slide Corp., who are the releasers and distributors of orgologues, have over fifty sets made up in advance. Their slides are being used in such theatres as the Metropolitan, Atlanta, Ga.; Majestic, Columbus, O.; Fox's Liberty, St. Louis, Mo., and the Princess, Toledo, Ohio.

New Strand Opens

Formerly the Liberty theatre, the remodelling of the Strand theatre at Apollo, Pa., has cost the owners more than \$20,000 to install the most modern equipment to insure perfect projection and absolute comfort for its patrons. The residents of Apollo recently witnessed the gala opening of the Strand and voted the outlay for the remodelling of the Strand, worth the money.

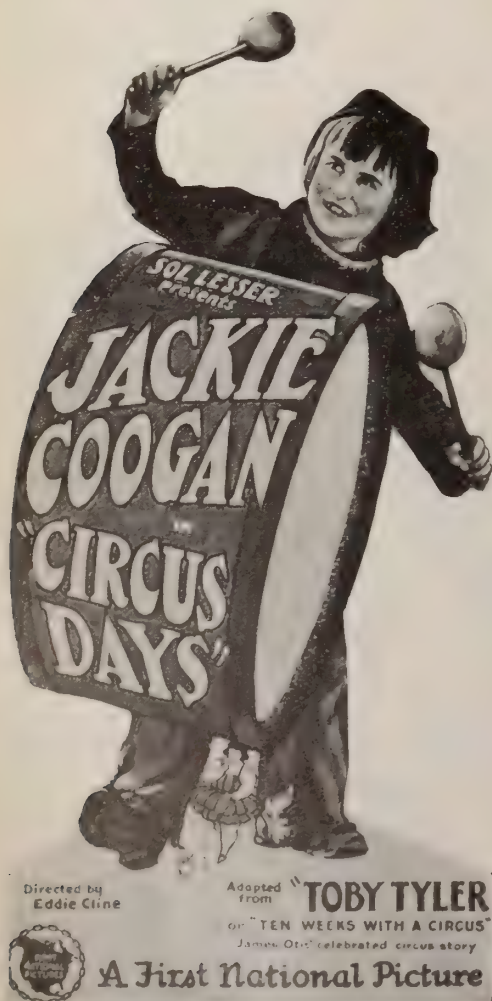


Figure 10. The completed cut-out for mechanical operation



The power of light to beautify is well exemplified thru theatre illumination. There are Edison MAZDA Lamps especially designed to meet all the requirements of the various departments of the theatre. Specify Edison and secure maximum results from your theatre illumination.

Better Theatre Lighting Pays

LIGHT can make your theatre the outstanding feature of your city or town.

As an advertising medium, an effectively lighted theatre exterior cannot be equalled in power of attraction. The lobby and foyer invitingly illuminated give decision to the many who now go "show shopping."

Interior illumination artistically executed provides a medium through which the theatre can build and hold an appreciative clientele.

Furthermore, screen illumination of pleasing quality, free from eye-strain and flicker, greatly enhances the presentation of the picture.

Realizing the problems confronting the exhibitor in his effort to light his theatre in order to secure all these advantages of proper illumination, the engineers of

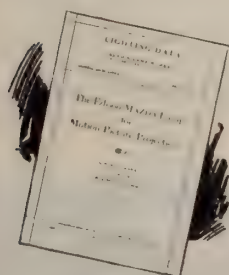
the Edison Lamp Works have made a special study of theatre lighting.

As a result, several types of Edison MAZDA Lamps were designed and are now manufactured to fulfill the many needs of the various departments of the theatre. There is available a proper Edison MAZDA Lamp for every requirement of your house; i. e., marquee and sign, lobby and foyer, auditorium, projection, etc.

As a further service in aiding the exhibitor with his problems in lighting, our engineers gladly make detailed recommendations on theatre illumination. Address all your inquiries to our Lighting Service Department, Edison Lamp Works, Harrison, N. J.

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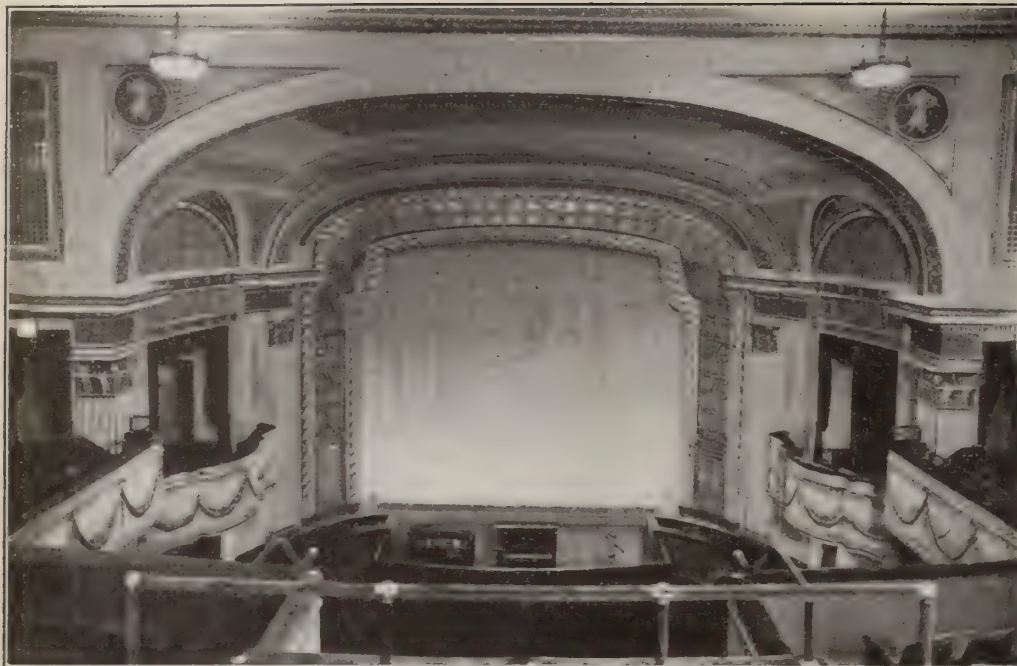
Containing much valuable information on theatre lighting and projection. Send your name and address for free copies.

EDISON

MAZDA LAMPS



EDISON LAMP WORKS OF GENERAL ELECTRIC COMPANY



Details of the attractive proscenium of the new Colonial theatre, Lebanon, Pa.

Portable Electric Substation Lights 12,000 Lamps

Two giant portable electric substations—machines that together will generate enough "juice" to supply the wants of a city of six thousand inhabitants—have just been purchased at an expense of \$24,000 by M. C. Levee for the United Studios from the Westinghouse Electric Co. Mounted on a ten-ton Hercules trailer, with a special jack that will permit the machines to be lifted from the body of the truck and to rest their weight on the road-bed, they can be transported in a few minutes to any part of the big United lot, thus conserving much expensive copper wire. United Studios now has more than \$10,000 invested in underground copper, an amount which it would have been necessary to greatly increase if it were not for the purchase of the portable substations.

A considerable revenue from the new

machines is expected in the form of rentals. On location they will prove invaluable, furnishing a great amount of direct current. Outside of the manufacturing or business districts of Los Angeles and some of its larger suburbs it is impossible to obtain direct current and hence impossible to do night camera work without a portable generator.

Each substation can generate enough power, without taxing its capacity, to light six thousand 50-watt lamps. Electric company statisticians have found an average of ten such lamps to the house and five residents to the house. Thus together the substations will generate more than enough power for 12,000 lamps, for 1,200 homes, for 6,000 people.

Walter Strohm, chief electrician of the United Studios, who wrote the specifications for the substations, furnished the following

particulars for the edification of those interested technically in the equipment.

"Each unit is a complete portable electric substation consisting of two 75-kilowatt generators, one 250 h.p. 2,200-4,400 volt, three-phased, 50 cycle, six-pole motor, one combination two-generator control-panel, one complete starting equipment for either 2,200 or 4,400 volt high tension tower and disconnect fuse blocks."

Second Meeting of the M. P. E. D. A.

The Chicago branch of the Motion Picture Equipment Dealers of America held its second monthly meeting of associate and active members at the Morrison Hotel. At this dinner a brief report was made of what transpired at the Central Zone meeting in Omaha, and in addition there were two speakers.



The new mammoth portable sub-station built by the Los Angeles Service Department of the Westinghouse Company for the United Studios, Inc. This sub-station is of such a capacity that it fully meets all the requirements of heavy duty in the field and has incorporated in it all of the latest advancements in engineering for this type of station



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Eastman Film, both regular and tinted base, is available in thousand foot lengths.

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National Anti-Misframe League Forum

SIMPLIFIED ELECTRICITY for PROJECTIONISTS

Alternating Current Machinery

Lesson VII—Part X

Converters



IN view of the two main types of current, alternating and direct, with their attendant differences in voltage, phase and frequency, in use to-day, it is evident that special machines are necessary to serve no other purpose than merely secure the desired change.

Since direct current has neither phase nor frequency, the only thing subject to change is the voltage. As we well know changes in voltage in the case of direct current can be secured in a number of ways by the use of such devices as rheostats, and motor generators. Where alternating current is used, we have seen that the static transformer is the principal agent for effecting such changes.

As regards the conversion of A.C. to D.C. or vice versa; changing A.C. from one frequency to another; changing from single phase to polyphase; special rotating machines called *converters* are used. Any of the changes mentioned above can be secured by means of a motor generator set.

Synchronous Converter

The *synchronous* or *rotary converter* is principally used to change alternating current to direct or vice versa. When the change is in the other direction, that is, from direct to alternating, the name *inverted rotary converter* is sometimes applied but the writer can see no valid objection to extending the name *synchronous converter* to cover both uses.

A synchronous converter really consists of a *shunt motor* with leads, spaced equally apart, brought out from the armature and connected to slip rings. The number of leads brought out will depend upon whether the machine is for use on single-phase, two-phase or three-phase lines. In very large types the use of six phases is quite common. The field winding may be either *shunt* or *compound* and is supplied with direct current from either the D. C. brushes on the machine or a separate source of supply. In the large machines small D. C. generators called *exciters* are mounted on one end of the main shaft to supply current to the fields.

A cross section view of a rotary converter, showing the principal parts will be found in Fig. 135. This shows a *three-phase* machine supplying power to a D. C. load. It will be noted that the same armature which takes the A. C. also furnishes D. C. to the load. In fact, there is but one armature and this carries both the alternating and direct currents.

Armature Winding

The armature used is exactly the same as that used in any ordinary direct current machine and consists of a laminated soft iron core on which are wound the armature conductors connected to the proper commutator segments. The winding, as will be recalled from the previous study of D. C. machines, can be

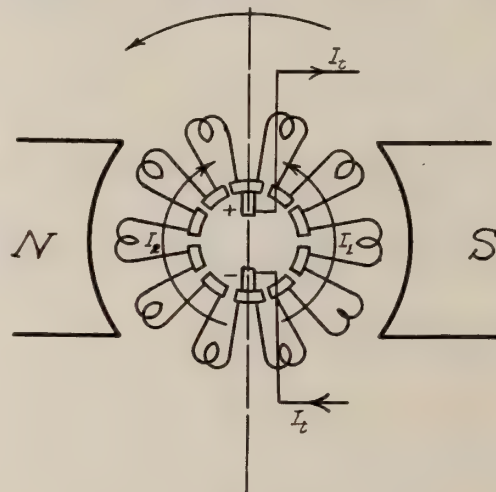


Figure 136

either the series or multiple type. Such a simple winding is shown in Fig. 136. This represents an end view which would be obtained by looking at the machine in Fig. 135, from the D. C. or left side.

This same winding, as said before, also carries the alternating current and in order to permit this, leads are brought out from the opposite end and connected to slip rings. If a single phase winding is desired, only two leads and two slip-rings are used; if two phase, four

leads and the same number of rings; if three phase, three leads and rings. A picture of a three-phase winding, obtained by looking at the machine in Fig. 135 from the right side, is

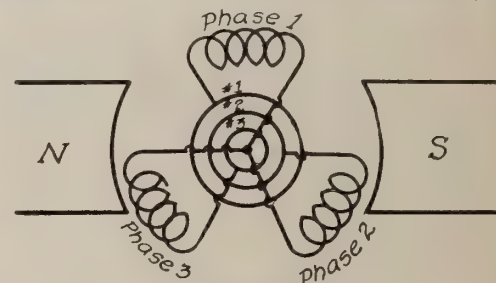


Figure 137

shown in Fig. 137. The leads for each type of winding are spaced equally apart.

Operation

The theory of operation of a synchronous converter is briefly this: alternating current, of either one, two or three phase is applied to the collector rings which causes the machine to operate as a synchronous motor when the field windings are excited. The armature, revolving in a magnetic field, set up by the poles, naturally generates in itself a *back-voltage* which causes a current to flow in the armature conductors in direct opposition to the alternating current which drives the armature. The current which is set up by the back voltage flows to the commutator segments and is drawn off as direct current by the brushes.

If the D. C. brushes are placed on the *no load neutral lines* (Fig. 135) a definite relation will exist between the D. C. and A. C. voltages which cannot be changed. If the power factor is *one* the two currents will also bear a definite relation to one another. Thus if,

E = direct voltage

E_a = alternating voltage

I = direct current in line to load

I_a = alternating current in supply line

$E = \sqrt{2} E_a$ in the case of a single phase converter.

The current will be $I = \frac{I_a}{\sqrt{2}}$

From these two equations it can be seen that if losses are neglected, the *power* supplied to the converter is equal to the power it furnishes to the D. C. lines.

As an illustration, if a single phase converter was wound for 110 volts on the A. C. side, the voltage on the D. C. side would be

$$\begin{aligned} E &= \sqrt{2} E_a \\ &= 1.414 \times 110 \\ &= 155.5 \text{ volts} \end{aligned}$$

If the machine had been used in the opposite way, that is, to change from 110 volts D. C. to A. C., the latter voltage would have been:

$$\begin{aligned} E_a &= \frac{E}{\sqrt{2}} \\ &= \frac{110}{1.414} \\ &= 77.5 \text{ volts} \end{aligned}$$

Frequency Changers

Sometimes it is desired to change from 25 cycle A. C. to 60 cycle A. C. or vice versa. Where this is desired a motor generator set consisting of a synchronous motor, direct connected to an alternator is used. The number

(Continued on page 2404)

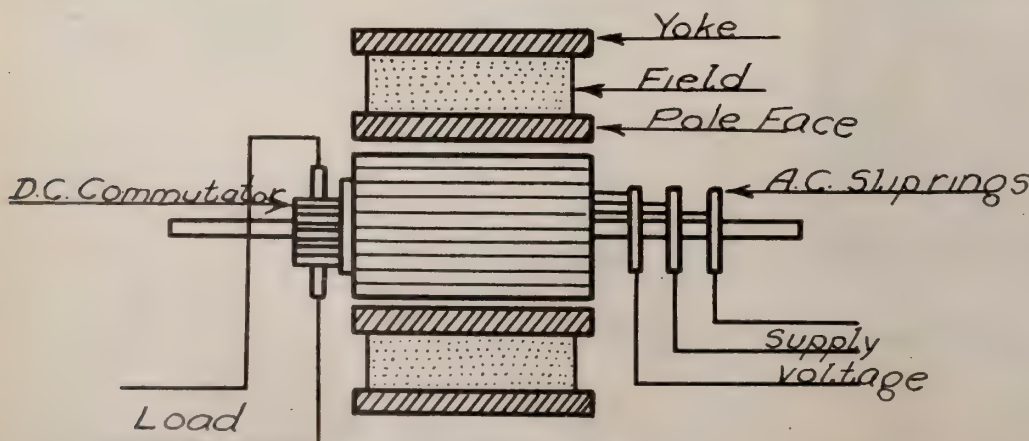


Figure 135

Powers and G. E. Used in Ambassador

We have received a very complete description of the equipment used in the projection department of Crandall's new Ambassador theatre, Washington, D. C. The equipment consists of the latest type 6B Powers projectors, equipped with speed indicators which are connected to the orchestra director's stand in the music pit and on the manager's desk in his office, automatic speed control governors and improved Snanlite lenses with 100 ampere high intensity G. E. arc lamps. Two 100 ampere G. E. motor generators are installed, so that one of the sets can always be depended upon to work in case of emergency. The picture is projected 120 feet to connect the two sets, which are fed from 500-volt feeders being transformed down to 220-volt for the motors.)

The complete installation was under the personal supervision of Nat Glasser, manager of Crandall's New York theatre and technician of the chain.—Knappen.

Eastern Supply Dealers Convene

A special meeting of the members of the eastern zone of the Supply Dealers' Association of America took place on Monday night, November 1, at which time a great deal of discussion was given the convention of this association, which is to be held November 12 and 13 at the Hotel Astor, New York City.

Invitations were mailed to various prominent people connected with this industry requesting that they prepare papers on subjects interesting of the supply dealers to be presented at this coming convention.



The Bijou of Mobile, Ala., presents an unusual design particularly for the ceiling and arrangement of the auditorium

It is expected that a great many will attend and promises are for exceedingly successful meetings. A great deal undoubtedly will be accomplished during the two days' session.

New Organ Novelties

A new novelty has appeared which contains a set of slides to be used in conjunction with the organ, so arranged and designed as to bring out a number of good laughs and the various effects of which the organ is capable. It is claimed that a complete set of these slides comprises a feature act. A musical cue sheet particularly arranged for the organist to use gives the correct music for the slides.

This organ novelty, which permits the theatre to feature a musical instrument, is manufactured by the M. S. Busch Novelty Slide Company.

Louis A. Brown to Make Change Soon

Louis A. Brown, who has been on the sales force of the Howells Cine Equipment Company, has announced that he is severing his connections with that company on the 17th of this month and is considering several promising propositions for the future.

Mr. Brown entered the motion picture industry in 1911 with the Kinema Colored Pictures Company, and has since then been with the Alliance Film Corp., the World Film Company, Metro Pictures Corp., the United Theatre Equipment Company and several others.

Gastonia, N. Carolina, Will Have New House

Announcement is made by the Ware-Simpson-Estridge Company of Gastonia, N. C., that they will begin construction January 1 on a new modern combination theatre in Gastonia. The company is composed of J. W. Ware, local capitalist, together with J. E. Simpson and Jas. E. Estridge, operators, respectively, of the Ideal and Gastonia theatres, formerly opposition houses in that city, and evidently marks a combination of interests. T. E. Estridge is at present secretary of the North Carolina M. P. T. O. and one of the most progressive young showmen in the state.

C. K. Howell, the well-known theatrical architect, will have charge of plans for the new house, which will be 135 feet in depth, three stories high and will seat more than 800.

Scenery—Picture Sets—Draperies Velour and Velvet Curtains

"Dependable Service"

NOVELTY SCENIC STUDIOS
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YOUR theatre may be a model of good architecture and tasteful decoration—your ushers courteous and smartly uniformed—your films selected with greatest care—yet you will not be giving your audiences the greatest possible enjoyment, and ensuring their return, until you equip your projector with the

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Cinephor Condenser System—
Cinephor Projection Lens
Cinephor Condenser

Write for the Cinephor Booklet, or get it from your dealer.



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For Sale—Three manual organ, nineteen stops. Can be seen and played any time. Address Teele Square Theatre, Somerville, Mass.

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WHITE, AMBER or GREEN.

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\$1.50

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IS THE STATIONERY OF THE SCREEN

RADIO-MAT SLIDE CHANGERS

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"Hits the Music Spot"

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ORCHESTRAL ORGAN

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Costs Less Now to Have Color Electric Signs



Reco Color Hoods have been greatly lowered in price. Reco Color Hoods snap on or off any bulb; instantly make it colored. Write for bulletin.

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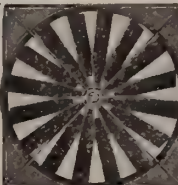
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TYPHOON COOLING SYSTEM

TYPHOON FAN CO. 345 W. 39th ST. NEW YORK

Simplified Electricity for Projectionists

(Continued from page 2402)

of poles on the two machines must be in the proper ratio. Thus, if changing from 25 to 60 cycles the rate would be 25/60 or 5/12. For every 5 poles on the motor there would need to be 12 on the generator. The speed in such a case is also fixed at a certain figure which cannot be changed.

Phase Changers

Where it is desired to change from single phase to polyphase systems another form of motor generator set can be used which employs a single phase motor, direct connected to a polyphase generator of the required number of phases.

It should be remembered that it is also possible to effect phase transformations by the use of transformers. The latter method is to be preferred where the desired transformation can be effected.

Opening for Projectionist

We have had a communication from William Johnson of the Rialto theatre, Fort Dodge, Iowa, who states that he would like to get in touch with a first-class projectionist who wants to work full time under favorable conditions in a town of 20,000 population, showing four shows daily. His booth is equipped with Simplex machines.

Installs New Organ

Hillgreen, Lane & Co., represented by Gustav F. Döhring, 225 Fifth Avenue, New York City, have completed a pipe organ for the Suburban Amusement Company in the Natick theatre, Natick, Mass.

Mr. Reynolds, the noted Boston theatre organist, played the opening recital, which was received with great enthusiasm by those in attendance. Fred Harris is manager of the theatre.

Suggestion by The Reynolds Electric Co.

The present day theatre cannot hope to open up without an exterior attraction. The most forceful and direct method of attracting customers to the box office is by means of an electric sign. An electric sign is just as much of a necessity as the stage, seats, and interior decorations, in opening a house. In these days, when competition is keen, an ordinary sign reading "Theatre," "Movies," and the like, is not sufficient unless accompanied by some sort of a pleasing attraction feature. There is no limit to the variety of motion effects, as almost any figure, movement or design can be reproduced by means of a modern flasher.

Another item which should be reckoned with

is the matter of coloring, as no sign is complete without a tasty arrangement of colors. The most economical and permanent method of obtaining colors is by means of natural colored glass hoods which slip over the ordinary sign lamp. Being made of natural colored glass, they will never fade or wear out. They are easily cleaned and will last as long as the sign itself. They are easily put on and taken off. In putting up an electric sign, bear in mind that motion and color are the two important features.

Opportunities for Equipment Manufacturers

The Bureau of Foreign and Domestic Commerce, Department of Commerce, has called to the attention of the MOTION PICTURE NEWS that an "Opportunity for the sale of theatre equipment to Rio de Janeiro, Brazil, now exists." In the near future, it is reported, four modern motion picture theatres are to be erected in Rio. The latest types of construction, furniture, equipment, etc., are to be used in their erection, it is learned. Their capacity will be about 2,000 seats each. NEWS readers who are manufacturers of theatre equipment, who may be interested in the possible sale of eight or ten thousand theatre seats or other equipment, are urged to communicate with the Specialties Division of the Bureau, or from the district and co-operative offices in Boards of Trade and Chambers of Commerce. By a new commercial agreement on October 18 the Republic of Brazil gave the United States a "Most Favored Nation" status, which will tend to lower certain duties.

\$80,000 House for Plant City

A new motion picture theatre is to be erected in Plant City, Fla. The contract was awarded this week to Ricketts and Haworth, contractors of Winter Haven. Architect Frank A. Winn, Jr., of Tampa, made the plans.

The plans call for a building of steel and concrete construction, finished in tapestry brick and trimmed with polychrome terra cotta. The cost will be in the neighborhood of \$80,000. The building will cover a space of 105 feet square and have a seating capacity of 800. M. F. Moody, J. L. Young and C. T. Young, bankers and business men of Plant City, are the owners of the new house—Leslie.

New Gateway Theatre Opens

Residents of Little Falls, N. Y., recently witnessed the inaugural performance of the new Gateway theatre which was erected by the Gateway Theatre Corporation of that city.

TICKETS

OF all kinds

USED ALL OVER THE EARTH

Write for samples

WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

PICTURE PARAGRAPHS

EVERY exhibitor his own publisher, is a slogan that might properly be applied for Motion Picture Day. Press books have been prepared for many pictures, with varying results. Some times they are read and some times they are not. A new project of the Motion Picture Theatre Owners of America is the Exhibitors' Press Book for Motion Picture Day. It makes of the screen a local newspaper which the patrons of the house WILL read.

In the folders are forms for typewriting radio mat slides which the exhibitor can at once type and copy and begin his campaign on the spot. The process is merely typewriting, and the circulation of readers the idea will achieve for Motion Picture Day will run into the millions.

A VEST-POCKET booklet is the latest in the way of exploitation from Metro. It applies to "Strangers of the Night," a Fred Niblo production. It is filled with scenes from the production, together with a running story of the romance and thrills to be found in it. The back cover is left for the imprint of the local theatre and the play date.

PROCLAIMED by President Coolidge and the Governors of many states as "Navy Day," October 27th was observed by many theatres throughout the United States with the showing of "The Silent Command." This William Fox special production was appropriate, as it glorifies America's sea fighters.

THE W. W. Hodkinson Corporation has prepared some interesting and educational pictorials in connection with the exploitation of "Shifting Sands."

Among the posters are views of the statue of Rameses the Great, Arabian troops on the Libyan desert, a shiek's bodyguard, Arabian caravans and desert tribesmen taking part in the production of "Shifting Sands." Space for the theatre's name and play date is provided at the bottom of the sheet.

VITAGRAPH has prepared a four-page rotogravure section of action stills and portraits of players in "The Man From Brodney's." Among the portraits are those of J. Warren Kerrigan, Alice Calhoun, Miss Du Pont, Wanda Hawley and Pat O'Malley. The section is printed in two colors, sepia and green.

THE Hodkinson office secured some valuable publicity through the column of K. C. B. in the New York American of October 26. It came as a result of a windshield sticker prepared for "The Drivin' Fool," which reads, "Half of the Road Is Yours—Stick To It." The humorist referred to a certain accident which occurred despite the use

of the sticker, because the drivers of the machines could not determine just which side of the road was theirs.

JOE BRANDT of the C. B. C. Film Sales Corporation would supply new brooms to those who are attempting to sweep clean some of the evils of the picture industry. The evils of combination booking have often been pointed out. Mr. Brandt calls attention to the "underground" booking system as follows:

"A capable salesman of one of the important distributors arrived in a Pennsylvania town, called upon the first run and stated frankly the cost of a certain picture.

"The reply of the exhibitor was, 'I will give you half the amount you quote for a week's booking.'

"The representative explained why it was impossible to accept such an offer. Before the representative could reach the other first-run account the exhibitor he had first visited had already phoned over to his 'friendly competitor,' stating the price he had offered, with the result that when the representative quoted the price to the second first-run, this man offered half as much as the first man had offered.

"It is a short-sighted policy and in the long run must have its effect on the industry because no matter what price is asked for a picture, if that price will enable the exhibitor to make a fair profit, the exhibitor should not use this 'underground' method to drive down prices and ultimately either force the distributor to take a ridiculous figure or stay out of the town."

GOLDWYN has effected two exceptional tie-ups that should bring considerable publicity to its stars. One is with a soft drink concern, through which Claire Windsor's picture will be a part of the pictorial campaign for the drink. These pictures will adorn the windows or soda fountains wherever the beverage is dispensed.

The other is in connection with a Stetson hat campaign. Billboards showing Goldwyn stars with Stetson hats will be utilized internationally. Tie-ins with such pictures as "Nellie the Beautiful Cloak Model" and "Three Weeks" have also been arranged. The hat company will send to its dealers cards and newspaper advertising of the members of the casts and dates of showing.

A RADICAL departure in the matter of selecting story material for screen picturization is to be introduced by Creative Productions, an independent producing concern, according to Fred Kusse, its president.

A board of review made up of leading exhibitors throughout the country is to select the stories to be filmed and in this manner the concern believes it will best be able to meet the desires of the pub-

lic in so far as screen entertainment is concerned.

HENRY CHARLES STEPHENS STUART THOMSON, the new managing director of the Film Booking Offices, has had a wide and varied career before becoming the active head of the F. B. O.

He joined the army reserve as a private in the famous Highland Regiment, "the London Scottish." He spent the next five years practising as a chartered accountant, with office in London, during which time was in temporary charge of several important businesses, both in England and abroad, including a railway company, newspaper, publishers, hotels, motor car company and brewery.

He was twice seriously wounded in the war and three times was mentioned in dispatches for meritorious service. He received a cigarette case from King George when in a hospital in 1915.

In 1915 Major Thomson won commission as lieutenant and was later promoted captain and placed on War Staff in London.

In 1917 he was sent as British special envoy to North Russia to prepare for the Allied invasion in Archangel.

In 1920 he joined the firm of Grahams & Co. and proceeded to the Orient to inspect their various branches in India and Burma.

At Graham's request came to America from India June 1921, to take charge of their American interests.

His first action was to form the old Robertson-Cole Division of Films into the R-C Picture Corporation, of which he was made chairman, director and treasurer, which post he has occupied until the present.

Niblo Planning Picture Exteriors in Spain

It is likely that Fred Niblo, who recently began production on "Thy Name Is Woman" may go to Spain in the near future to film several important exterior scenes in the heart of the Spanish Pyrenees where the story is laid.

Mr. Niblo is now actively engaged in "shooting" the opening sequences against a background of picturesque sets which have been designed and erected by Ben Carre, art director. These opening scenes will take Mr. Niblo at least three weeks according to present schedule after which, if the decision to go to Spain is confirmed, he and his company will make the trip.

Rain Insurance

has saved many a manager a serious loss

A HARTFORD RAIN POLICY makes good your losses when stormy weather keeps the crowds away. Make sure of your income.



Ask for full information about Hartford Rain Policies. See your local Hartford agent or your broker or write

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HARTFORD, CONNECTICUT

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Adam and Eva.....	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib.....	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?.....	Special Cast	Preferred Pict.	6 reels	Mar. 17
Bolted Door, The.....	Frank Mayo	Universal	5 reels	Mar. 3
Brass.....	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills.....	Special Cast	Lee-Bradford-S.R.	5 reels	Mar. 17
Can a Woman Love				
Twice?.....	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy.....	Jackie Coogan	First National	6 reels	Mar. 17
Down to Sea in Ships.....	McKee-Courtrot	Hodkinson	8 reels	Dec. 2
Driven.....	Special Cast	Universal	6 reels	Dec. 9
Flames of Passion.....	Larkin-Stonehouse	Independent Pict.	5 reels	Jan. 20
Fourth Musketeer, The.....	Johnnie Walker	Film Book. Offices	6 reels	Mar. 31
Gallop'n Through.....	Jack Hoxie	Sunset Prod.	5 reels	Mar. 17
Glimpses of the Moon.....	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls.....	William Russell	Fox	5 reels	Mar. 24
Gossip.....	Gladys Walton	Universal	3 reels	Mar. 10
Her Accidental Husband.....	Special Cast	C. B. C-S. R.	6 reels	Mar. 17
High Speed Lee.....	Reed Howes	Arrow	5 reels	Mar. 17
In the Devil's Bowl.....	Neal Hart	Wm. Steiner-S. R.	5 reels	Mar. 24
Isle of Lost Ships.....	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?.....	Leah Baird	Asso. Exhib.	6 reels	July 21
Just Like a Woman.....	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert.....	Special Cast	C. B. C-S. R.	5 reels	Mar. 17
Law Rustlers, The.....	Wm. Fairbanks	Arrow	5 reels	Mar. 17
Leopardess, The.....	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around				
the Corner.....	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The.....	Standing-Marsh	Hodkinson	5 reels	Mar. 31
Lost and Found.....	Special Cast	Goldwyn	7 reels	Mar. 17
Lost in a Big City.....	John Lowell	Arrow	7 reels	Jan. 27
Luck.....	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love.....	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife.....	Special Cast	Arrow	5 reels	Aug. 4
Midnight Guest, The.....	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His				
Dime.....	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The.....	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A.....	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea.....	Marguerite Courtot	Selznick Dist. Corp.	5 reels	Mar. 17
Pilgrim, The.....	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts.....	Special Cast	Paramount	6 reels	Feb. 24
Refuge.....	K. MacDonald	First National	6 reels	Apr. 21
Scars of Jealousy.....	Special Cast	First National	6 reels	Mar. 17
Shrek of Araby, The.....	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed.....	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On.....	Pete Morrison	Sanford Prod.	5 reels	Feb. 24
Success.....	Special Cast	C. B. C-S. R.	6 reels	Feb. 24
Temptation.....	Special Cast	C. B. C-S. R.	7 reels	Apr. 21
Tents of Allah.....	Blue-Alden	Asso. Exhib.	7 reels	Apr. 21
Three Jumps Ahead.....	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair.....	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep.....	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice.....	Josephine Hill	Arrow	4 reels	Mar. 17
When a Woman Turns.....	Tom Kennedy	Norcia Pict.-S. R.	5 reels	Mar. 17
Where the Pavement				
Ends.....	Special Cast	Metro	7 reels	Mar. 24
White Flower, The.....	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine.....	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The.....	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams.....	Florence Vidor	Asso. Exhibitors	7 reels	July 7
Backbone.....	Special Cast	Goldwyn	7 reels	May 12
Bella Donna.....	Pola Negri	Paramount	8 reels	Mar. 31
Bright Shawl, The.....	Rich Barthelmess	First National	8 reels	Apr. 28
Broken Violin, The.....	Special Cast	Arrow	6 reels	Mar. 17
Bucking the Barrier.....	Dustin Farnum	Fox	5 reels	Apr. 21
Clanmen of the North.....	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	Apr. 28
Cordelia the Magnificent.....	Clara K. Young	Metro	6 reels	June 2
Crashing Thru.....	Harry Carey	Film Book. Offices	5 reels	Apr. 7
Dead Game.....	Ed Gibson	Universal	5 reels	Apr. 21
Go-Getter, The.....	Special Cast	Paramount	8 reels	Apr. 21
Grumpy.....	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions.....	Viola Dana	Metro	6 reels	May 3
Hunting Big Game in				
Africa.....	Special Cast	Universal	10 reels	Jan. 27
Jacqueline.....	Special Cast	Arrow	7 reels	Mar. 31
Little Red Schoolhouse.....	Special Cast	Arrow	6 reels	May 26
Lovebound.....	Shirley Mason	Fox	5 reels	May 19
Madness of Youth.....	John Gilbert	Fox	5 reels	Apr. 28
Nobody's Bride.....	Herbert Rawlinson	Universal	5 reels	Mar. 31
Old Sweetheart of Mine.....	Dexter Eddy	Metro	6 reels	Apr. 14
Power Divine, The.....	Wynn-Livingston	Independent Pict.	5 reels	Apr. 28
Prodigal Daughters.....	Gloria Swanson	Paramount	6 reels	Apr. 28
Rip Tide, The.....	Special Cast	Arrow	6 reels	June 2
Safety Last.....	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders.....	Neal Hart	Wm. Steiner-S. R.	5 reels	May 19
Slander the Woman.....	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The.....	Alice Brady	Paramount	6 reels	May 26
Snowdrift.....	Charles Jones	Fox	5 reels	June 9
Souls for Sale.....	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The.....	Douglas MacLean	First National	5 reels	Aug. 4
Tansy.....	Special Cast	Burr Nickle Prod.	5 reels	Mar. 31
Tiger's Claw, The.....	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The.....	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild				
Animals.....	Special Cast	Metro	7 reels	May 19

Feature	Star	Distributed By	Length	Reviewed
Trail of the Lonesome				
Pine.....	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet.....	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited.....	Ralph Lewis	Film Book. Offices	7 reels	May 5
What Wives Want.....	Special Cast	Universal	5 reels	May 5
Within the Law.....	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea.....	Lulu McGrath	Film Book. Offices	4 reels	Nov. 4
You Are Guilty.....	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 21
You Can't Fool Your				
Wife.....	Special Cast	Paramount	7 reels	May 3

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton.....	Liane Haid	Hodkinson	8 reels	Apr. 28
Baby.....	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows.....	William Russell	Pathe	5 reels	June 2
Boston Blackie.....	William Russell	Fox	5 reels	June 2
Burning Words.....	Roy Stewart	Universal	5 reels	June 2
Crossed Wires.....	Gladys Walton	Universal	5 reels	May 19
Double Dealing.....	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The.....	Alden-Morey	Truett Film	7 reels	June 2
Fighting Strain, The.....	Neal Hart	Wm. Steiner-S. R.	5 reels	June 2
Fog Bound.....	Dorothy Dalton	Paramount	6 reels	June 9
Fortune of Christina				
McNab.....	Special Cast	Playgoers	5 reels	June 2
Fools and Riches.....	Herbert Rawlinson	Universal	5 reels	May 12
Girl of the Golden West.....	Kerrigan-Bremer	First National	7 reels	June 2
Girl Who Came Back.....	Special Cast	Preferred Pict.	6 reels	Apr. 21
Lonely Road, The.....	Kath. MacDonald	First National	5 reels	May 12
Man From Glengarry.....	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The.....	Thos. Meighan	Paramount	7 reels	May 12
Ragged Edge, The.....	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman.....	The Ethel Clayton	Film Book. Offices	7 reels	May 19
Rustle of Silk, The.....	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour.....	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast.....	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast.....	Tom Mix	Fox	5 reels	May 26
Sunken Rocks.....	Alma Taylor	Burr Nickle Prod.	5 reels	June 2
Valley of Lost Souls.....	Special Cast	Independent Pict.	5 reels	June 2
Wandering Daughters.....	Special Cast	First National	6 reels	June 30
Wolf Tracks.....	Jack Hoxie	Sunset Prod.	5 reels	June 30

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains.....	Special Cast	Burr Nickle Prod.	5 reels	June 2
Below the Rio Grande.....	Neal Hart	Wm. Steiner-S. R.	5 reels	June 2
Counterfeit Love.....	Special Cast	Playgoers	5 reels	Aug. 11
Critical Age, The.....	Special Cast	Hodkinson	5 reels	May 12
Daughters of the Rich.....	Special Cast	Preferred Pict.	6 reels	June 30
Desert Rider, The.....	Jack Hoxie	Sunset Prod.	5 reels	June 30
Devil's Partner, The.....	Norma Shearer	Independent Pict.	5 reels	June 30
Divorce.....	Jane Novak	Film Book. Offices	6 reels	June 16
Don Quickshot of the				
Rio Grande.....	Jack Hoxie	Universal	5 reels	June 9
East Side, West Side.....	Harlan-Landy	Principal Pict.	6 reels	Apr. 21
Fog, The.....	Harris-Landis	Metro	7 reels	July 7
Exciters, The.....	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The.....	Agnes Ayres	Paramount	5 reels	June 16
Last Moment, The.....	Special Cast	Goldwyn	6 reels	May 19
Main Street.....	F. Vidor-Blue	Warner Bros.	10 reels	June 2
Man of Action.....	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran.....	Irene Rich	Hodkinson	7 reels	June 23
Monkey's Paw, The.....	Special Cast	Selznick	5 reels	June 23
Mysterious Witness, The.....	Robert Gordon	Film Book. Offices	5 reels	June 30
Only 38.....	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best				
Thing.....	Mac Marsh	Allied Prod. & Dist.	6 reels	May 26
Purple Dawn, The.....	Bessie Love	Aywon	5 reels	Apr. 28
Queen of Sin.....	Special Cast	Selznick	6 reels	Apr. 7
Railroaded.....	Herbert Rawlinson	Universal	5 reels	June 16
Rum Runners.....	Leo Maloney	Aywon	5 reels	June 2
Sawdust.....	Gladys Walton	Universal	5 reels	June 30
Shock, The.....	Chaney-Valli	Universal	7 reels	June 23
Sun-Dog Trails.....	Wm. Fairbanks	Arrow	5 reels	June 2
Temporary Marriage.....	Harlan-Davis	Principal Pict.	7 reels	May 12
Trifling With Honor.....	Special Cast	Universal	5 reels	May 12
Western Blood.....	Pete Morrison	Sanford Prod.	5 reels	June 30
Woman With Four Faces.....	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters.....	Glenn Hunter	Hodkinson	6 reels	June 3

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The.....	Special Cast	First National	6 reels	July 28
Children of Dust.....	Special Cast	First National	6 reels	June 23
Children of Jazz.....	Special Cast	Paramount	6 reels	July 21
Crashing Courage.....	Jack Livingston	Independent Pict.	5 reels	July 14
Desert Driven.....	Harry Carey	Film Book. Offices	5 reels	July 14
Drug Monster, The.....	Special Cast	Aywon	5 reels	July 14
Flying Dutchman.....	Special Cast	Film Book. Offices	6 reels	Aug. 4
Forbidden Lover, The.....	Special Cast	Selznick	4 reels	July 14
Forbidden Range.....	Neal Hart	Wm. Steiner Prod.	5 reels	July 14
For You My Boy.....	Special Cast	Rubicon Pict.	6 reels	May 5
Gentleman of Leisure, A.....	Jack Holt	Paramount	5 reels	July 28
Good Men and Bad.....	Special Cast	Selznick	4 reels	July 28
Homeward Bound.....	Thomas Meighan	Paramount	7 reels	July 28
Itching Palms.....	Special Cast	Film Book. Offices	5 reels	July 28
Law of the Lawless, The.....	Dorothy Dalton	Paramount	6 reels	June 30
Love Piker, The.....	Anita Stewart	Goldwyn-Cosmo	6 reels	July 7
Man Between, The.....	Special Cast	Asso. Exhibitors	6 reels	July 7
Man's Man, A.....	J. Karren Kerrigan	Film Book. Offices	5 reels	July 14
McGuire of the Mounted.....	William Desmond	Universal	5 reels	July 14
Penrod and Sam.....	Special Cast	First National	6 reels	June 23

Feature	Star	Distributed By	Length	Reviewed
Rapids, The	Harry Morey-Mary			
Self Made Wife, A	Astor	Hodkinson	5 reels	June 30
Shootin' For Love	Special Cast	Universal	5 reels	July 31
Skid Proof	Hoot Gibson	Universal	5 reels	July 7
Stormy Seas	Charles Jones	Fox	5 reels	
Toilers of the Sea	McGowan-Holmes	Asso. Exhibitors	5 reels	Aug. 4
Tribby	Special Cast	Selznick	5 reels	
Victor, The	Special Cast	First National	7 reels	Aug. 4
	Herbert Rawlinson	Universal	5 reels	July 28

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Alias the Night Wind	William Russell	Fox		
Bright Lights of Broadway	Special Cast	Principal Pict.	7 reels	Sept. 8
Broken Wing, The	Special Cast	Preferred Pict.	6 reels	Aug. 18
Circus Days	Jackie Coogan	First National	6 reels	June 30
Common Law, The	Special Cast	Selznick	8 reels	Aug. 11
Cricket on the Hearth	Special Cast	Selznick	6 reels	
Destroying Angel, The	Leah Baird	Asso. Exhibitors	6 reels	
Dulcy	Con. Talmadge	First National	6 reels	Sept. 8
Gold Madness	Guy Bates Post	Principal Pict.	6 reels	
Harbor Lights	T. Moore-Elson	Asso. Exhibitors	5 reels	Sept. 8
Hollywood	Special Cast	Paramount	8 reels	July 14
Human Wreckage	Mrs. Wallace Reid	Film Book Offices	7 reels	July 14
Huntress, The	Colleen Moore	First National		
If Winter Comes	Special Cast	Fox	12 reels	Mar. 17
Legally Dead	Milton Sills	Universal	5 reels	Aug. 18
Love Brand, The	Roy Stewart	Universal	5 reels	Aug. 11
Man Who Won, The	Dustin Farnum	Fox	5 reels	Sept. 1
Miracle Baby	Harry Carey	Film Book Offices	6 reels	Aug. 18
Out of Luck	Hoot Gibson	Universal	5 reels	Aug. 4
Purple Highway, The	Madge Kennedy	Paramount	7 reels	July 7
Range Patrol, The	Livingston-Wynn	Independent Pict.	5 reels	
Rupert of Hentzau	Special Cast	Selznick	10 reels	July 21
Salomy Jane	Special Cast	Paramount	7 reels	Aug. 18
Scarlet Lily, The	K. MacDonald	First National	6 reels	
Second Hand Love	Charles Jones	Fox		
Shadows of the North	William Desmond	Universal	5 reels	Aug. 25
Soft Boiled	Tom Mix	Fox		Aug. 4
Spoilers, The	Special Cast	Goldwyn-Cosmo	8 reels	June 30
Tea-With a Kick	Special Cast	Asso. Exhibitors	6 reels	Sept. 8
Three Wise Fools	Special Cast	Goldwyn-Cosmo	7 reels	July 7
Tipped Off	Special Cast	Playgoers Pict.	5 reels	
Wife in Name Only	Special Cast	Selznick	5 reels	
Yesterday's Wife	Rich-Percy	C. B. C-S. R.	6 reels	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C-S. R.	6 reels	Sept. 29
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Breaking Into Society	Bull Montana	Film Book Offices	5 reels	
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Gold	E. Hammerstein	Truett Film	7 reels	July 7
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Call of the Wild	Buck (dog)	Pathe	8 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib.	6 reels	
Daytime Wives	Dereys Perdue	Film Book Offices	6 reels	Sept. 8
Defying Destiny	Monte-Blue-Irene			
Drivin' Fool, The	Rich	Selznick	6 reels	Oct. 27
Eleventh Hour, The	Wally Van	Hodkinson	6 reels	Sept. 8
Enemies of Women	Jones-Mason	Fox	7 reels	Aug. 4
	L. Barrymore			
Eternal Three, The	Rubens	Goldwyn-Cosmo	10 reels	Apr. 14
Fair Cheat, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fighting Blade, The	Dorothy Mackall	Film Book Offices	6 reels	Sept. 29
French Doll, The	Rich Barthelmess	First National	9 reels	Oct. 6
Going Up	Mae Murray	Metro	7 reels	July 28
Green Goddess, The	Douglas MacLean	Asso. Exhib.	6 reels	Oct. 20
Gun Fighter, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Haldane of Secret Service	William Farnum	Fox	5 reels	Sept. 15
Hell's Hole	Houdini	Film Book Offices	6 reels	
Her Reputation	Charles Jones	Fox	6 reels	Aug. 11
Is Money Everything?	May McAvoy	First National	7 reels	Sept. 22
Lawful Larceny	Special Cast	Lee-Bradford	6 reels	
Lone Star Ranger, The	Special Cast	Paramount	6 reels	Aug. 4
Modern Matrimony	Tom Mix	Fox	5 reels	Sept. 22
Monna Vanna	Owen Moore	Selznick	5 reels	Sept. 22
Merry-Go-Round	Lee Parry	Fox	9 reels	Aug. 4
Mothers-in-Law	Philbin-Kerry	Universal	10 reels	July 14
Potash and Perlmutter	Special Cast	Preferred Pict.	7 reels	Aug. 18
	Barnard-Carr			
Red Lights	Gordon	First National	8 reels	Sept. 15
Rosita	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Roughed Lips	Mary Pickford	United Artists	9 reels	Sept. 15
Scarred Hands	Viola Dana	Metro	5 reels	Sept. 8
Shattered Reputations	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Silent Command, The	Walker-Saunders	Lee-Bradford	5 reels	
Silent Partner, The	Special Cast	Fox	9 reels	Sept. 15
Six Days	Special Cast	Paramount	6 reels	Sept. 1
Souls in Bondage	C. Griffith-F. Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
St. Elmo	Special Cast	Sanford Prod.	6 reels	
Strangers of the Night	John Gilbert	Fox	6 reels	Aug. 18
Tango Cavalier, The	Special Cast	Metro	8 reels	Sept. 15
Three Ages	Geo. Larkin	Aywon	5 reels	
To the Last Man	Buster Keaton	Paramount	5 reels	July 21
Unknown Purple, The	Special Cast	Paramount	7 reels	Sept. 8
Untameable, The	Walthall-Lake	Truett Film	7 reels	
Virginian, The	Gladys Walton	Universal	5 reels	Sept. 8
Vow of Vengeance	Special Cast	Preferred Pictures		
Where Is This West?	Jack Livingston	Independent Pict.	5 reels	
Why Worry?	Jack Hoxie	Universal	5 reels	Sept. 22
	Harold Lloyd	Pathe	6 reels	Sept. 15

Feature	Star	Distributed By	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict.	6 reels	
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan	Charles Jones	Fox		
Cameo Kirby	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile, The	Special Cast	Film Book Offices	6 reels	
Day of Faith, The	Special Cast	Goldwyn-Cosmo		

Feature	Star	Distributed By	Length	Reviewed
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilbert	Fox	6 reels	
Flyin' Fool, The	Tom Mix	Fox		
Foolish Parents	Asso. Exhib.		6 reels	
Governor's Lady, The	Special Cast	Fox		
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
Held to Answer	Special Cast	Metro	6 reels	Nov. 3
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	
Lights Out	Ruth Stonehouse	Film Book Offices	6 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset-S. R.	5 reels	
Long Live the King	Jackie Coogan	Metro		
Meanest Man in World	Special Cast	First National	5 reels	
Men in the Raw	Jack Hoxie	Universal	5 reels	
Miracle Makers, The	Asso. Exhib.		6 reels	
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	
Ponjola	Special Cast	First National	7 reels	Oct. 27
Prince of a King, A	Dinky	Selznick	6 reels	Oct. 27
Printer's Devil, The	Wesley Barry	Warner Bros.		
Puritan Passions	Special Cast	Hodkinson	8 reels	
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Shattered Faith	Special Cast	Independent Pict.	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion	Edmund Cobb	Arrow	5 reels	
Thundergate	Special Cast	First National	7 reels	
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor	Special Cast	Independent Pict.	5 reels	
What Love Will Do	Kenneth McDonald	Sunset-S. R.	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Blow Your Own Horn	Lewis-Perdue	Film Book Offices	6 reels	Oct. 20
Crooked Alley	Special Cast	Universal	5 reels	
Dangerous Maid, The	C. Talmadge	First National		
Flaming Waters	Eddie Hearn	Film Book Offices	6 reels	
Flaming Youth	Colleen Moore	First National		
Hospitality	Buster Keaton	Metro	5 reels	Nov. 3
Human Mill, The	Special Cast	Metro		
Jealous Husbands	Special Cast	First National		
Kentucky Days	Dustin Farnum	Fox	5 reels	
Little Old New York	Marion Davies	Goldwyn-Cosmo		
Man, Woman and Temptation	Special Cast	Metro		
Maytime	Special Cast	Preferred Pict.		
Million to Burn, A	Herbert Rawlinson	Universal	5 reels	Nov. 3
Pleasure Mad	Special Cast	Metro		
Rendezvous, The	Special Cast	Goldwyn-Cosmo		
Scars of Hate	Jack Livingston	Independent Pict.	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
Social Code, The	Viola Dana	Metro	6 reels	Sept. 29
South Sea Love	Shirley Mason	Fox		
Thundering Dawn	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Wanders, The	Special Cast	First National		
When Odds Are Even	William Russell	Fox		

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Aged in the Wood	Aesops Fables	Pathe	2/3 reel	Oct. 20
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
Back to Earth	Earle Engle	Universal	2 reels	Sept. 15
Barnyard Rodeo, A	Aesops Fables	Pathe	1 reel	
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Be Yourself	Billy West	Arrow	2 reels	
Big Game	Sid Smith	Grand-Asher	2 reels	
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	
Bumps	Buddy Messinger	Educational	1 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	Sept. 1
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 13
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	
Derby Day	Aesops Fables	Pathe	1 reel	Sept. 22
Derby Day	Children	Pathe	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Play Hookey	Sid Smith	Grand-Asher	1 reel	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down to Sea in Shoes	Pal (dog)	Pathe	2 reels	Oct. 13
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	
Explorers, The		Fox	2 reels	
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	
Fashion Follies	Gorham Follies			
Fearless Flannigan	Gorham Follies	Universal	2 reels	
Finger Prints	Charles Murray	Hodkinson	2 reels	
Fly Time	Paul Parrott	Pathe	1 reel	Sept. 22
Fool Proof	Neal Burns	Arrow	1 reel	
Front!	Poodles Hannaford	Educational	2 reels	Oct. 20
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Gasoline Trail		Arrow	1 reel	
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	
Go West	Animals	Pathe	1 reel	

Feature	Star	Distributed By	Length	Reviewed	Feature	Star	Distributed By	Length	Reviewed
Green Cat, The.....	Snub Pollard	Pathe	1 reel	Aug. 4	Double Suspicion (Drama), Neal Hart.....	Universal	2 reels	.....	.....
Happy Go-Luckies.....	Aesops Fables	Pathe	1 reel	.....	Down the Crater of Vesuvius.....	Truart Film	1 reel	.....	.....
Heads Up.....	.....	Educational	1 reel	.....	Drifter, The (Drama), Harry Carey.....	Universal	2 reels	.....	.....
Heavy Seas.....	.....	Pathe	2 reels	.....	Duck, The (Rod-Gun Series).....	Hodkinson	1 reel	.....	.....
High Fliers.....	Aesops Fables	Pathe	1 reel	.....	Eagle's Talons, The (Serial).....	Universal	15 episodes	.....	.....
High Life.....	Lige Conley	Educational	2 reels	Sept. 29	Einstein's Theory of Relativity.....	Premier Prod.	2 reels	.....	.....
His New Papa.....	Bowes-Vance	Educational	1 reel	Sept. 8	End of a Perfect Fray, Geo O'Hara.....	Film Book. Offices	2 reels	.....	.....
His School Daze.....	Bert Roach	Universal	1 reel	Sept. 8	Extra Seven, The (Drama), Leo Maloney.....	Pathe	2 reels	.....	Mar. 31
Hold Everything.....	Vernon-Steadman	Educational	2 reels	Sept. 1	Face to Face (Drama), Edmund Cobb.....	Universal	2 reels	.....	Sept. 15
Horseshoes.....	Larry Semon	Vitagraph	2 reels	.....	False Play (Drama), Pete Morrison.....	Universal	2 reels	.....	.....
Hustlin' Hank.....	Will Rogers	Pathe	1 reel	.....	Festive Haul, The.....	Pathe	1 reel	.....	.....
Idea Man, The.....	.....	Universal	1 reel	.....	Fight for a Mine, A (Drama), Roy Stewart.....	Universal	2 reels	.....	June 9
Jollywood.....	Chuck Reisner	Universal	1 reel	.....	Fighting Blood (Drama), George O'Hara.....	Film Book. Offices	2 reels	.....	Feb. 3
Jus' Passin' Thru.....	Will Rogers	Pathe	2 reels	Oct. 13	Fighting Fists (Drama), Jack Ford.....	Universal	2 reels	.....	.....
Kidding Capt. Kidd.....	.....	Lee-Bradford	1 reel	.....	Fighting Skipper, The (Serial).....	Arrow	15 episodes	.....	.....
Kids Wanted.....	Monty Banks	Grand-Asher	2 reels	.....	Fight in the Fog, The, Jack Mulhall.....	Universal	2 reels	.....	.....
Knockout, The.....	Animals	Pathe	1 reel	Oct. 27	Forgetting the Law, Jack Daugherty.....	Universal	2 reels	.....	.....
Let's Build.....	.....	Pathe	2 reels	Sept. 15	From Montreux to Bernese Alps.....	Truart Film	1 reel	.....	.....
Life of Riley, The.....	.....	Hodkinson	2 reels	Oct. 27	From the Windows of My House.....	Educational	1 reel	.....	May 12
Lightning Love.....	Larry Semon	Vitagraph	2 reels	.....	Fun From the Press.....	Hodkinson	1 reel	.....	.....
Limit, The.....	Bowes-Vance	Educational	1 reel	Sept. 29	Gall of the Wild, Geo. O'Hara.....	Film Book. Offices	2 reels	.....	.....
Little Miss Hollywood.....	Baby Peggy	Universal	2 reels	.....	God's Law (Drama), Roy Stewart.....	Universal	2 reels	.....	.....
Love in a Cottage.....	Aesops Fables	Pathe	1 reel	Sept. 29	Golf Played by Gene Sarazen.....	Educational	1 reel	.....	June 9
Man About Town, A.....	Stan Laurel	Pathe	1 reel	Sept. 15	Gray Rider, The (Wilderness Tales).....	Educational	1 reel	.....	July 14
Man of Position, A.....	Sid Smith	Grand-Asher	2 reels	Aug. 18	Grim Fairy Tale, A, Geo. O'Hara.....	Film Book. Offices	2 reels	.....	June 16
Monkey Farm, The.....	.....	Fox	2 reels	.....	Guilty Hand, The (Drama), Roy Stewart.....	Universal	2 reels	.....	.....
Moving.....	Bowes-Vance	Educational	1 reel	Sept. 15	Hard to Beat (Drama), Roy Stewart.....	Universal	2 reels	.....	.....
My Pal.....	Pal (dog)	Universal	2 reels	.....	Haunted Valley (Serial).....	Pathe	15 epis'ds.	Apr. 28	.....
Napoleon Not So Great.....	.....	Lee-Bradford	1 reel	.....	Heavyweight Fight Pictures.....	Universal	3 reels	.....	May 26
Navy Blues.....	Dorothy Devore	Educational	2 reels	Sept. 1	Her Dangerous Path (Serial).....	Pathe	10 episodes	.....	.....
Nobody's Darling.....	Baby Peggy	Universal	2 reels	.....	Homeward Trail, The, Pete Morrison.....	Universal	2 reels	.....	July 14
No Noise.....	Children	Pathe	2 reels	Sept. 22	Hyde and Zeke (Drama), Leo Maloney.....	Pathe	2 reels	.....	June 9
No Pets.....	Paul Parrott	Pathe	1 reel	Oct. 13	Immortal Voice (Bray Romance).....	Hodkinson	1 reel	.....	July 14
Oh What a Day.....	Tincher-Murphy	Universal	2 reels	.....	In the Days of Daniel Boone (Serial).....	Universal	18 epis'ds.	June 30	.....
Oh Teacher.....	Bobby Dunn	Arrow	2 reels	.....	In Wrong Right (Drama), Leo Maloney.....	Pathe	2 reels	.....	.....
One Cylinder Love.....	.....	Pathe	2 reels	Nov. 3	Island of Surprise (Burlingham).....	Truart Film	1 reel	.....	.....
One Dark Knight.....	Joe Rock	Grand-Asher	2 reels	.....	Jenkins and the Mutt (Wilderness Tales).....	Educational	1 reel	.....	Feb. 3
One Exciting Day.....	Earle-Engle	Universal	2 reels	Oct. 6	Judy Punch, George O'Hara.....	Film Book. Offices	2 reels	.....	.....
One Exciting Evening.....	Billy West	Arrow	2 reels	.....	Jungle Belles of Borneo (Burlingham).....	Truart Film	1 reel	.....	.....
Optimist, The.....	Lloyd Hamilton	Educational	2 reels	Sept. 15	King of the Ice.....	State Rights	2 reels	.....	.....
Own a Home.....	Neely Edwards	Universal	1 reel	Oct. 13	Knight in Gale (Drama), Geo. O'Hara.....	Film Book. Offices	2 reels	.....	Feb. 3
Paging Love.....	Monty Banks	Grand-Asher	2 reels	Aug. 18	Knight That Failed, Geo. O'Hara.....	Film Book. Offices	2 reels	.....	.....
Pat's Patients.....	Charles Murray	Hodkinson	2 reels	Aug. 25	Land of Tut Ankh Amen.....	Fox	1 reel	.....	.....
Perfect 36, A.....	.....	Educational	2 reels	.....	Lonesome Luck, Jack Daugherty.....	Universal	2 reels	.....	June 23
Pinhead, The.....	Clyde Cook	Vitagraph	2 reels	.....	Long Live the Ring, George O'Hara.....	Film Book. Offices	2 reels	.....	.....
Pitfalls of a Big City.....	Ben Turpin	Pathe	2 reels	Sept. 1	Lure of the South Seas (Burlingham).....	Truart Film	1 reel	.....	.....
Pop Tuttle's Russian.....	.....	.....	.....	.....	Lyn' Hunt, A (Howe Hodge-Podge).....	Educational	1 reel	.....	.....
Rumor.....	Dan Mason	Film Book. Offices	2 reels	June 3	Mediterranean Scenes (Burlingham).....	Truart Film	1 reel	.....	.....
Regular Boy, A.....	Buddy Messinger	Universal	2 reels	.....	Memories of Alpine Republic.....	Truart Film	1 reel	.....	.....
Restless Rest, The.....	Neely Edwards	Universal	1 reel	.....	Mixed Trails (Wilderness Tales).....	Educational	1 reel	.....	June 16
Rip Witout a Wink.....	.....	Lee-Bradford	1 reel	.....	Monkey Land Up Barito River, Borneo.....	Truart Film	1 reel	.....	.....
Robinson Crusoe Returns.....	.....	.....	.....	.....	Mont Blanc (Burlingham).....	Truart Film	1 reel	.....	.....
on Friday.....	.....	Lee-Bradford	1 reel	.....	Moon Blind (Wilderness Tales).....	Educational	1 reel	.....	Feb. 3
Rolling Home.....	Joe Rock	Grand-Asher	2 reels	Aug. 18	Naked Fists (Drama), Neal Hart.....	Universal	2 reels	.....	.....
Roughest Africa.....	Stan Laurel	Pathe	1 reel	Sept. 29	Night Riders, The (Drama), Harry Carey.....	Universal	2 reels	.....	.....
Roughing It.....	.....	Pathe	2 reels	Nov. 3	One Hundred Per Cent Nerve (Leo Maloney).....	Pathe	2 reels	.....	Apr. 28
Round Figures.....	Jack Cooper	Universal	2 reels	Sept. 22	One of Three (Drama), Roy Stewart.....	Universal	2 reels	.....	.....
Running Wild.....	Lige Conley	Educational	2 reels	Oct. 13	Oregon Trail, The (Serial).....	Universal	18 epis'ds.	Feb. 10	.....
Save the Ship.....	Stan Laurel	Pathe	2 reels	.....	Outlaw and the Lady (Drama), Harry Carey.....	Universal	2 reels	.....	.....
She's a He.....	Buddy Messinger	Universal	2 reels	.....	Paradising on Italian Lakes.....	Truart Film	1 reel	.....	.....
Short Orders.....	Stan Laurel	Pathe	1 reel	Sept. 1	Partners Three (Drama), Leo Maloney.....	Pathe	2 reels	.....	Mar. 17
Simple Sadie.....	Special Cast	Educational	1 reel	Oct. 20	Pelican Island (Burlingham).....	Truart Film	1 reel	.....	.....
Skylarking.....	Special Cast	Pathe	2 reels	Sept. 8	Perilous Ascent of Zinal-Rothorn.....	Truart Film	1 reel	.....	.....
Sleepwalker, The.....	Joe Rock	Grand-Asher	2 reels	Oct. 13	Phantom Fortune, The (Serial).....	Universal	12 epis'ds.	Mar. 17	.....
Soilers, The.....	Stan Laurel	Pathe	2 reels	.....	Quaint Berne, Swiss Capital.....	Truart Film	1 reel	.....	.....
So Long Sultan.....	Chuck Reisner	Universal	1 reel	.....	Radio Active Bomb (Drama), Roy Stewart.....	Universal	2 reels	.....	May 26
Somebody Lied.....	.....	Fox	2 reels	.....	Red Russia Revealed.....	Fox	2 reels	.....	.....
Stage Fright.....	Children	Pathe	2 reels	Oct. 20	Right of Way Casey (Drama), Neal Hart.....	Universal	2 reels	.....	.....
Stepping Out.....	Animals	Pathe	1 reel	.....	Romance of Life (Bray Romance).....	Hodkinson	1 reel	.....	.....
Take the Air.....	Paul Parrott	Pathe	1 reel	Sept. 8	Roped and Tied (Drama), Neal Hart.....	Universal	2 reels	.....	.....
Three Cheers.....	Roger Keene	Educational	2 reels	Nov. 3	Rustlin' (Drama), Jay Morley.....	Universal	2 reels	.....	Aug. 18
Tom's First Fliver.....	.....	Arrow	1 reel	.....	School Days in Japan (Educational).....	Fox	1 reel	.....	May 12
Two Johns, The.....	.....	Fox	2 reels	.....	Science of Life (Series).....	Bray Prod.	1 reel	.....	June 16
Uncle Sam.....	Tincher-Murphy	Universal	2 reels	Sept. 8	Sea of Dreams.....	Educational	1 reel	.....	.....
Uncovered Wagon, The.....	Paul Parrott	Pathe	1 reel	July 7	Secret Code, The (Drama), Roy Stewart.....	Universal	2 reels	.....	.....
Unreal News Reel.....	.....	Fox	2 reels	.....	Sentinels of the Sea (Educational).....	Fox	1 reel	.....	.....
Up in the Air.....	.....	Fox	2 reels	.....	She Supes to Conquer, George O'Hara.....	Film Book. Offices	2 reels	.....	June 9
Walkout, The.....	Snub Pollard	Pathe	2 reels	Sept. 15	Shooting the Earth (Hodge Podge).....	Educational	1 reel	.....	Feb. 3
Walrus Hunters, The.....	Aesops Fables	Pathe	2 1/2 reel	.....	Six-Second Smith (Drama), Geo. O'Hara.....	Film Book. Offices	2 reels	.....	.....
Watch Papa.....	Tincher-Murphy	Universal	2 reels	.....	Sky Trails Above Lake Lucerne.....	Truart Film	1 reel	.....	.....
Wet and Weary.....	Clyde Cook	Fox	2 reels	.....	Some Punches and Judy, Geo. O'Hara.....	Film Book. Offices	2 reels	.....	.....
Whole Truth, The.....	Stan Laurel	Pathe	2 reels	Nov. 3	Some Sense and Some Nonsense.....	Educational	1 reel	.....	May 3
Why Pay Rent?.....	.....	Fox	2 reels	.....	Something For Nothing, Reginald Denny.....	Universal	2 reels	.....	.....
Winner Take All.....	Paul Parrott	Pathe	1 reel	Oct. 20	So This is Hollywood, George O'Hara.....	Film Book. Offices	2 reels	.....	.....
Yankee Spirit.....	Bennie Alexander	Educational	2 reels	Sept. 8	Speed Demons (Hodge Podge).....	Educational	1 reel	.....	.....

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Alaskan Honeymoon, An (Educational).....	Fox	1 reel	.....	.....
Algeria (Educational).....	Fox	1 reel	.....	.....
Alpine Ride Up Stanserhorn (Burlingham).....	Truart Film	1 reel	.....	.....
Arctic Hike on Great Aletsch Glacier.....	Truart Film	1 reel	.....	.....
Barnaby's Grudge, Reginald Denny.....	Universal	2 reels	.....	.....
Bath, Famous British Spa (Burlingham).....	Truart Film	1 reel	.....	.....
Better Than Gold (Drama), Roy Stewart.....	Universal	2 reels	.....	June 23
Borneo Venice, A (Burlingham).....	Truart Film	1 reel	.....	.....
Broad Highway (Bray Romance).....	Hodkinson	1 reel	.....	.....
Cat and the Fiddle, The (Hodge-Podge).....	Educational	1 reel	.....	.....
Catacting Around Niagara (Burlingham).....	Truart Film	1 reel	.....	.....
Champion in the Making, A.....	State Rights	.....	.....	.....
Christopher of Columbus (Geo. O'Hara).....	Film Book. Offices	2 reels	.....	.....
City of Dreams (Bray Romance).....	Hodkinson	1 reel	.....	.....
Close Harmony (Sing Them Again Series).....	Educational	1 reel	.....	July 23
Columbia the Gem of the Ocean, R. Denny.....	Universal	2 reels	.....	.....
Crystal Ascension, The (Artfilm).....	Pathe	1 reel	.....	May 26
Crystal Jewels (Educational).....	Fox	1 reel	.....	.....
Dark Timber (Wilderness Tales).....	Educational	1 reel	.....	.....
Dipping in the Deep (Hodge Podge).....	Educational	1 reel	.....	Aug. 11
Dizzy Land of Wm. Tell (Burlingham).....	Truart Film	1 reel	.....	.....
Don Coyote (Drama), Reginald Denny.....	Universal	2 reels	.....	.....
Double Cinched (Drama), Leo Maloney.....	Pathe	2 reels	Mar. 9

Cecil B. de Mille buys WURLITZER ORGAN for his Home.

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Paramount Pictures - Artcraft Pictures



LASKY STUDIO
1520 VINE STREET
HOLLYWOOD CALIFORNIA



August 20, 1923.

CECIL B. DE MILLE
DIRECTOR GENERAL

Mr. M. M. Stern,
Rudolph Wurlitzer Company,
Los Angeles, California.

My dear Mr. Stern:

I am very much pleased over my decision to have you install in the living-room of my mountain home, Paradise, a Wurlitzer Hope-Jones pipe organ, and I am anticipating many hours of real enjoyment from it.

I have had experience with the installation of two other organs at Paradise, neither of which have given me in any degree the satisfaction that one expects from an instrument of that sort, and this has lead me to thoroughly investigate the really fine organs on the market, and my choice has fallen to your Wurlitzer Hope-Jones.

I am particularly glad that the work of installation will be completed by the late summer, as I am arranging at that time to bring here from New York a very prominent composer to prepare the score for my production of THE TEN COMMANDMENTS, and I will have him do this big piece of work on your instrument in Paradise.

Yours very truly,

Cecil B. de Mille

CBD:GR.

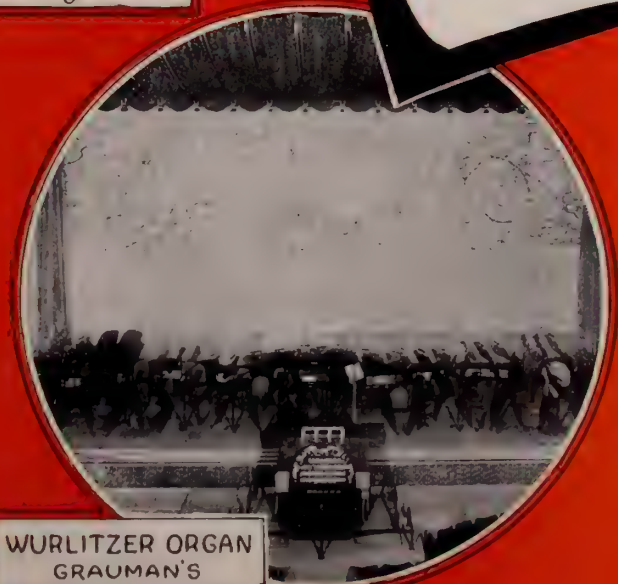
President,
CECIL B. DE MILLE PRODUCTIONS, Inc.



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The Judges:

JAMES R. QUIRK, *Editor of Photoplay Magazine*,
WILLIAM A. JOHNSTON, *Editor Motion Picture News*,
MARTIN J. QUIGLEY, *Editor Exhibitors Herald*.

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NOVEMBER 24, 1923

Motion Picture News

Reg. U. S. Patent Office

Rupert Hughes'

RENO

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*Goldwyn Cosmopolitan***

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ANY wonderful creations come into these laboratories—masterpieces of producers, directors, actors and cinematographers.

It would be a difficult task to improve them. But it would be an easy task to spoil them.

Careless developing of the film would do it. An inferior release print will mar the greatest masterpiece.

On the other hand careful, conscientious laboratory work, which can only come from thorough experience and the desire to give the very best, will bring out the very best in the picture.

So while it might parallel the painting of the lily to say that Standard Film Laboratories improve these motion pictures, we do say that the care we take and the knowledge we possess, enable us to deliver master negative and release prints without the loss of one iota of perfection.

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Hollywood, California



"The Spanish Dancer" Demonstrated

POLA NEGRI in "THE SPANISH DANCER" has now been shown in enough key centers to give an accurate and adequate demonstration of the picture's actual box-office value. Below are given the true reports from ten different theatres in ten widely scattered demonstration points, selected at random. They tell a convincing story.

TOWN	THEATRE	BUSINESS	OPINIONS OF THE CRITICS	
NEW YORK	Rivoli	Opened to 64 more admissions than "Manslaughter," the record-holder, and played two capacity weeks.	"Will make millions of dollars. The old, flaming, glorious, gorgeous Pola Negri."—Tribune.	"Pola Negri returns to the mood of her superb 'Carmen.' Far better than her previous American pictures."—Herald.
CHICAGO	McVickers	Broke record at opening and held steady for two big weeks.	"Big, bracing, romantic story, beautifully plotted and rich with dramatic situations." —Herald-Examiner.	"Provides entertainment in generous quantities and is assured of success. Better than previous American pictures." —Evening American.
SANDUSKY, O.	Plaza	Equaled figures of "Manslaughter," which holds house record.	"A great picture, with a story that stirs imagination and leaves clean and wholesome reaction." —Star-Journal.	"Deserves the term 'super-production.' Pola Negri's best role since she has appeared on the screen."—Star-Journal.
KANSAS CITY	Newman	Remarkable business despite very bad weather and fall festival competition.	"Exceptionally good picture, well acted, well directed. We take off our hats to Pola."—Star.	"Infinitely better than Pola's other American pictures. Lavish picture, full of luxurious settings."—Journal-Post.
ST. LOUIS	Missouri	Did \$21,438.39, breaking all house records. Biggest Sunday opening in history of St. Louis.	"By far the best of Pola Negri's pictures. 'The Spanish Dancer' is a sure winner."—Star.	"Will rank as Pola's greatest achievement. Abounding with thrills and romance." —Globe-Democrat.
PITTSBURGH	Olympic	Most sensational success this theatre ever had. Sidewalk overflow for first time.	"At last Pola Negri has a picture worthy of her talents. Her best picture since 'Passion.'" —Karl Kitchen.	"Could have been shown at advanced prices, for it is a 'super-special.'"—Karl Kitchen.
DETROIT	Madison	Absolute capacity hit during entire run.	"In every sense a fine picture that will please with acting, color and beauty."—Free Press.	"Miss Negri can set this down as her finest picture, not excepting 'Passion.'"—Times.
WICHITA, KAS.	Miller	Excellent business. \$3,700 in four days.	"Pola is coming back. The picture is highly colored, gorgeous, imposing."—Beacon.	"The last word in gorgeousness. One of the best pictures of 1923." —Eagle.
SALT LAKE CITY	Paramount- Empress	Despite raised admission, was forced to stop ticket sales several times by crowds.	"Gives full play to the most dramatic actress of the screen, Pola Negri."—Tribune.	"Pola does the best work of her career. Romantic, dashing drama. A million dollar setting for the jewel of the screen." —Telegram.
NEW LONDON CONN.	Crown	Tremendous business at opening. Crowds turned away throughout engagement.	"Far above anything Pola Negri has done in America. More than a spectacle; tells real story." —Day.	"Pola's interpretation superbly done. Nothing she did in 'Passion' surpassed it."—Day.

—and so the story goes throughout the entire country. Never has a picture been so clearly proven a hit.

Prints of "THE SPANISH DANCER" are now available for you at Paramount exchanges.

A Paramount Picture



The story of a Rich Family



PARAMOUNT'S second demonstration picture, "His Children's Children," is now doing big business in New York, Boston and Chicago, its first showings.

Everybody's read the sensational book. It has been a best seller since Spring. Everybody's eager to see the picture. And showmen, critics and public agree that the picture is 100% entertainment.

Prints in Paramount exchanges now.

*Adapted from
Arthur Train's
novel by
Monte Katterjohn*

A Paramount Picture

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SAM WOOD

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JAMES RENNIE

GEORGE FAWCETT

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Two cents each
Sold in series of 12.
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A Famous Lasker Production

Adapted from the famous cartoons
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Adapted by Saturday Eve. Post.

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Kick!**

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Every one is just a little better.
The last few are as good as any
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**"These are the comedies they like.
House in a roar from start to finish."**

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CONSISTENTLY GOOD RELEASED THRU UNIVERSAL

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**PETE
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"The Galloping Ace" in the
**FASTEST WESTERN CHAPTER PLAY
EVER MADE**

with **AL. WILSON**, Daredevil of the Air

Directed by **JAY MARCHANT**

**GOING LIKE
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Starring **WILLIAM DESMOND** and **EILEEN SEDGWICK**
Directed by **W. CRAFT**

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LENORE ULRIC
in a human
heart-gripping
portrayal of
"Tiger Rose"

A SIDNEY
FRANKLIN
PRODUCTION
Directed by
Sidney Franklin



Warner "Classics of"

Endorsed From Coast to Coast

PUBLIC RESPONSE to the new Warner pictures has been spontaneous and most gratifying. North, South, East and West—theatres have been overflowing with crowds eager to see the new Warner Classics.

And *this* is the goal Warner Bros. set out to attain—to produce motion pictures so true—so human—so outstandingly above the commonplace—that the great American public would find in them its ideal of wholesome and refreshing entertainment.

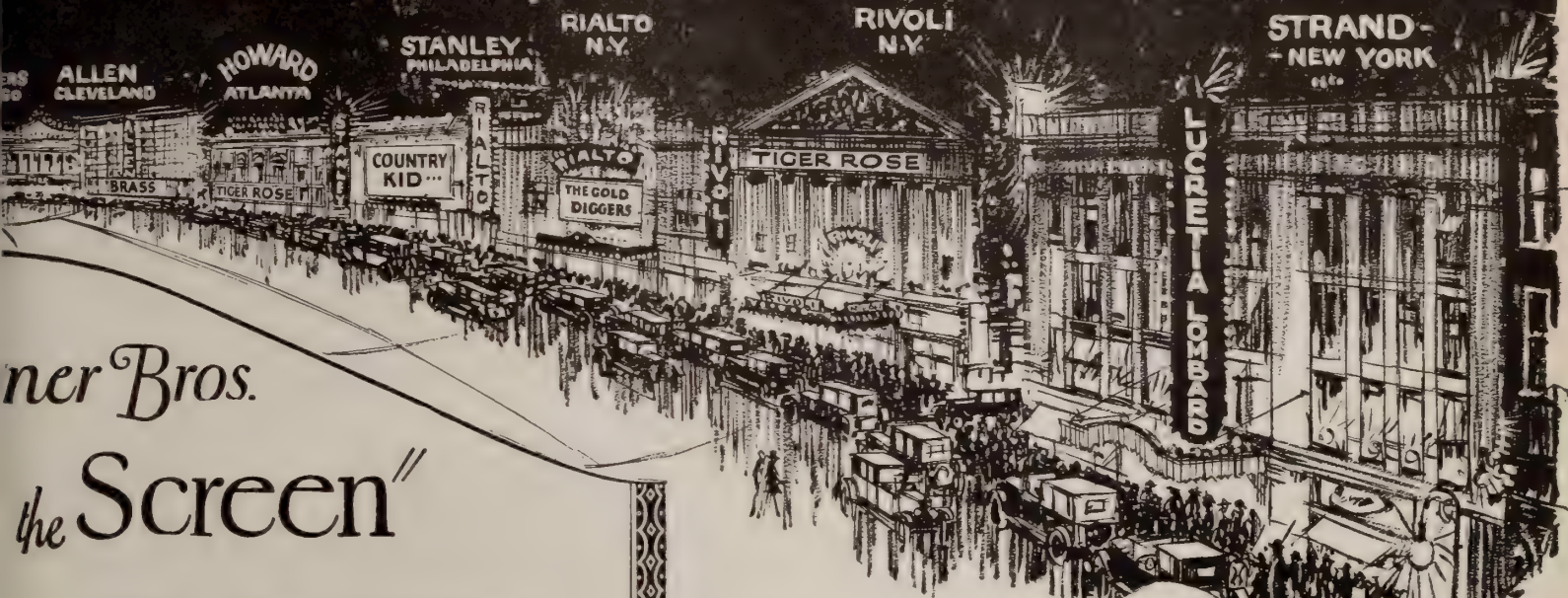
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This gathering together of the foremost available artists and technicians of America and Europe under the Warner banner has done far more than emphasize Warner leadership. It has created an extraordinary new series of pictures which set a *new standard of screen values*.

Like many of the old, immortal songs which always inspire applause in any audience because they touch those emotions which are permanent in human life, so these *greater Warner pictures* today appeal to all people of all classes because they have those qualities which reach the deeper and finer instincts of life.

Above is a black and white reproduction of the third in the Warner series of four-colored, double-page newspaper "spreads" which appeared in the October 27th issue of *The American Weekly*, featured Sunday supplement of the leading newspapers of America. The *American Weekly*, by far the most far-reaching publication in the world, has an established

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Warner Bros. the Screen

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Human—Different—
Entertaining*

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in David Belasco's
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A Sidney Franklin Production

Directed by **SIDNEY FRANKLIN**

Lenore Ulric, famous Belasco star and idol of the stage in her impersonation of "Tiger Rose," now registers the success of her career in Warner Bros. screen version of this great drama. Coming soon to the better theatres.

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IN

"George Washington Jr."

By George M. Cohan

Can you imagine a senator of the U. S. A. getting peeved at his son for following *literally* the veracity of his hero, George Washington? You may find it difficult to stretch your imagination thus far—but just see Wesley Barry in Warner Bros. new screen classic "George Washington Jr." Coming soon to the better theatres.

WESLEY BARRY
as an artful liar in
George Washington Jr.



**IRENE RICH and
MONTE BLUE**
*in an appealing
emotional
drama*
**"Lucretia
Lombard"**

**A
HARRY
RAPF
PRO-
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CONSTANCE BINNEY

AND A BRILLIANT BURR CAST

EDMUND BREESE
MARY CARR
EDNA MAY OLIVER

RICHARD THORPE
WILLIAM BAILEY
RUSSELL GRIFFIN

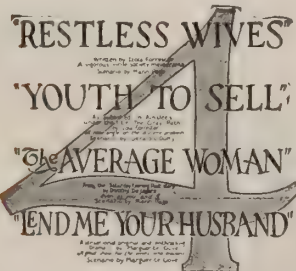
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Directed by GERALD C. BURR

Written by KENNETH WEBB



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The four outstanding
attractions of the season

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NOT Just Pictures—Better Stories, significant, High Class Pictures With Punch, Suspense and Drama. Box-Office Values as C. C. Burr has demonstrated in Past Productions—"I Am the Law," "Burn-Em-Up Barnes," "Sure-Fire Flint."

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"SOMETHING DIFFERENT"

is what the people want.

THOMAS H. INCE

has given it to them in

SOUL of the BEAST

It's a hundred per cent audience picture.

It's a hundred per cent box-office picture.

The circus angle draws the kiddies and offers dozens of good tie-ups that have proved effective.

The love story holds every one, young or old.

The box-office title sells the picture even without exploitation.

Every kid from seven to seventy comes on the run to see this picture.

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Directed by JOHN GRIFFITH WRAY

Under the personal supervision of THOS. H. INCE



*Jury Imperial Pictures, Ltd. Exclusive
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"A thrilling picture. An interesting afternoon's or evening's entertainment."—*N. Y. Evening World*.

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"Thrills? You bet. . . . Suitable for any type audience."—*M. P. News*.

"Here is a feature that will pack 'em in."—*Exhibitor's Trade Review*.

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"One of the best box-office bets of the year."—*Clifford L. Niles, Grand Theatre, Anamosa, Iowa, in Exhibitor's Herald*.

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Exclusive Distributors thru-
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A Big Time Production

*~ the big new photodramatic
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EXHIBITORS throughout the Nation are looking to F.B.O. for big exploitation pictures. Our latest answer is "THE DANCER OF THE NILE" with Carmel Myers, June Elvidge, Bertram Grassby, Malcolm Macgregor and giant cast.

Here is a screen extravaganza you can ballyhoo like a circus. It has everything. It has giant possibilities because it is a fiery love story of the days of King TUT, who has had more front page advertising and publicity than any character in history. Take our word for it,—and grab—

Carmel Myers
in

"The Dancer of the Nile"

**A
Wm. P. S.
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Production**



**A Passionate and Fiery Love
Story of the Days of King Tut**

ASK your nearest F.B.O. exchange for a copy of the Big Time Press sheet that shows you how to clean up with this picture. Big national tie ups. 300,000 phonograph records already manufactured and ready for distribution throughout the Nation through Victrola stores. Big National hit song tie up.

Biggest novelty crowd-getting cut-outs you ever saw. Here's a clean up for you. A BIG TIME PRODUCTION TO BE HANDLED IN A BIG TIME MANNER FOR BIG TIME MONEY. BIG TIME POSTERS, ADVERTISING MATTER AND ACCESSORIES

Film Booking Offices of America, Inc.
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MARY PICKFORD

in
"Rosita"

A Spanish Romance

with HOLBROOK BLINN

Adapted by Edward Knoblock

Story by Norbert Falk

Photography by Charles Rosher

An ERNST LUBITSCH PRODUCTION



NOW BOOKING
UNITED ARTISTS CORPORATION

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"A Great Picture; Appeals to All Types."

"A great picture. A work of art. Not only a great picture but one of the great pictures of screen history. Probably the finest acting Mary Pickford has ever done. A characterization by Holbrook Blinn that will live as long as the screen lasts. Superb direction by Ernst Lubitsch. Technical perfection. And—a story. Such is 'Rosita.' Will appeal to all types of audience."—M. P. News.





"Finest of Year!"
"Marvelous!"

"Without a moment's hesitation we declare 'A Woman of Paris' the finest piece of filmery of the year. Marvelous!—Well, that is not half enough to say about it. The subtleness of humor, and grimness of tragedy, all prove the genius of the artist."—Irene, N. Y. Daily News.

"Artistically considered, the most satisfactory drama witnessed in the New York theatres."—Burton Rascoe, N. Y. Tribune.

"A WOMAN of PARIS"

A DRAMA OF FATE

featuring

Edna Purviance

Written and Directed by

CHARLES CHAPLIN

NOW BOOKING
UNITED ARTISTS CORPORATION

Mary Pickford

Charles Chaplin

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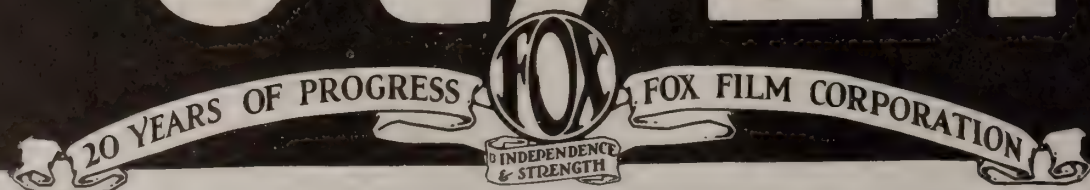
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WILLIAM FOX

presents

ELMER CLIFTON

production.



WILLIAM FOX *presents*

"IF WINTER COMES"

MIGHTIER THAN THE BOOK

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From the biggest stage success in twenty years by

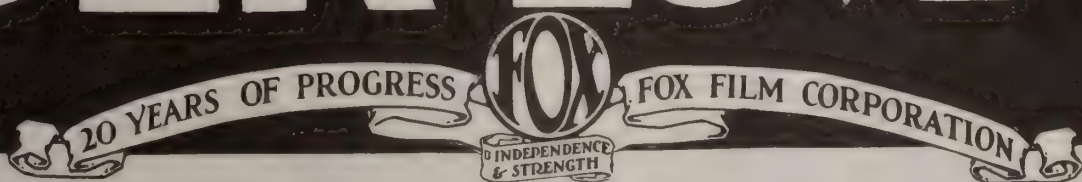
WILLIAM ANTHONY M'GUIRE



DER LOVE

with

**ERNEST
TRUEX**



WILLIAM FOX presents

"IF WINTER COMES"

MIGHTIER THAN THE BOOK

Bubbling with the elements

ENJOYED
IT"
N.Y. TRIBUNE

"A
REVELATION"

New York American

"GORGEOUS
SPECTACLE"

N.Y. Daily News

A
FEW OF
THE 1000
BEAUTIES

WILLIAM FOX

The TEM of VEN

WONDERS
OF THE
UNDERSEA
WORLD

with MARY PHILBIN
1000 American



WILLIAM FOX presents
"IF WINTER COMES"
MIGHTIER THAN THE BOOK

that insure box office success



MARY
PHILBIN



NEW
YORK
NIGHT
LIFE



UNHOOK
MY
GOWN

"FULL
OF
WONDERFUL
THINGS"

New York Journal

A HENRY OTTO
production

"A BLAZE
OF
GLORY"
MORNING
TELEGRAPH

presents
**PLE
US**
Youth and Romance
Beauties and Star Cast



WILLIAM FOX presents
"IF WINTER COMES"
MIGHTIER THAN THE BOOK

Get Ready !



Goldwyn presents
Victor Seastrom's
production of

NAME THE MAN !

Adapted from "The Master Of Man" by
Sir Hall Caine

Screen Adaptation by Paul Bern
Directed by Victor Seastrom

featuring
Conrad Nagel, Mae Busch,
Patsy Ruth Miller
Hobart Bosworth, Aileen
Pringle, Creighton Hale

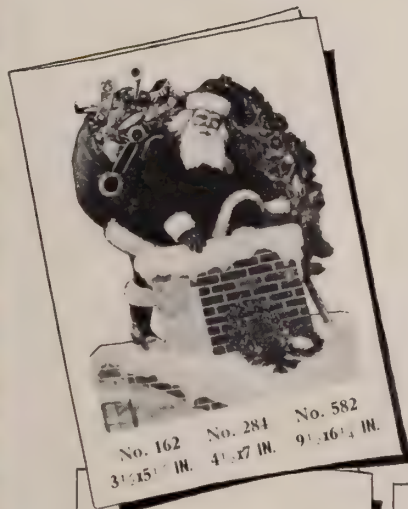
A Goldwyn Picture **June Mathis**
Editorial Director

Distributed by
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The Laughs Come Faster
Than Ever in the New
Christie Comedies

More Action, Thrills and
Laughs, With the High
Story, Star and Production
Value for which Christie
is so Famous

E.W. Hammons PRESENTS

NEAL BURNS IN "FOOL PROOF"

Directed by HAROLD BEAUDINE

Advertise Christie Comedies as Co-Features on Any Program

EDUCATIONAL
FILM EXCHANGES, Inc.

E.W. Hammons President



Millions have seen it -----
It was the biggest success In
Millions more want to see it - Play

with

Mabel

in


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New Prints—New Advertising—New
New Scenes never before shown in the original version

FILM BOOKING OFFICES

SALES OFFICE, UNITED KINGDOM: R-C PICTURES CORPORATION, 26-27

Millions have applauded it
dependents ever experienced
it repeat and clean up again

Norman

KEY

Lobby Displays—New Newspaper Ads
New exploitation—Everything set for another clean-up

OF AMERICA, Inc.

723 Seventh Ave., New York
N.Y. Exchanges Everywhere

D'ARBLAY STREET, WARDOUR ST., LONDON, W. 1, ENGLAND

It's an
F.B.O.
Picture

proof



John H. Kunsky

Theatrical Enterprises

EXECUTIVE OFFICES
MADISON THEATRE BUILDING
BROADWAY AT 42ND STREET, NEW YORK

Detroit, Michigan

GEO. W. TRENDLE
V. P. AND GENERAL MANAGER

October 30th, 1923

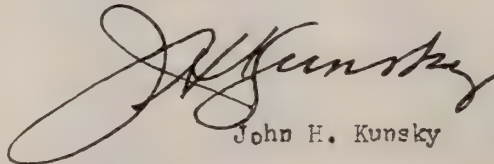
PRESIDENT AND MANAGING DIRECTOR OF
THE ADAMS THEATRE COMPANY
THE CAPITOL THEATRE COMPANY
THE MADISON THEATRE COMPANY
THE COLUMBIA THEATRE INC.
THE ALHAMBRA THEATRE INC.
THE DE LUXE OPERATING CO.
THE STRAND THEATRE INC.
JOHN H. KUNSKY INCORPORATED
THE MADISON REALTY CO.
THE CAPITOL BUILDING CO.
THE ASSOCIATED FIRST NATIONAL PICTURES
THE MADISON FILM EXCHANGE

Mr. R. A. Rowland,
Assoc. 1st National Pictures, Inc.,
383 Madison Avenue,
New York City

Dear Friend:-

I want to say a few words to you with regard to PONJOLA. It is very seldom that I have much to say about the products coming into my various houses, but I want to say that PONJOLA was one of the biggest successes that has ever been in the Capitol Theatre. The business has gone way beyond my expectations, and there is no doubt in mind, but that PONJOLA will be one of the outstanding successes of the year.

Sincerely,


John H. Kunsky

JHK;TGK



This is what happened at the Loew's State Theatre — Los Angeles —
(Extract of wire from Los Angeles)

"Ponjola opened Saturday Loew's State, did biggest business both days in history of theatre. Line Sunday night stretched one block which is longest line ever assembled in front of that house — including opening."

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

"P" A First

and now
BOSTON can be
added as further
proof of its box-
office strength!

What you *think*—what we *think*—that a dozen men may *think* about the box-office possibilities of any picture is nothing compared to what the box-office proves it to be through actual demonstration.

"Ponjola" went into four big cities a possible big money getter—it came out a *Tremendous Money Getter*. There is an argument that cannot be turned aside easily.

That's proof—ironclad—decisive—conclusive. There is no showman in the world who can dodge or shut his eyes to such facts. "Ponjola" has definitely demonstrated to the industry, by this test, that it is One of the Biggest Ticket Sellers of the Year.

Mr. Kunsky's letter shows what it did in Detroit, at the Capitol Theatre. At Loew's State, Los Angeles, it broke the house record. At the Warfield, San Francisco, it broke another and its performance at the Chicago Theatre, Chicago, clinched the argument.

"Ponjola" has proved itself. Now it's up to you

New York gives its
verdict week of
Nov. 18th

SAM E. RORR
presents

ONJOLA"

with
JAMES KIRKWOOD
ANNA Q. NILSSON
& **TULLY MARSHALL**

A **DONALD CRISP**
PRODUCTION

Adapted from the thrilling Novel by
Cynthia Stockley of a young girl on
the South African veldt, masquerad-
ing as a Man.

National Picture



**definitely prove that
the man who produced
the powerful story about
this girl for the screen-
is the most consistent
and reliable box-office
producer in this business
today and ~ ~ ~ ~ ~**

**THIS ~is the biggest pic-
ture he has ever made**

Published Weekly

Motion Picture News, Inc.

William A. Johnston, President
E. Kendall Gillett, Treasurer

729 7th Avenue, New York City

752 South Wabash Ave., Chicago
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Founded in September 1913

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VOL. XXVIII

NEW YORK, NOVEMBER 24, 1923

No. 21

Let's Have Some Optimism

MR. GODSOL'S statement, appearing in this issue, is plain talk from a good business man who knows how to keep silent.

We respect every point he makes whether we agree with him or not; and in general we do; so will many others.

"Cost," says he, "is simply a question of supply and demand of material and labor."

And that's the whole truth about that.

The star, or any featured player, demanded by the exhibitor—and they are demanded—is a material used in picture making. The supply is limited when production demand is high. So the salaries are high.

And the salaries won't go down till—first, the exhibitor stops demanding: "Whozinit?" and secondly, till the production plans of competing producers are so dovetailed—if that is ever possible—that production won't go mountain-high and valley-low, as it does right along.

The great waste in production, as we see it, is the waste of misdirected effort, where the making of many expensive pictures is put in the hands of men who, however able they may be in other ways, have little call for the tremendous and canny responsibility of pleasing many millions of people. There's the waste of millions.

And, secondarily but importantly, there is, as Mr. Godsol says, the great money waste in time, where thousands and thousands of dollars—not to mention the emotional ability of the cast—are tediously frittered away before the camera shooting begins. That frightful and often positively inexcusable waste alone puts stars and salaries away into its small side-shadows.

What is to be done?

The development of new talent—directors, stars, players, will help. But they don't come along; and they won't so long as neither the exhibitor, nor the director, nor the star wants them.

Mr. Godsol says the problem is simply up to the individual producer.

And that's, apparently, the only long-run solution of this problem.

* * *

There's distribution cost. It is unnecessary, says

Mr. Godsol, to maintain competing stations for merely the physical handling of film.

Right! But how much will that saving reduce the huge distribution cost of easily forty million dollars a year?

The major cost of distribution lies in selling. There can be no let up in selling effort. But that effort can be made more efficient and much less expensive if percentage playing were to take the place of the present heavy salary and travelling effort to get prices on undetermined values.

What are the "reasonable prices" Mr. Godsol speaks of? How can the reasonableness of any picture rental ever be settled except at the box-office after the show—in other words on the basis of what the public will pay for *well-advertised goods*?

If it is true that the key city houses of this country, and the chain theatres and booking circuits are deliberately throttling production by paying killing prices, then it's high time something radical was done: but it is hard to believe that theatre men are stupid enough to bring their large investments under the auctioneer's hammer by destroying the one kind of goods they were built to sell.

In all the statements now being publicized—and which, by the way, have about convinced the banks, newspapers and public that the movies are tottering—we fail to note any mention of *good pictures* and *advertising*.

Good pictures and advertising are what the public is interested in. Good pictures and advertising will increase rental income and pay the industry's bills.

We've got a lot of good pictures this Fall. Let's get back of them, tell the public about them—and sell them.

Let's have some optimistic energy.

Business is good.

William A. Johnston

WILLIAM A. JOHNSTON'S illuminating article, **THE BOX-OFFICE VERDICT**, which appeared last week in the *Saturday Evening Post*, places the facts and figures of this gigantic industry squarely before us. He writes authoritatively upon his subject—basing his information upon an intimate contact with the heads of production and distribution through his capacity as editor of the **MOTION PICTURE NEWS**.

Mr. Johnston is an optimist—an idealist concerning motion pictures. There is no indictment of the screen. He reasons from a practical standpoint and backs up his arguments with the aforementioned facts and figures. The article is illuminating in the sense that those "not in the know" will understand that it is a huge industrial machine, engineered and conducted like any other vast industry. But he argues that the machinery is somewhat out of gear—and, through his investigations, discovers the flaws in the conflict of production versus distribution. In other words the distributors demand too many pictures from the producers—which accounts for an over-production of poor ones.

It strikes us as a very excellent diagnosis of the trouble. The machinery is neglected—yet the wheels must revolve. The demand exceeds the supply. As a result pictures are turned out like so many flap-jacks in a restaurant window—or, since this is an industry, like so many automobiles from a prosperous plant.

Mr. Johnston dovetails his main argument with keen observations concerning the daily patronage of the picture theatre and establishes the fact that the youth of the land is the most important factor to consider. If the boys and girls are enraptured with a screen play, it is certain of success.

Other articles are to follow—articles vital to the industry—and it will be treated from new and unexploited angles.

—L. R.

The *New York Sun and Globe* of November 10th, editorializes upon the article mentioned above under the caption "Youth and the Movies." We quote it in full:

"Youth and the Movies."

"The daily attendance at American motion picture theatres, says William A. Johnston in the *Saturday Evening Post*, averages 6,000,000. Mr. Johnston thinks that among the 6,000,000 'youth' is the most important element. He quotes a Russell Sage Foundation committee on a questionnaire covering 37,000 high school students, showing that 83 per cent. of the boys and 88 per cent. of the girls go at least twice a week to their local movie theatre."

"These statistics will probably accord with the daily observation of most of those who read them. Yet they will probably also have a startling quality, like the total of a bill which in its items is evidently correct, but looks much larger when footed up than it did in haphazard recollection. The importance of Mr. Hays's efforts to make cheaper and better pictures, and of Mr. Zukor's attempts to secure the dominance of an art strain in the movie species becomes much easier of understanding. The 'legitimate' theatres never commanded 15,000 stages and 6,000,000 daily devotees. And probably the combined churches of America never secured willing attendance twice a week from anything like 85 per cent. of the nation's high school students."

"Mr. Johnston is in a wholly sincere and straightforward fashion an apologist for the existing cinema order. It is accordingly interesting to read his admissions as to the defects of the present system, both of production and distribution. 'The manufacture of films,' he says in summary,

PICTURES AND PEOPLE

'is largely guesswork and the selling of them largely a poker game.' But he points out that the 'good' picture (that is, the successful one) is likely to be increasingly healthy, and he believes that the system of distribution, by demanding many pictures, has rushed some producers into making unnecessarily poor ones. Just what can be done he does not suggest, other than to recommend 'a very clear diagnosis of a rather baffling case.'

"Mr. Johnston's article, however, does a recognizable service in defining the nature and size of our problem. Looking at the figures he presents, it is difficult not to feel that the current estimate of the social importance of motion pictures falls far short of the truth. And as a corollary it may be assumed that the acknowledged public responsibility has been very low in proportion to the obligation which the cinema in America evidently represents."

* * *

INDEPENDENT exhibitors everywhere and independent producers, including Mary Pickford, ought to be stirred by this sturdy optimism from Tom Moore, of Washington, D. C.

Says Mr. Moore: "The long-headed independent exhibitor is sure to feel that the bars have been pried open and the independent productions are going to march through to the greatest era of prosperity they have ever had the chance to know. To most all of them, if not all, the hand-writing is clearly defined, and has been for some time, that the number of quality productions coming out of the independent companies surpasses anything else to date."

"I, for one, continue to enjoy the greatest line-up of attractions ever played at the Rialto, with the ultimate greatest season's profits I feel sure will follow, and I laugh with much amusement at any article or propaganda coming through any source that would tend to impress exhibitors and others in the business that our industry is crossing a bridge that is not supported by strong underpinning. Again, I feel so particularly amused, because it is the first real opening the independent market has had for many years to get through and reach the public to gain its approval and support."

Tom Moore is right. There is no control anywhere in this business today, except the control exercised by good pictures.

* * *

ERNEST FREDMAN, editor of the *Film Renter*, the British trade paper, expresses through the columns of the *NEWS* his deep appreciation of the wonderful kindness that has been shown him by the entire American industry and which has made his visit so extremely pleasant. Mr. Fredman writes that he cannot put into mere words all he would like to say concerning the splendid welcome that has been extended him, and that it is impossible for him to write everyone of the legion of friends, who have extended such splendid hospitality. He hopes, however, to show through the columns of the *Film Renter* that he is not unappreciative of their many kindnesses and that he will do everything to strengthen the bonds of friendship between our two countries.

* * *

A PREVIEW of "The Eternal City" given by Samuel Goldwyn at the Strand theatre last week, brought forth about as spontaneous and spirited admiration as any picture is privileged to receive. A review will follow later in this publication. In the meantime we record here just a few highlights of a very fine and outstanding production: the wonderful long shots, the beautiful compositions and realistic colorings, the notable cast which includes Barbara La Marr, Lionel Barrymore, Richard Bennett (whose acting is a real contribution to screen drama), Bert Lytell and

Montagu Love. The modernization of Hall Caine's novel is radical—and successful. Mr. Goldwyn has another success.

* * *

JEFFREY BERNERD, who holds the position of Co-Managing Director of the Stoll Film Co., Ltd., London, the largest producing company in England, takes exception to Tom Terriss' indictment of the British producers.

To quote Mr. Bernard:

"Mr. Terriss states in the first instance that the Studios, other than Famous Players at Islington, and Alliance at Twickenham, are a 'farce.' Mr. Tom Terriss was morally bound to produce for my Company, but he received an offer from the Gaumont Company, probably in excess of our own, and he asked me to release him from his obligation, which I did willingly. Mr. Terriss has professed to be on the most friendly terms with my Company; we were in litigation with an American Company quite recently, and Mr. Terriss offered his services as witness, and a proof of his evidence was taken.

"He has always, as far as I was aware, shown the most cordial spirit to this Company, and I cannot understand why he should suddenly turn round and launch an attack in this way. The Cricklewood Studios and Surbiton Studios which are owned by this Company, are, without a question of doubt, on a parallel with any Studios in the world. The Cricklewood floor space is 27,993 feet, and it has the finest equipment it is possible to procure.

"Mr. Terriss' inspection of the Cricklewood Studios with the writer, took place shortly after his arrival in this country, and his words to me were that there was no Studio in the world which he considered finer. Then comes this attack.

"Mr. Terriss also goes on to discuss the question of the method of production. I cannot answer for any other Film Company, but his suggestions regarding producing as far as this organization is concerned, are far from the truth. All our producers have big staffs, and are given every assistance in every possible way.

"I ask Mr. Terriss, in common fairness, to come out in the open and state his grievance against my Company, and to withdraw his statement that there is no studio in England fit to compete with America."

* * *

LIKE "23½ Hours Leave," and "Down to the Sea in Ships," successes which were ushered in without a fanfare of trumpets, Sam Rork's production, "Ponjola," is breaking records everywhere.

* * *

JOHAN CHARLES THOMAS, the American baritone, made his personal appearance at the premiere of "Under the Red Robe," at the Cosmopolitan theatre, Monday night. Mr. Thomas, who makes his film debut in the new photoplay, sang the prologue from "Pagliacci," accompanied by Victor Herbert and his orchestra.

The baritone captured the audience with his exceptional rendition of the prologue. Indeed no greater enthusiasm was ever shown at the Metropolitan Opera House. Incidentally the premiere resembled a night at the opera as society was out in force.

The film world was represented by Adolph Zukor, Alma Rubens, Montagu Love, Messmore Kendall, Daniel Carson Goodman, Hope Hampton, John Emerson, Anita Loos, Mr. and Mrs. Rex Beach, John Lynch, Bayard Veiller, Gloria Swanson, Alan Crosland, Julia Johnson, Nathan Burkan,

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Joseph Urban, Sam Goldwyn, Anita Stewart, Mary MacLaren, Everett Shinn, Joe Plunkett, and a host of others.

"Under the Red Robe" is eloquent in its settings and costumes and truly carries a spectacular appeal in its suggestion of pageantry.

* * *

A COLUMN writer in the Chicago Tribune remarks:

"Instead of shutting down their plants, why don't the movie-makers work on the huge margin between the high cost of production and what they tell us production costs?"

Commenting on which, Waterson R. Rothacker remarks:

"This prompts the suggestion that perhaps part of this magnificent money could be advantageously placed in a fund

devoted to stamping out some of the irregularities which happen with such astounding regularity in our business.

"And, if a few million of these paper dollars are then left over, they could finance an experiment to prove whether or not a twelve inch piece of negative or positive film will stand as much abuse as a twelve pound hunk of pig-iron."

* * *

MRS. PHILIP WERLEIN, prominent socially in Washington and New Orleans—the latter city being her home—and who is also a prominent welfare worker, has arrived in New York to make investigations for the Saenger Amusement Company toward the further development in their organization of a Public Relations Department.

* * *

CHARLES RAY, now in New York, makes the announcement that upon leaving town he will take "The Courtship of Myles Standish" for a tour of important European cities before he returns to Los Angeles.

In travelling across the American continent to New York the star found interest manifested everywhere in the subject of this production. The first part of his journey was devoted to stage appearances in a spoken version of the film, "The Girl I Loved." The play was given in San Diego, Denver, Colorado Springs, Lincoln, Neb., Omaha, Manhattan, Kan., Topeka, St. Joseph, Fort Dodge, Ia., and was warmly acclaimed by the critics.

The purpose of the star in returning temporarily to the speaking stage was to test out his play and the results were thoroughly to his satisfaction. He has intimated that, following his prospective European tour, he is likely to divide his time between the screen and the stage about equally.

* * *

JUST before the opening of the Rodeo at Madison Square Garden (Pendleton, Oregon, has nothing on New York), last Wednesday, Baby Peggy was received into the arms of the Flathead Indians and, in a formal ceremony, was made an Indian Princess, with the title of Mon-Teh-La-Sel-Ish, which translated into English means "Angel Seen in the Clouds."

Apropos of the little actress' visit to New York, Harry Wilson, press representative, put over a real live exploitation stunt. He arranged a tie-up with Gimbel Brothers, by which Baby Peggy appeared in their toy department. In return Gimbel Brothers used full page ads in the newspapers announcing the appearance—ads featuring large pictures of the star.

It is estimated that more than 20,000 people, mostly women and children, saw Sol Lesser's little luminary at the department store. Each received a photograph of her. A similar tie-up was arranged with Bloomingdale's.

As the result of Hustling Harry's activities more than twenty firms are putting out Baby Peggy products.

French Lick Conference Big Success

Formation of Central West Exhibitor Organization to Include Five States Discussed Without Action

(By a Staff Correspondent)

FRENCH LICK, IND., Nov. 15.

FEW meetings of recent years have been so encouraging to those interested in exhibitor organization as the Central West Conference held at French Lick, Indiana, on Wednesday of this week.

While a complete story of its accomplishments cannot be given, as matters of importance were revealed to the trade press in confidence, it can be said that much was done which will be of great value to the states represented and exhibitors throughout the country.

Michigan, Wisconsin, Illinois and Minnesota answered the call of Indiana for the meeting, which was also sponsored by the Illinois organization. Other states also were represented by leaders, including Jake Wells of Virginia, Judge Handy of Kansas and H. A. Cole of Texas. Comprehensive plans looking towards the repeal of the admission tax were made after thorough discussion.

Another matter of importance to come before the delegates was the formation of a Central West exhibitor organization to include the five states. It quickly developed that such leaders as Steffes of Minneapolis, Richey and Dennison of Michigan and others felt that the time was not ripe for the launching of such an organization. On the other hand, the great value of closer co-operation between the states interested was demonstrated so clearly by the work at the conference that plans were made to strengthen the close affiliation between the states. It was decided that the delegates should report back to their various boards of directors and make arrangements for a meeting to be held in Chicago some time within the next month at which will be mapped out methods for working together, although not for a formal organization.

The Illinois and Indiana delegates would have been favorable to its immediate formation but listened to the counsel of their colleagues from Michigan and Minnesota and did not press for action at this time. It was agreed that Indiana and Illinois will, through joint conference, develop the service station idea and open an exhibitors' headquarters of this kind in Chicago as soon as practicable.

Jake Wells of Virginia told of the recent Washington meeting and outlined his plan for the zone system of exhibitor organization. He was listened to with interest and delegates felt that this plan may offer a solution of the difficult national organization question.

Other speakers were Colonel Cole of Texas, Judge Handy of Kansas, who gave valuable advice as to music tax matters, and Secretary Richey of Michigan, whose talk on organization aroused the crowd to cheers.

An interesting development was the change

Chicago, Philadelphia to See "White Sister"

Chicago and Philadelphia are the first two cities outside of New York to see "The White Sister," with Lillian Gish.

It will open in Chicago at the Great Northern theatre on November 11, and on the same date at the Chestnut Street Opera House in Philadelphia.

In the meantime, the New York run of "The White Sister" is continuing. It is now in its third Broadway house, the Lyric, and will continue to be shown at that theatre indefinitely.

in attitude on the proper function of exhibitors' organization, practically every speaker stating that the day for fighting against producers and distributors as the main object of organization was passed and urging the exhibitors hereafter to fight alongside these other branches of the industry to combat unjust taxes and other things which affect the entire industry adversely.

Another feature of the gathering which aroused considerable comment was the absence of politics, matters along this line being carefully avoided. By strict attention to business, the sessions were completed late Wednesday night and the delegates returned to their homes on the following morning.

F. S. Heller, of Kokomo, presided at the meetings and Billy Connors, of Marion, acted as secretary.

Exhibitor leaders attending the convention included Al. Steffes of Minneapolis, H. M. Richey and J. R. Dennison of Michigan, Jake Wells of Virginia, Joseph Rhode of Wisconsin, H. A. Cole of Texas, Judge Handy of Kansas, and Ludwig Siegal, Glenn W. Reynolds, J. T. Dittmann, Ben L. Berve, G. E. Johnson and Julius Lamb of Illinois.

Those from Indiana attending included, G. G. Schmidt, Frank Rembusch, A. C. Zaring, E. H. Bingham and Charles Olsen of Indianapolis, J. N. Wycoff and S. P. Katzinbach of Terre Haute, Nat. Bernstein, Michigan City, J. B. Stine, Clinton, F. G. Heller, Kokomo, S. S. Schauer, Valparaiso, W. F. Easley, Rushville, Billy Connors, Marion, E. M. Eagleston, Seymour, O. I. Demaree, Franklin, and Arthur Jackson, Crawfordsville.

Valentino Signs Longer Contract With Ritz

Rudolph Valentino is back from Europe, having signed a new and longer contract with Ritz Pictures and is now ready to proceed with production. There remains to be settled the contract situation with Famous Players-Lasky and there is some prospect of an amicable settlement between the Ritz company and the holders of the previous contract, it is stated.

Mr. Valentino returned on the Aquitania with Mrs. Valentino after a tour of England, France and Italy.

Three pictures have been definitely decided upon and the scripts are in preparation, one having been fully completed. Farther than that the locale of this completed story is in the Mediterranean and that it is expected to be the greatest vehicle which the star has ever appeared in, no facts have been made public by the Ritz company.

J. D. Williams, president of Ritz, went to England for the purpose of arranging the new and longer contract with Mr. Valentino and the document was signed shortly before the star sailed for America.

"I am ready for an amicable settlement of the Famous Players' contract, but my attorney advises me that under no circumstances will I be hampered after next February," said Mr. Valentino. "What I really want is to get back to the screen. Circumstances made it necessary for me to earn my living and I have done so, but the screen is my sole ambition."

Charitable Institutions Will See Shows

"A COMMITTEE has been appointed by Sydney Samson, President of the Film Board of Trade of Buffalo, to see that all charitable institutions that have motion picture equipment are supplied with complete shows for the entertainment of their charges."

Would Close All Studios for a Year

A declaration that it would be better for the industry if all studios were shut down for a year is contained in a letter received by MOTION PICTURE NEWS from E. L. Byar, of Gwynn & Byar, who operate the Lyric theatre, Terrell, Texas.

Mr. Byar favors the reissuing of past picture successes at reasonable rentals. "The idea that prevails in the mind of the producer to create a shortage is not going to materialize," he adds. Mr. Byar's views on the situation follow:

"The newspapers of the past week have commented considerably on the closing of the Famous Players-Lasky and other studios, statements from various heads of such concerns assigning the same reason for having closed their studios, i.e., 'production costs have gotten away from them.' The average exhibitor has known for years that production costs have exceeded the value of product offered. But keen competition has made the exhibitor pay a price that he knew exceeded the value of the product. Consequently, many exhibitors have ceased to function.

"The stupendous productions, costing \$250,000 and up, have suffered from the want of buyers. The producers have not been able to hoodwink the successful exhibitor by their claims of superior productions—bigger and better pictures. They have been bigger all right, but not in the sense indicated. Just more footage. Nor have they been able to hoodwink the great American public into believing their productions are any better than they were a year ago, or any better than their previous releases.

"But—they've hired Will Hays to tell them how to run their business and he's telling them, because he finds that overproduction in inferior film has about broke the industry.

"It would be better for the entire industry if the studios of the U. S. were kept closed for one whole year. The producer can go back over his list of productions, print positives from the negatives of his best productions, sell them at a reasonable profit to the exhibitor, and again put the industry back on its feet."

Election Means Continued N. Y. Censorship

With the results of the recent election adding to the Republican majority in the Assembly, no further hope toward eliminating motion picture censorship from the statutes of New York State can be entertained for at least another year.

The fact that the censorship bill originated in the Assembly two years ago, and that Walter F. Clayton, its sponsor, has again been re-elected, precludes any possibility of successful censorship legislation during the session which will open in Albany on January 1.

Mellon Urges Admission Tax Repeal

PROSPECTS for the repeal of the Admission Tax took a big leap forward

this week when Secretary of the Treasury Mellon, representing the Administration viewpoint, went on record for wiping the tax off the statute books.

The Secretary's views were set forth in a long letter to Representative William R. Green, acting chairman of the House Ways and Means Committee. It was the first indication of a change of front on the part of the Administration in the matter of the so-called nuisance taxes.

The paragraph in the Mellon letter, referring to the Admission Tax, read as follows: "Repeal the Tax on Admissions.—The greater part of this revenue is derived from the admissions charged by neighborhood moving picture theatres. The tax is, therefore, paid by the great bulk of the people whose main source of recreation is attending the movies in the neighborhood of their homes. This would mean a loss in revenue of about \$70,000,000."

In well-informed quarters in the industry it was predicted that Congress would act favorably on the Mellon recommendation for repeal of the Admission Tax, provided the campaign is properly handled by exhibitors.

Now Up to Exhibitors

One man in a high position, who would not permit his name to be used for publication, declared: "Prospects for repeal look very bright, if the exhibitors conduct their fight in the right manner. Of course, nobody can tell what Congress will do, but the general feeling is that the Admission Tax will be taken off even if the Treasury program is not adopted in its entirety. But, as I said before, much depends on the ability of the exhibitors to conduct the right kind of a campaign."

In other quarters it was pointed out that the exhibitors now have a golden opportunity to get rid of the obnoxious tax, but they cannot hope to do so unless a united front is presented and personal ambitions and petty bickerings are laid aside.

Campaign work for the repeal of the tax is going forward steadily in exhibitor ranks. The conference at French Lick, Ind., this week, in which leaders of several state organizations participated, had tax repeal as its main topic. Much preliminary work has been done by the Motion Picture Theatre Owners of America and by other exhibitor bodies, such as the M. P. T. O. of New York State.

Whether all these activities are to be unified under a single leadership or some arrangement that would make for the greatest efficiency, remains to be seen.

Preliminary to the meeting at French Lick a number of exhibitor leaders conferred in New York. These included W. A. Steffes, president of the M. P. T. O. of Minnesota; Col. H. A. Cole, president of the Texas M. P. T. O., and Counsel Sam Handy of the M. P. T. O. of Kansas.

Col. Cole, who visited Washington before coming to New York, said he was very happy over the Mellon recommendation, but added that this new development made it all the more necessary for the French Lick meeting to see that everything worked out satisfactorily.

Recommendation to Congress

Tax Repeal Sponsor Issues Warning to Exhibitors

"IF motion picture exhibitors want to gum up the works on the tax repeal all they have to do is to go to Washington in December!" That is the statement of Representative Clarence MacGregor, sponsor of the tax repeal bill, on his return to Buffalo from the recent exhibitor meeting in Rochester at which Sydney Cohen, president of the M. P. T. O. A., announced he would call a meeting to be held in December in Washington to push the tax repeal measure.

Mr. MacGregor declares such a move would be disastrous. What he wants is a small committee of exhibitors to work under his direction. If such a committee is appointed and it works under his instructions when he gives the word, he promises that the tax will be repealed. The worst thing that can be done is to attempt lobbying in Washington, he says. In this battle to eliminate the tax, all personal politics and aspiration will have to go, said Representative MacGregor.

The campaign has opened in Western New York, where exchanges are distributing thousands of cards drawing attention of the theatre managers to the urgency of getting behind Mr. MacGregor and aiding him in putting over his repeal bill. J. H. Michael, chairman of the executive committee of the Motion Picture Theatre Owners of New York State, Inc., is directing the campaign in this end of the state. Mr. Michael also states that it would be a great mistake for exhibitors to hold any kind of tax meeting in Washington which would embarrass the efforts of Mr. MacGregor.

The following statement was issued by Sydney S. Cohen, president of the M. P. T. O. A.: "We have seen the public statement issued by Secretary of the Treasury Mellon with respect to the recommendations for the repeal of the Admission Tax in the coming session of Congress.

"We are much gratified with the decision reached by Mr. Mellon in this regard, as it is in entire conformity with the purposes of the Motion Picture Theatre Owners of America and our campaign for the repeal of the taxes, which have been so oppressive to the motion picture theatre owners.

"The writer, accompanied by National Secretary George Aarons and M. J. O'Toole, visited the office of the Secretary of the Treasury at Washington early in October and laid the case of the motion picture theatre owners with respect to the repeal of the Admission Tax before the Treasury Department officials, and our statements in this relation, which were supplemented by our brief, are reflected in the public statement just issued by Secretary Mellon.

United Action Needed

"While the recommendation of Secretary Mellon is in itself a great step forward in our campaign for the elimination of the Admission Tax, theatre owners must realize and appreciate that the unified and concerted effort of motion picture theatre owners in the United States is still required with their rep-

resentatives in Congress so that the relief sought will become a reality in the next session of Congress," the statement urges.

National headquarters of the M. P. T. O. A. made public a telegram from John A. Schwalm, a National director of the organization at Hamilton, Ohio. "Exhibitors should not think this a settled matter," Mr. Schwalm wired in part. "You and other leaders know that the fight has only begun. It will take concerted effort to get the Secretary's recommendation through Congress. Suggest you advise exhibitors immediately to write their Congressmen and Senators to support the recommendation of the Secretary."

Of interest to the industry also were the Secretary's recommendations for lowering certain classes of the income tax. A reduction of 25 per cent in taxes on earned incomes and reductions on normal incomes now paying 4 and 8 per cent taxes to a new rate of 3 to 6 per cent are advocated. Surtaxes now starting at \$6,000 would begin at \$10,000, with progressive reduction on all incomes up to \$100,000, which would pay 25 per cent instead of the 33 to 50 per cent now collected.

The Secretary also favors immediate repeal of taxes on telegrams, telephone messages and leased wires.

Screen Players to Attend Goldwyn Club Dance

Many famous screen players have accepted the invitation to the Goldwyn Club dance to be held at the Pennsylvania Hotel Friday evening, November 23. Among those who will be present are Marion Davies, Thomas Meighan, Gloria Swanson, Anita Stewart, Alma Rubens, Lois Wilson, Conrad Nagel, Alice Joyce, Lynn Fontanne, Alfred Lunt, Mimi Palmeri, Jetta Goudal, Marguerite Courtot, and Miriam Battista. Many entertainers have been obtained for the amusement portion of the program.

S. L. Rothafel, manager of presentations at the Capitol theatre, will be master of ceremonies.

Japan Conditions Reported Back to Normal

The Export & Import Film Company reports that conditions in Japan are rapidly returning to normal. The earthquake practically demoralized business throughout the entire country, and relief shipments made it impossible to get any film through.

Export & Import Film Company state that they have already resumed their regular fortnightly shipments to Japan.

Famous to Close Theatre in Memphis

Reports from Memphis, Tenn., state that Famous Players will shortly close the Strand theatre which has been operating for eighteen years. With Sunday closing and lack of patronage during the week days it has been found advisable to reduce the number of houses in the Southern City. Famous Players also control the Palace and Majestic theatres in Memphis.

Changes in Paramount Personnel

Announcement of New Assignments Is Made by Divisional Sales Managers

THE following changes in the personnel in the Paramount sales organization have been announced by Divisional Sales Managers H. G. Ballance, George W. Weeks and John D. Clark:

John Hammell has been appointed Branch Manager of the New York exchange, succeeding H. H. Buxbaum, resigned; S. Chesnutt, formerly salesman at New Orleans, has been appointed Branch Manager at the recently opened Jacksonville, Fla., exchange.

C. C. Wallace, formerly Branch Manager at Chicago, has been appointed District Manager of District No. 5, with headquarters at Chicago; W. F. Agnew, formerly Branch Manager at Milwaukee, has been appointed Branch Manager at Chicago, succeeding Mr. Wallace.

O. J. Wooden, formerly salesman at Milwaukee, has been appointed Branch Manager, succeeding Mr. Agnew; H. G. Rosebaum, formerly Branch Manager at San Francisco, has been appointed District Manager of the newly created District No. 12, with headquarters at Dallas; O. V. Traggardh, formerly Branch Manager at Los Angeles, has been appointed Branch Manager at San Francisco, succeeding Mr. Rosebaum; C. N. Peacock, formerly Branch Manager at Oklahoma City, has been appointed Branch Manager at Los Angeles, succeeding Mr. Traggardh; R. E. Heffner, formerly salesman at

Oklahoma City, has been appointed Branch Manager, succeeding Mr. Peacock.

A. W. Nicolls, formerly Branch Manager at Des Moines, has been appointed District Manager of District No. 11, with headquarters at Minneapolis, succeeding Philip Reisman; R. F. Crawford, formerly salesman at Des Moines, has been appointed Branch Manager, succeeding Mr. Nicolls.

M. W. Davis, formerly salesman at New Orleans, has been appointed Branch Manager at the new Memphis exchange; Philip Reisman, formerly District Manager, with Headquarters at Minneapolis, has been appointed General Manager of Famous-Lasky Film Service of Canada, succeeding G. E. Akers, resigned.

C. F. Rose has been appointed Branch Manager at Calgary, Alta., succeeding Edward Zorn, resigned.

During the past few months the entire country has been redistricted, the territorial jurisdiction of the respective Divisional Sales Managers being as follows:

Division No. 1, H. G. Ballance, Divisional Sales Manager: District No. 1—Boston, New Haven, Maine (Portland). District No. 2—New York, New Jersey, Albany. District No. 3—Philadelphia, Washington, Wilkes-Barre. District No. 7—Atlanta, New Orleans, Charlotte, Jacksonville.

Division No. 2, George W. Weeks, Divi-

New York City Officials Address T. O. C. C.

Addressing them as "fellow educators," Dr. William L. Ettinger, Superintendent of Public Schools of New York City, urged members of the Theatre Owners' Chamber of Commerce at their regular luncheon at Hotel Astor, Wednesday afternoon, "to force the public to appreciate short subjects of an educational value on programs." He impressed upon the exhibitors that "yours is a terrific responsibility, for you reach millions who long ago left school, but who are still in need of tutoring."

Acting Mayor Hulbert of New York paid high tribute to the theatre owners of the metropolis. He charged that directors in many pictures do "not play fair with life as it really exists in New York, giving the country the impression that this is a hotbed of evil." This "shortcoming can be remedied by exhibitors," he said. However, he characterized the "screen as an educational institution second to no other" and the power of the motion picture as "limitless in the moulding of public opinion."

Charles L. O'Reilly, president of the Theatre Owners' Chamber of Commerce, presided and introduced the speakers.

British Theatres Total Only 4,073, One for Every 11,109 People

THE total number of British picture theatres is 4,073, or a theatre for every 11,109 people in the country, according to a survey made by the Kinematograph Weekly, London.

London, it appears, with a population of over seven and a half millions has only 385 picture houses, or one to approximately every 20,000 people. In contrast with this situation, Bradford, with a population of 285,000 has forty-two theatres, or a theatre for about every 6,800 people.

Curiously enough, the survey shows that the rural districts, in relation to their inhabitants, support more theatres than the towns. The Channel Islands, proportion of population considered, have more than half again as many picture houses as London, while Wales, with a population of two and a quarter millions, has more theatres than Ireland, whose population is twice as large.

Following are the figures in detail:

	Population	Theatres	Population Per Theatre
England and Isle of Man.....	35,678,530	3,238	11,018
Channel Islands	89,614	8	11,201
Scotland	4,882,288	465	10,499
Wales	2,206,712	199	11,139
Ireland (1921 census).....	4,390,219	163	26,805
Totals	47,247,363	4,073	11,109

By important cities, the survey shows:

	Population	Theatres	Population Per Theatre
London	7,476,168	385	19,418
Birmingham	919,438	65	14,125
Leicester	234,190	18	13,010
Cardiff	200,262	16	12,516
Portsmouth	247,343	20	12,367
Bristol	377,061	34	11,090
Brighton	142,427	13	10,955
Sheffield	490,724	47	10,440
Southampton	160,997	16	10,062
Liverpool	803,818	67	11,997
Newcastle	274,955	28	9,819
Blackburn	126,630	13	9,740
Glasgow	1,034,069	111	9,315
Leeds	458,430	61	7,513
Manchester	730,551	105	6,957
Bradford	285,979	42	6,809

sional Sales Manager: District No. 4—Detroit, Buffalo, Pittsburgh, Cleveland. District No. 5—Chicago, Milwaukee, Peoria. District No. 10—Cincinnati, Indianapolis, Columbus. Canadian Exchanges—Toronto, Montreal, St. John, Winnipeg, Calgary, Vancouver.

Division No. 3, John D. Clark, Divisional Sales Manager: District No. 6, Kansas City, St. Louis. District No. 8—Salt Lake City, Denver, Butte. District No. 9—San Francisco, Los Angeles, Seattle, Portland, Ore. District No. 11—Minneapolis, Des Moines, Omaha, Sioux Falls. District No. 12—Dallas, Oklahoma City, Memphis.

Michigan Exhibitors Will Continue Luncheons

The first luncheon-business meeting of the new season held by the Michigan M. P. T. O. at the Wolverine Hotel, Detroit, last Wednesday, was so successful that they will be continued as a regular feature. Kenneth Harlan, featured film player, who is in the city making personal appearances, was the speaker.

Cosmopolitan Actors Have Narrow Escape

Three actors, two of them mounted on horses, narrowly escaped death by drowning this week when their mounts were hurled from a drawbridge during the filming of the final scene for "Mary of Burgundy," Marion Davies' latest super-feature for the Cosmopolitan Corporation.

Doris Kenyon in Leading "Love Bandit" Role

Doris Kenyon has the leading role in Charles E. Blaney's production "The Love Bandit," which Vitagraph will release. Victor Sutherland and Cecil Spooner, the latter widely known as the leading woman in the Blaney stage productions, are also in the cast.

Block-Booking Assailed by Pickford

A BITTER denunciation of the block - booking system by Mary Pickford and a declaration that, if it is continued, she will quit the screen, featured the testimony given at the hearings conducted in Los Angeles November 8-10 on the Federal Trade Commission charges against the Famous Players-Lasky group.

"I have to worry so much about distribution now that my ability as an actress is impaired," said Miss Pickford. "Producers have so bottled up the best theatres that it is often impossible to get a showing of my pictures in them,

"I will retire from the business if the conditions become any worse," she continued. "The producer who owns theatres does not have the incentive to make really big productions. Key cities mean two-fifths of the returns.

"If the market is closed by block-booking, the producers owning theatres will eliminate the people who are seeking to make big pictures, and conditions will lapse into the state of three years ago."

Douglas Fairbanks, also one of the chief witnesses, declared that it was impossible for independent producers of big pictures to make money because of the present booking system.

Fairbanks Also Witness

"The Thief of Bagdad' will cost nearly \$2,000,000, without any direct assurance of getting it back," Mr. Fairbanks declared. "Because of conditions as they now exist, I am at the mercy of the combinations."

On cross-examination, the star-producer was asked what combinations he meant. He named Famous Players, First National, Goldwyn and Loew. Then he added: "You are all aiming toward amalgamation—all you fellows who are playing pinochle in New York—Zukor, Loew, Godsol and the rest."

The Coast hearings got under way Thursday, November 8, before Examiner John S. Biggs at the Federal Court building in Los Angeles. For the Government, W. H. Fuller, chief counsel of the commission, and H. A. Cox appeared, while Famous Players was represented by Robert T. Swain, chief counsel; Bruce Bromley and Ralph Kohn.

James Cruze, the first witness, testified that the filming of "The Covered Wagon" extended to three States other than California. His testimony was produced apparently to prove the jurisdiction of the commission by showing that interstate commerce was involved.

Harry Arthur, manager of West Coast Theatres, Inc., testified to a document which showed that an agreement had been entered into by West Coast Theatres; Loew, Inc.; Famous Players, and Rothchild, Inc., to build no more theatres in San Francisco except by mutual consent. The next witness, R. M. Yost, president of the Film Board of Trade and exchange manager for Fox, stated that failure to obtain first-run showings in Los Angeles reduced the exhibition value of pictures 50 per cent, and that many good films are never shown at all because of booking conditions.

"Then you believe that producers must own theatres to insure first runs in Los Angeles?" Mr. Fuller asked the witness.

"Absolutely," was the reply.

Cross-examined by Mr. Swain, Mr. Yost

Star Will Quit If It Is Continued



Harry M. Berman, salesmanager of F. B. O., who has gone to the coast on production matters

testified that Sid Grauman had screened Fox productions when Yost solicited his business.

Mr. Grauman then took the stand for an extended examination. He said he had entered into a fifty-fifty agreement with Famous Players on his three downtown theatres and that a half interest in his Hollywood theatre had been purchased by West Coast Theatres, Inc. He declared that there was no discrimination at any of his theatres, and that he selected films for exhibition solely on their merits.

At the Friday session, William McCormack, Los Angeles representative of MOTION PICTURE NEWS, was questioned by Messrs. Fuller and Swain regarding advertisements which appeared in this publication. Ads in an issue of the NEWS in September, 1916, of Famous Players and General Film, wherein both claimed the greatest stars, each having over 100, were read into the record.

Tally and Kohn Testify

Seymour Tally took the stand and denied that First National had been back of his effort to buy into the Grauman chain, as had been intimated in Mr. Grauman's testimony.

The Government then called Ralph Kohn, who testified that Famous Players owned 50 per cent of the stock of Grauman's downtown houses and 25 per cent of the Rothchild theatres in San Francisco, but did not control the policy. He also said that Famous owned 50 per cent of the Mountain States chain in Denver.

The Saturday session had a decidedly novel setting, when the hearing was conducted at the Pickford-Fairbanks studios in a projection room converted into a temporary courtroom.

Miss Pickford and Mr. Fairbanks laid bare their troubles as producer and distributor before Examiner Biggs. Under examination by Mr. Fuller, Miss Pickford denounced the block-booking system. "It will sound the death knell of the industry if it goes on," she declared.

Answering questions by Mr. Swain, Fairbanks said he was making big pictures in

response to public demand, but that he would make no more productions until the outcome of the present inquiry.

Both Miss Pickford and Mr. Fairbanks claimed that it was impossible for independent producers of big pictures to make money because of present booking methods. When Mr. Swain asked Miss Pickford to produce the books of her company, showing its earnings, Mr. Fuller vigorously objected on the ground that it would be unfair to reveal them before a competing concern.

Examiner Biggs ruled that Miss Pickford must produce the books before the commission when she visits New York in the near future.

The hearings were adjourned until January, when they will reopen at Jacksonville, Fla.

Wife of Herbert Lubin Passes Away

Mrs. Emily Lubin, wife of Herbert Lubin, of Associated Pictures Corporation, died suddenly in New York City on November 6th, following a brief illness. Mrs. Lubin was extremely well known in society circles of Philadelphia, Los Angeles and New York. She was buried from her birthplace, Philadelphia, Pa.

Herbert Lubin is a partner of Arthur H. Sawyer, who has left for the East to attend the funeral of his partner's wife, in company with Barney Lubin.

Marcus Loew Wins Suit for Omaha Empress

Marcus Loew was awarded the tenancy of the Empress theatre in Omaha by a decision handed down by the U. S. District Court during the week. By the decision he has the right to occupy the theatre for the next five years.

Wilfred Ledoux, the present lessee of the house, entered into an agreement with Loew last June whereby the latter was to take over the theatre about September 1. Later Ledoux wanted to retain the lease, and the action by Loew followed. The house will be used for the exploitation of Metro pictures.

Mr. Loew appeared in court for the trial, the first time he had found such a step necessary in his twenty-five years' experience in the theatrical business.

Babe Ruth Picture Suit Is Settled

Jack Cohn's suit for \$100,000 against Adam Kessel and Charles O. Baumann in connection with the Babe Ruth picture, "Over the Fence," is said to have been settled by an agreement by the defendants to pay Cohn \$750.

The suit was filed because Kessel and Baumann were alleged to have made statements in 1920 to the effect that the picture was not genuine and was a fraud on Ruth and the public.

Famous Declares Regular Dividend

No Need for Refinancing, Comptroller Declares—Discusses Federal Investigation

AT a meeting held November 12 the board of directors of the Famous Players-Lasky Corporation declared the regular quarterly dividend of \$2 per share on the common stock, payable January 2, 1924, to stockholders of record at the close of business on December 15, 1923. The books will not close.

As a result of various reports since the production shutdown was announced, R. W. Saunders, comptroller of the corporation, has issued a long statement, in which he declares that there is no need for refinancing or recapitalization. The Saunders statement preceded the dividend declaration by a few days and pointed out "that the executives see no reason why the present eight per cent dividend on both the common and preferred stocks should not be maintained."

Discussing the Federal Trade Commission investigation, Mr. Saunders says:

"The second matter of information arose during the inquiry by the Federal Trade Commission, which investigation has been proceeding now for some months, and its effect has been pretty well discounted in financial circles. When, in response to a subpoena, the list of stockholders was submitted, the name of the president, Mr. Adolph Zukor, did not appear. It is a well understood practice for many wealthy men not to hold stock in a corporation in their own name, but this fact was not, apparently, understood by the reporters present, and the statement, wholly erroneous, was published that Mr. Zukor did not own any of the stock. As a matter of fact, Mr. Zukor's stock interests in the corporation are said to be even larger than they were in 1920, and this fact was promptly published."

With regard to the production shutdown, Mr. Saunders says: "As a result of this wise

economy, the company will show a very substantial cash saving, which will be available for the further strengthening of its cash position."

He continues: "With earnings running at the rate of last year, and with the economies in mind, together with other cash coming in from subsidiaries, there seems no reason why a substantial strengthening of the cash position, with suitable reduction of the bank loans, cannot be looked forward to by the end of the year, or if not then, within a month or two thereafter. The larger part of the economies will be effective in the first two months of next year, and by March 15 the position of the company ought to be a very strong one. President Zukor said the other day that the company had no occasion for refinancing or recapitalization, of which there have been rumors, and also stated that he considered the outlook favorable and was looking forward to good business during the winter and spring."

Opens Employment Bureau for Industry

Motion picture exhibitors in Central Pennsylvania have been informed that a sort of employment bureau for the industry has been established by George P. Aarons, secretary of the Motion Picture Theatre Owners of East Pennsylvania, Southern New Jersey and Delaware. Mr. Aarons invites theatre owners or managers to apply to him when they are in need of house attaches or employees, and also requested persons seeking such employment to communicate with him. By this method he expects to be able to act as a medium between those seeking employees in the industry and those seeking employment.

Hays Organization Takes Over Public Relations Work in the South

THE announcement that the Hays organization is to take up the Public Relations work inaugurated three years ago by Southern Enterprises throughout the South, following announcement by Famous Players-Lasky Corporation that this work will be abandoned by them, is one of the most important steps yet taken by the national producer organization in the South.

The first important step in the direction of carrying out these plans comes in the announcement that De Sales Harrison, for many years connected with Southern Enterprises, has been appointed Southern Representative of the Better Films Committee, which organization is the direct outgrowth of the Public Relations work of Southern Enterprises and is now operating in nineteen Southern cities. Mr. Harrison will take up a work very similar in nature to that carried on by Turner Jones for Southern Enterprises, but it will be available generally, whereas the Southern Enterprises work carried only into the towns where they operate theatres.

In his new capacity Mr. Harrison will work under direct supervision of Colonel Jason S. Joy. He will be the contact man between the Hays office and the public and was chosen for the work upon the recommendation of Turner Jones and members of the Atlanta Better Films Committee, with whom Colonel Joy conferred recently in Atlanta.

It is probable that Mr. Harrison's first recommendations will be for the development of the movement in Florida. For some time this state has offered a particularly fertile field for the better films work and in several towns leading men and women have already requested that the work be undertaken in their respective towns.

Mr. Harrison will maintain offices in the Cone street building, Atlanta, and will share them with A. C. Cowles, who succeeded Turner Jones as public relations representative for Southern Enterprises and is now district booker for the Atlanta office.

Holubar Recovering after Major Operation

ALLEN HOLUBAR, who underwent a major operation in Hollywood last week after his return from Nashville, Tenn., where he was filming scenes for his forthcoming production for Metro, "The Human Mill," is reported to be out of danger and is soon to be removed to his home from the hospital.

Mr. Holubar made so much progress with the many exterior scenes while in Tennessee that it is not improbable that "The Human Mill" may be finished around the date scheduled for it.

He was accompanied back to Hollywood by the members of the cast, among whom are Blanche Sweet, Henry Walthall, Malcolm McGregor, George Siegmann, Tom Santschi, Johnny Fox and Nancy Lee.

Theatre Owner Sleeps as Safe Is Blown

While William Berinstein, owner of the Colonial theatre, in Albany, N. Y., as well as houses in Elmira and Troy, was peacefully slumbering burglars not only entered the Colonial a few nights ago, but lugged an 800-pound safe from the office to the orchestra pit, blew it with nitro-glycerine and made off with \$790, representing the receipts for two days.

Mr. Berinstein slept over the theatre and knew nothing of what was going on until roused the next morning by John Prell, a fireman employed in the theatre, who opened the building at 8 o'clock and found the safe in a shattered condition.

The burglary took place almost within the shadow of a police precinct station. The burglars entered the theatre by cutting a wire screen on the stage door.

Texas Sheriff Now Orders Strict Sunday Closing

Sheriff W. W. Murphy of Wichita Falls has instructed his deputies to strictly enforce the Sunday closing law at Wichita Falls, Burkburnett, Texas, and all other places in the county each Sunday in the future. The law that is being enforced prohibits motion pictures being shown and all other classes of business from opening or transacting business on Sunday with the exception of drug stores, which are permitted to fill prescriptions.

Goldwyn Wins Verdict in South Bend Suit

A suit of Goldwyn-Cosmopolitan Distributing Corporation against the Blackstone Amusement Company of South Bend for breach of contract was decided in favor of Goldwyn, the jury rendering a \$5,000 verdict in favor of the distributing corporation.

The suit arose over the refusal of the amusement company to carry out the franchise contract covering thirty-one pictures, less than half of which had been played. Contract was made for the 1921 product.

Ban on Film Bicycling in Kansas City

The Kansas City Film Board of Trade has announced that it definitely will put an end to the bicycling of film in the Kansas City territory.

Godsol Advocates Joint Distribution

Goldwyn Head Issues Statement

IN the first statement he has issued for publication since he entered the industry, Frank J. Godsol, president of Goldwyn-Cosmopolitan, this week attacked exhibitor booking combines and controlled cities as "the greatest menace to the industry" and urged joint distribution to "put an end to the dictation of prices by exhibitors."

Joint distribution, he declared, would force those exhibitors who use "strangling methods" to "deal on a fair basis." He would have the distribution agency supply pictures to all exhibitors on percentage, the basis to be fixed by an arbitration committee. This, he added, would insure fair profits to both producer and exhibitor.

Mr. Godsol's statement follows:

"I have always refrained from giving interviews or issuing statements about the picture industry, as I feel the public is not interested in what I might have to say. Besides, nothing that has appeared in the press about the ills of the industry has helped to cure them.

"I have again been asked for a statement, and I now feel like expressing my views, although with very little hope of any good resulting.

"Much has been said about the present high cost of production. High cost of production exists and should be remedied. But nothing will be gained by any plan so far suggested.

"Cost is simply a question of supply and demand of material and labor.

Says Close-Down No Solution

"There are too few leading film artists, outstanding directors, continuity writers, art directors and others for the yearly production of pictures, with the result that all producers are continually bidding for the same people.

"This cannot be remedied by temporarily shutting down studios, because as soon as the studios reopen the producers will again start fishing out of the same pond and salaries will again soar.

"Another fundamental factor entering into high cost is the unnecessary extra time taken by directors in the production of their pictures. This is and has been difficult to control because of the arbitrary attitude assumed by the present day director of importance.

"There are also the large carrying and overhead charges which can only be fairly absorbed by greater instead of lesser production.

"In my opinion high cost of production is not an issue for the industry collectively, but for each producer to individually solve, and it can only be accomplished by the individual developing unknown artists and by the employment of uncelebrated directors on reasonable terms who will agree to and will 'shoot' their pictures within a limited number of days.

"Today, in the motion picture industry, the real vital issue is whether or not the producer is to receive fair and reasonable prices for his pictures.

"If rental prices come down with a reduction in costs, the producer will be no better off than now.

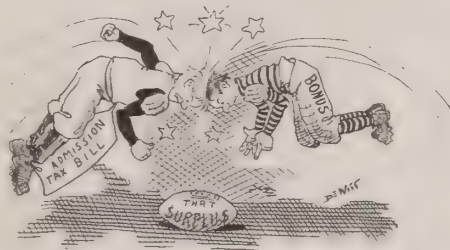
"Exhibitors have merged their interests in a great many cities, with the result that all the theatres are in the control of one man

and everyone connected with the industry, but I am stating my honest belief.

"Mine is not a cry of personal distress. In fact, I feel that with the warm personal friendships of many leading exhibitors and with the powerful co-operation of Mr. W. R. Hearst, Goldwyn-Cosmopolitan is better able to cope with the situation than some of the other companies.

"The Goldwyn Pictures Corporation is stronger today than ever in its history. Its pictures are good and the exhibitors' demand for them is greater than in former years. Its sales have never been so large. Its financial condition is sound.

"I have been asked why, if these are the facts, Goldwyn stock is quoted so low. My reply is that I am building up the Goldwyn business and not the stock market. Our accountants' (Price, Waterhouse & Co.) last audit shows that the book value of Goldwyn stock is \$40 per share, excluding good will. Nevertheless the fact remains, we are not getting adequate rentals for our pictures in a great number of territories."



Talmadge De Witt, exhibitor of Mineral Wells, Tex., contributes another timely cartoon.

or one group of men. In many other centers they have formed booking combinations. All to force the producer to accept rental prices arbitrarily fixed by the exhibitor.

"Why do not the producers take action—not talk—to destroy this danger, the greatest menace to the picture industry?

"At present there are a few so-called competitive points where the exhibitor is required to pay more than the true value for pictures to partly make up for the producers' forced underselling in other towns. This is unfair to that exhibitor and is unsound business.

"At present there are exhibitors in dozens of large controlled cities getting pictures at a mere fraction of their value.

"This serious situation is well known to all producers, and in my opinion it is only the vanity of the heads of the larger producing companies which permits this condition to exist and will permit it to continue until it strangles them. It seems to me these executives are sitting back each thinking they will weather the storm, and that all their competitors will go bankrupt, when they will then single-handed stamp out this evil.

"Another important element is the cost of distribution. Why should there be ten offices in each of thirty cities with thousands of employees selling the same kind of merchandise to the same customers? Others have already made suggestions to remedy this.

"The cost of distribution can be reduced one-half and the saving applied in reduction of film rentals.

"All of these unsound conditions can be remedied if three or four distributing companies, or more if others should choose to join, distribute as one.

"Joint distribution would put an end to the dictation of prices by exhibitors. If a sufficient number of pictures were in the hands of one distributing agency, exhibitors who persisted in their present strangling methods would soon find themselves facing a shortage of good pictures, and they would then be willing to deal on a fair basis.

"A joint distributing organization should agree to supply pictures to all exhibitors throughout the United States on a percentage of the theatre's gross takings, the percentage to be fairly arrived at by an arbitration committee composed of exhibitors and producers. Such percentages must allow each exhibitor a fair profit and also permit each producer a fair, even though proportionately smaller, return.

"What I have here expressed will probably bring an avalanche of protests and reproaches from producers, exhibitors, artists, directors

Indianapolis Concern in Receiver's Hands

Poor business in the photoplay exhibition field was given as one of the reasons why a receiver was asked for the Consolidated Realty and Theatres Corporation by the Hatfield Electric Company, Indianapolis. Judge Mahlon E. Bash of the Probate Court appointed Fred A. Sims, Indianapolis attorney, receiver.

The company owns the buildings in which Keith's and the Park are located in Indianapolis and owns and operates the Victory at Evansville, Ind., Liberty at Terre Haute, Murray and Murette theatres at Richmond, Capitol at Clinton, Pantheon at Vincennes, Orpheum at Ft. Wayne and Strand at Kokomo.

It is said that debts total about \$60,000, but President R. L. Martin said assets are far above this sum. The company, according to the receivership petition, has had difficulty in finding funds for current debts. Appointment of the receiver was by agreement.

New Delaware Corporations Granted Charters

Recent film and theatre charters granted by the Delaware state bureau include: The Producers and Consumers' Foundation, Inc., "to manufacture and produce motion pictures," capital \$2,750,000; the Guaranty Sales Corporation, to "manufacture motion picture photoplays," capital \$300,000, and the President Theatre Company, "conducting places of amusement," capital \$50,000.

Burglars Get Rich Haul at Harrisburg

Burglars blew the safe in the Orpheum theatre at Harrisburg Monday afternoon and escaped undetected with \$1,400, of which \$800 was cash and the rest checks. The Orpheum is a Wilmer & Vincent legitimate house, Samuel Kuebler, manager. There are no clues to the burglars.

"Winning Anti-Waste Fight"—Lasky

"OUR movement to eliminate waste in the production of motion

New Paramount Production Plans

pictures has already borne fruit in a new frame of mind in Hollywood. This change of attitude is extremely vital, because the waste of the past was largely due to the mental attitude with which the studio people approached production. Because of this mental readjustment, I am confident that in the future we shall be able to make pictures at a cost less than the present price levels—and we'll make better pictures. So confident am I, in fact, that we are preparing for the production of additional pictures which, released on a schedule of one a week, will carry us through to next September."

This was the word brought back from Hollywood yesterday by Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, whose recent pronouncement against extravagance in picture making caused a furore in the picture business. Mr. Lasky, having seen the effect of the closing order on the studio forces, declares half the battle against soaring production costs has already been won.

"Some people got the idea that we were not going to make any more pictures," said Mr. Lasky. "This is silly. There will be no curtailment of production; but there will be a curtailment of waste. Others are construing the move as a step back to cheaper pictures. This is equally ridiculous. Pictures are not good enough now—probably never will be good enough. And it is our job to make them better and better.

"We are simply determined to make every dollar spent in production return us a dollar value on the screen—and we will make better pictures."

New Pictures Announced

Here are some of the pictures which Mr. Lasky said are soon to go into production:

"North of 36," by Emerson Hough, produced by James Cruze, who made "The Covered Wagon."

Cecil B. DeMille's production of May Edginton's novel, "Triumph," with Leatrice Joy and Rod LaRocque.

"Zander the Great," the play which Alice Brady starred in last season at the Empire theatre.

William de Mille's production, "Icebound," Owen Davis' play, which last year won the Pulitzer prize.

"The Dawn of a Tomorrow," by Frances Hodgson Burnett.

Booth Tarkington's play, "Magnolia," with Glenn Hunter.

Mary Roberts Rinehart's play, "The Break-Point."

"The Mountebank," W. J. Locke's play, with Ernest Torrence in the title role.

Pola Negri in "Mme. Sans-Gene."

Zane Grey's novel, "The Wanderer of the Wasteland," which will be made entirely in color.

"Sinners in Heaven," by Clive Arden, the novel which is having such a sensational sale this winter.

A Thomas Meighan production of a story temporarily titled "Quicksands," to be published serially in Munsey's Magazine simultaneously with the release of the picture.

Another Thomas Meighan picture from an original story by Booth Tarkington, whose

M. P. T. O. of Washington Is Organized

THE first annual convention of the Motion Picture Theatre Owners of the State of Washington, held November 7 and 8 at Seattle, went on record by its first resolution to affiliate with the Motion Picture Theatre Owners of America and to endorse the policies and principles of the national body, including its activities against the Admission Tax and in favor of National Motion Picture Day.

Howard S. Clemmer, of Spokane, was elected president of the new unit; L. A. Drinkwine, of Tacoma, first vice president, and J. M. Hone, of Bellingham, secretary and treasurer. The following theatre owners constitute a board of trustees: Ray A. Grombacher, Spokane; L. A. Drinkwine, Tacoma; G. G. Johnson, Kelso; C. A. Swansen, Everett; J. A. McGill, Port Orchard; W. H. Bruen, Seattle; F. B. Walton, Bellingham; W. F. Flint, Arlington, and John Danz, Seattle.

story, "Pied Piper Malone," Mr. Meighan is now completing.

Gloria Swanson in "The Laughing Lady," Alfred Sutro's play which Ethel Barrymore starred in last year.

Gloria Swanson in "Argentine Love," by Vicente Blasco Ibanez, author of "The Four Horsemen."

"Manhandled," by Arthur Stringer.

"The Enemy Sex," based on a story by Owen Johnson, with Lewis Stone and Dorothy Mackaill in the cast.

"There will be other pictures not included in this list," said Mr. Lasky. "William S. Hart, for instance, will continue making the series of pictures which he started so auspiciously with 'Wild Bill Hickok.' Douglas Fairbanks, Jr., whose first picture, 'Stephen Steps Out,' will introduce him as one of the most attractive of the newer personalities of the screen, will also be seen in a series of pictures. Then we also will have a number of pictures utilizing the services of the members of our big stock company, which will probably be increased by the addition of several popular free-lance actors.

"These pictures will be made by such directors as Cecil B. DeMille, James Cruze, William de Mille, Herbert Brenon, Allan Dwan, Sidney Olcott, George Melford, Sam Wood, Alfred E. Green, Joseph Henabery, Victor Fleming and Irvin Willat.

Condemns "Loose Talk"

"Since we announced our determination to curtail extravagance in pictures," continued Mr. Lasky, "there has been a great deal of loose talk. Some producers said they were going to follow our lead; others said they were going to spend more money than ever. Some people blamed the actors; the actors blamed the directors, and there was wonderful exhibition of passing the buck all around. Now the facts of the situation are extremely simple and should not be cloaked in mystery. They are as follows:

"For a long time production costs have been mounting. This nobody can deny.

Everybody agreed something should be done about it. But, as in the case of the

weather, it was all talk and no action. "Having been the pioneer in pretty nearly every movement looking to the betterment of this business, Famous Players decided to take the bull by the horns and, regardless of what anybody else did, make some move that would eliminate the waste that was the besetting sin of this business. We were able to do it, because we had foreseen that some such action was inevitable and had prepared for it by getting far ahead of our release schedule.

"Our action does not mean that there is anything radically wrong with the picture industry. The picture business is sounder now than ever before; and if there be anything wrong it is entirely because of lack of co-operation among producers. All actors are not overpaid, but some actors are. All directors are not extravagant, but some directors are. Where salaries of actors and directors are out of proportion you can attribute the condition to the unethical and foolishly short-sighted competition among producers.

Finding the Remedy

"We realized all this before we made our decision. We realized that some producers would attempt to make capital out of our action and make us the goats. But we decided that, whatever any other company might do, we are going to set our own business straight.

"So far as we are concerned the remedy for the condition which grew up is in the reorganization of our studio forces and methods to the end that directors, writers and players will have more time to map out each production thoroughly before turning the camera. Waste has been caused to a great extent by the rush in production. By giving each producing unit time to figure out its continuity, its sets, its camera schedule and its costs we shall get infinitely better pictures at a cost which will represent 100 per cent value for 100 per cent expense.

"That's the meaning of the whole thing, and that we are going to be successful has already been proved to me by the change of attitude on the part of the people in the production forces."

Reichenbach To Be Honor Guest at Banquet

The friends of Harry L. Reichenbach will tender a dinner in his honor at the Ritz-Carlton Hotel, New York, on Thanksgiving Eve. The affair will be given in the Crystal Room which has accommodation for two hundred.

Checks should be sent to Samuel L. Rothafel, Capitol theatre. "First come, first served," is the announcement of the Arrangements Committee.

Hammel Named Paramount N. Y. Exchange Chief

John A. Hammel has been appointed manager of the New York Paramount exchange, succeeding H. H. Buxbaum, resigned.

Fox Announces Releases for November 25

The leading picture on the William Fox list of releases for the week of November 25 is "The Shepherd King." This is the J. Gordon Edwards feature that was made in the Holy Land and Egypt. It was adapted to the screen from the stage play by Wright Lorimer and Arnold Reeves.

Aside from Violet Mersereau and Gordon McEdward the cast consists of the pick of the Italian moving picture actors.

"South Sea Love," the latest Shirley Mason picture, also will be ready for release on November 25. The story was written by Frederick and Fanny Hatton and was directed by David Solomon.

"When Odds Are Even," a William Russell picture, will be released the same week. The picture was directed by James Flood. Dorothy Devore is Mr. Russell's leading support.

An Educational, "A Dutch Treat," completes the week's releases by Fox.

Vitagraph Asks Picture Fans to Name Lead

Vitagraph asks the picture fans of America to suggest the actor to play Peter Blood, the title role in "Captain Blood," world picture rights to which were purchased by President Albert E. Smith, while in London, from Rafael Sabatini. The role is that of a rollicking, romantic adventurer whom fate turns pirate and who sails the Spanish Main.

President Smith has directed that the literary editors and motion picture editors of all newspapers in the United States be asked by Vitagraph Publicity Department to express their choice for the role.

In addition fans throughout the country are requested to send into Vitagraph offices in Brooklyn, N. Y., the name of the actor they think would be best fitted to play the lead.

Selznick Will Release "Roulette"

The Selznick Distributing Corporation will distribute the special production of William MacHarg's Hearst's International Magazine story, "Roulette!" The picture will be released within a few weeks.

The cast includes Edith Roberts, Norman Trevor, Mary Carr, Maurice Costello, Walter Booth, Montagu Love, Henry Hull, Dagmar Godowsky, Effie Shannon, Flora Finch, Diana Allen and Jack Raymond.

The production, which was made in the East, was directed by S. E. V. Taylor. Lewis Allen Browne was the scenarist, Jack Brown the cameraman, and Albert Mannon and Al d'Agastine the Art Directors.

Broken Leg Fails to Halt Picture Director

HARRY J. BROWN, while supervising the Fred Thomson picture, "North of Nevada," the second of the Fred Thomson series that he is making for the Monogram Pictures Corporation, slipped and fell a distance of several hundred feet down a precipice, sustaining a fracture of the left leg, in conjunction with several minor hurts. After receiving medical aid, he gamely stuck to the job and completed the picture, which will be ready for distribution shortly.



Luxor Pictures Corporation presents "Shifting Sands," which will be distributed by the W. W. Hodkinson Corporation. These scenes are from the production.

Four Metro Releases in December

"Fashion Row," "In Search of a Thrill," "A Wife's Romance," "Man Life Passed By," Due

METRO announces the following productions which are to be released during the month of December: "Fashion Row," "In Search of a Thrill," "A Wife's Romance," and "The Man Life Passed By."

"Fashion Row," Mae Murray's newest Metro picture, will be released Dec. 3. It was recently completed and is now being edited for an early Eastern premiere. Miss Murray is supported by the following cast: Earle Foxe, Freeman Wood, Mathilde Brundage, Elmo Lincoln, Sidney Franklin, Madame Rosanova, and Craig Biddle. It was directed by Robert Z. Leonard and is a Robert Z. Leonard presentation through Metro sponsored by Tiffany Productions of which Mr. Leonard is director-general and M. H. Hoffman, general manager.

"In Search of a Thrill" will be released the following week on Dec. 10th. It is Viola Dana's third Metro starring picture on the 1923-24 Metro schedule. Miss Dana's first two pictures, "Roughed Lips" and "The Social Code," were released earlier in the season, the first in September and the second in October. "In Search of a Thrill" was adapted by Basil Dickey from Kate Jordan's magazine story, "The Spirit of the Road." It has the following cast in support of Miss Dana: Warner Baxter, Mabel Van Buren, Templar Saxe, Robert Schable, Walter Wills, Rosemary Theby, Billy Elmer, and Leo White. It was directed by Oscar Apfel and photographed by John Arnold.

"A Wife's Romance" will be released the third week, on Dec. 17th. It is a Harry Garson presentation starring Clara Kimball Young, and was adapted by Frank Beresford from the novel "La Rubia" by H. W. Roberts. It was directed by Thomas Heffron. Supporting Miss Young in "A Wife's Romance" are Lewis Dayton, Louise Bates Mortimer, Albert Roscoe, Lillian Adrian, Wedgewood Nowell, Arthur Hull and Robert Caunterio.

"The Man Life Passed By" will be released Dec. 24th. It was recently completed at the Metro Hollywood studios under the

direction of Victor Schertzinger and is from an original story for the screen written by Mr. Schertzinger and Winifred Dunn. It was adapted to the screen by Winifred Dunn and photographed by Chester A. Lyons. In the cast are Jane Novak, Percy Marmont, Eva Novak, Cullen Landis, Hobart Bosworth, Lydia Knott, Gertrude Short, Lincoln Steadman, Andre de Beranger and William Humphrey. Jane Novak was loaned for this production by Chester Bennett.

Ralph Lewis Will Produce Own Pictures

Word has been received from the Coast that Ralph Lewis, the F. B. O. star, will make his own starring vehicles and will enter the production field in the near future.

Lewis is probably one of the best known character men in the industry having made his first reach for fame as Stoneman in D. W. Griffiths' "Birth of a Nation." Following this he free lanced in various important pictures and finally became a featured player in Emory Johnson's productions for the Film Booking Offices.

The pictures he was featured in for the F. B. O. were "In the Name of the Law," "Third Alarm," "Westbound Limited" and "The Mailman."

Hodkinson Anniversary Sales Drive On

In commemoration of its sixth anniversary, the W. W. Hodkinson Corporation is this month waging a national sales campaign. Every branch sales manager and every individual salesman, in all of the 24 Hodkinson exchanges throughout the United States, and in Canada, are set for the drive.

Divisional prizes are being offered for salesmen and sales managers, and also to the branch offices themselves, based on the greatest volume of approved new business, the greatest number of features sold, the best percentage showing of collections to quota, and for other endeavors.

Christie Will Produce Features

Will Undertake Additional Production at Proposed Studios Near Hollywood

IN confirming the announcement that new Christie studios would be built on a large tract of land which has been purchased at Westwood, Charles H. Christie, general manager, announced that his company would not only build greater studios, but were entering upon a new schedule of added production which will take the Christie organization into the field of feature production as well as comedies.

"The new tract," said Mr. Christie, "is the nearest acreage to Hollywood which we could secure and the best suited to our purposes. Last summer we delayed our plans for the building of another stage on our present property, pending the result of our search for a location which would provide for our future needs for many years to come.

"We are being crowded out of the congested district of Hollywood simply because there is not more ground to be had. The new location is only four miles from our present headquarters, and within close call of the places where we trade and live.

"We will be making the first feature-length pictures our organization has filmed since 1920, and this program will be in addition to our already established schedule of two-reel comedies."

Mr. Christie states that many times in the past few years his company has had offers of free land at cities away from Hollywood and Los Angeles, but that a move to a distant point was not acceptable. The new location, however, is just a little farther out in Greater Los Angeles where with the securing of 230 acres, ample ground is available for studio purposes, and at the same time part of the property may be set aside for residential and business purposes.

Mr. Christie also stated that plans are now being drawn for the new studios, and that as

soon as the new move is under way, the added production schedule will be carried out.

The company is now producing twenty comedies a year, and the additional schedule will mean additions to the producing staff as well as to the professional personnel.

"Meanwhile there is no shutdown or lessening of activity at the present plant," states Al Christie, head of the producing end of the organization. "We are well on our schedule and expect to continue without interruption."

Non-Theatrical Pictures Changes Hands

National Non-Theatrical Motion Pictures, Inc., which has been in operation over two years, has changed hands. The interests formerly owned by Harry Levey, Louis Weiss and Don Carlos Ellis have been purchased by a group of men who were financially interested in the company for the past year.

The newly elected officers are: F. C. Pitcher, President; C. M. Strieby, Vice-President; and W. J. Bold, Secretary and Treasurer. Francis M. Hugo, formerly Secretary of N. Y. State is Chairman of the Board of Directors. In addition to the above, the following comprise the board of directors: Mark E. Gillis, Rose E. Tapley and J. B. Pitcher.

"Lucretia Lombard" for New York Strand

The Warner feature, "Lucretia Lombard," a screen adaption of Kathleen Norris' novel of the same name, has been booked by the Strand theatre, New York, and has been scheduled to open there December 10.

Lupino Lane Signs Long Contract with Fox

LUPINO LANE, English stage and screen comedian, has signed a long term contract with Fox Film Corporation. He will come to America about the first of the year and will make a series of pictures at the Fox Hollywood studios.

Lane came to this country in December, 1922, as the comedy star of "Afgar," the English stage production, and his laugh provoking ability was such that William Fox signed him at that time to make several pictures.

When Lane arrives here he will devote his time entirely to transforming to the screen his pantomime for which he has become famous on the London stage. The son of a famous English acrobatic pantomimist, Lupino Lane has followed this style of theatrical endeavor since he was three years old.

Clubwomen at "Barefoot Boy" Showing

Mrs. Thomas Slack, President of the New York Federation of Women's Clubs, paid C. B. C. the compliment of requesting a special performance of the Mission Film Corporation's feature, "The Barefoot Boy."

Accordingly a pre-release premiere was arranged at the Palace theatre, New York, last Saturday under the special patronage of Mrs. Slack. At her invitation various bodies of New York clubwomen to whom she wishes the picture brought, were present.

Among the prominent persons on hand were Julia Arthur, the well known dramatic star; E. F. Albee, head of the Keith Theatre interests; Mr. and Mrs. Edwin Emerson; and representing clubwomen, Miss Cherry Clark, Grace Thompson Moore, Frances Carter, Mrs. Warren C. Van Slyke, Mrs. A. C. Vandever, Mrs. T. M. Stewart, Mrs. John Coleman-Smith, Mrs. Frank E. Bradner and many others as prominent in society.

Samuel Goldwyn Purchases "Cytherea" for Screen

Samuel Goldwyn last week purchased the screen rights to Joseph Hergesheimer's novel, "Cytherea." The book was published two seasons ago.

Like "The Eternal City," this new independently-produced picture of Mr. Goldwyn is scheduled for release through Associated First National Pictures. George Fitzmaurice will direct "Cytherea" and is now in Havana in search of suitable locations. The story calls for many scenes in the Cuban city and Fitzmaurice intends to film them in the actual locale. Production is expected to start on Dec. 1. The interiors will be made in New York. Ouida Bergere (Mrs. Fitzmaurice) is now at work on the screen adaptation.

Mailmen to See Picture at Cut Rates

Through a typographical error in both the trade and daily papers it was announced that 40,000 free tickets to "The Mailman," to open November 25 at the B. S. Moss Cameo theatre, were to be given free to the postal employees of New York. The F. B. O. corrects this statement with the addition that the tickets are not free but are a cut rate proposition to postal employees only and promoted for the sole purpose of enabling the U. S. postal employees to see the picture.



A quartet of action stills from "The Wanters," which will be distributed by Associated First National Pictures.

N. Y. Mailmen Winners of Band Contest

The nation-wide radio band concert, held by F. B. O. in connection with their forthcoming Emory Johnson release, "The Mailman," closed this week with New York winning by a large margin.

The contest was promoted among some fourteen letter carriers and postal clerks bands scattered throughout the country and was held on the evening of October 15. Prior to the contest a million and a half ballots were distributed carrying the names of the bands and the conditions of the contest. On the back of these was an ad for the photo production.

A total of 240,000 votes were cast with New York leading the race with 58,000. Newark came next with 46,000, with the twelve other bands following with lesser numbers. The awards offered were in cash, the first prize being \$300 and the second prize \$200.

Schulberg Will Produce "Breach of Scandal"

"The Breach of Scandal," by Edwin Balmer, will be produced immediately by B. P. Schulberg as the third of the next series of Preferred Pictures which will include "Poisoned Paradise" and "White Man."

Cosmopolitan Magazine featured the first publication of "The Breach of Scandal" as a serial and it was later turned out in book form by Little, Brown & Co.

"Thundering Dawn" Given N. Y. Premiere

"Thundering Dawn," the Universal Super-Jewel, starring J. Warren Kerrigan and Anna Q. Nilsson, was given its premier New York City presentation last Sunday evening at the George M. Cohan theatre.



"You Can't Get Away with It" is a William Fox picture from the Gouverneur Morris story. These scenes are from the production



Viola Dana is shown in a number of scenes from the Metro Production, "In Search of a Thrill."

Ten Due for First National Release

Independent Specials and Own Product
On Schedule Before First of Year

BEFORE the end of 1923 ten First National pictures, which include specials from independent producers and from First National's own forces, will be issued. Nine of these pictures are completed at the present moment. One is in production.

Drama predominates. "Flaming Youth" is a society drama adapted from one of the leading novels of the year. Colleen Moore is featured under the direction of John Francis Dillon, and her supporting cast includes Milton Sills, Sylvia Breamer, Elliot Dexter, Myrtle Stedman and Ben Lyon.

Another novel in screen form will be Sir Hall Caine's "The Eternal City," directed by George Fitzmaurice in Rome with Bert Lytell, Barbara La Marr, Richard Bennett, Lionel Barrymore and Montagu Love as principals.

Thomas H. Ince's "Anna Christie" will be the first of the plays by Eugene O'Neill to reach the screen. Its principals are Blanche Sweet, William Russell and George Marion, of the original stage cast.

"The Dangerous Maid" will be Constance Talmadge's final contribution to the 1923 output. In this picture Miss Talmadge appears as a vivacious English maid of the sixteenth century.

Maurice Tourneur will offer "Jealous Husbands," a dramatic story presented by M. C. Levee. The theme is modern and considered unusually timely. The leading characters are portrayed by Earle Williams, Jane Novak, Ben Alexander and Bull Montana.

In "Twenty One" Richard Barthelmess appears in a modern story with Dorothy Mackaill as his leading lady. John S. Robertson, director of "The Bright Shawl," is again at the helm.

Society drama with a colorful background is offered by John M. Stahl, director, in "The Wanters." Marie Prevost plays the serving maid who longs for the luxuries of her mistress. Others in the cast are Robert Ellis and Huntley Gordon.

The program of dramatic offerings is lightened by "Her Temporary Husband," Edward Paulton's stage farce, in which Owen Moore,

Sidney Chaplin and Sylvia Breamer appeared. John McDermott directed.

Harold Bell Wright's "When a Man's a Man" and Katherine MacDonald in "Chastity" complete the First National ten. The former is now in production under the auspices of Principal Pictures Corporation, and the latter is the last of the Katherine MacDonald society drama series distributed by First National.

Tourneur Will Start New Series Soon

A new series of Maurice Tourneur Productions for First National will shortly be under way at the United studios. Four car loads of furniture from the home of Mrs. George J. Gould, will soon arrive at the United plant and appear in future productions made in Hollywood.

Producing and general studio activities for the next three months at the United studios will continue at a normal pace.

These are some of the news high-lights given out by M. C. Levee, President of the United studios and producer of Maurice Tourneur pictures, on returning to his desk recently after a three weeks' business trip to New York.

The new producing contract signed by Mr. Levee in New York, will become effective upon completion of "Torment," now in production under Mr. Tourneur's direction.

Additional Players for "Souvenir" Cast

Additional players have joined the cast of "Souvenir," Halperin Productions' second feature for Associated Exhibitors. Victor Hugo Halperin has advised General Manager J. S. Woody of the following additions: Mary Alden, George Siegman, Kathlyn Williams and Robert McKim. Agnes Ayers and Percy Marmont were signed last week. The picture is being made at the Hollywood studios.

Stage Set for Motion Picture Day

Theatre Owners Throughout Country Lined Up in Drive to Make Event Big Success

THE stage is all set for National Motion Picture Day—Nov. 19—sponsored by the M. P. T. O. A. A mass meeting of New England theatre owners was held at the Hotel Lenox, Boston, on Thursday, Nov. 8th, presided over by Ernest Horstman and Jacob Lourie, as chairmen. Addresses were made by Harry Davis, President of the M. P. T. O. of Western Pennsylvania; R. F. Woodhull, President of the New Jersey unit; David Adams, President of the New Hampshire body, and Sydney S. Cohen, National President of the M. P. T. O. A. Every theatre owner present signed a pledge card to participate in the observance of the day.

Massachusetts has been divided into districts with a special committee in each district to secure pledge cards and facilitate the exploitation plans of the various theatres. In addition to the local committees, a general committee of three men toured the state outside of Boston, consisting of Stanley Sumner of Newton, George Ramsdell of Malden and E. D. Rhind of Attleboro.

It is expected that Mayor Curley of Boston will issue a proclamation on National Motion Picture Day and efforts are being made to secure a similar endorsement from the Governor of Massachusetts. John H. Casey, representing Mayor Curley, was present and promised the active co-operation of the city's chief executives and department heads.

Mr. Adams and Mr. Bean, Jr., representing the M. P. T. O. of New Hampshire pledged the fullest support of their state.

On Nov. 9, a similar mass meeting was called at Cleveland under the auspices of the M. P. T. O. of Cleveland of which O. E. Bellis is President and William J. Banks is Business Manager. Also active in the arrangements for the meeting was David Schumann, a member of the Board of Directors of the M. P. T. O. of Ohio and Martin G. Smith, President of the M. P. T. O. of Ohio.

Mr. Bellis introduced Mr. Smith who gave a comprehensive report on the activity of the state on behalf of National Motion Picture Day. He stated that pledge cards were coming in rapidly, that splendid co-operation was evident everywhere and that the theatre owners of Ohio were heart and soul behind the movement. Mayor Fred Kohler, of Cleveland, has issued an official proclamation endorsing M. P. Day.

The State Headquarters has sent to every theatre owner in the territory a four page folder, outlining the purpose and importance of National Motion Picture Day and stating the various tie-ups, contracts and endorsements which have been secured. It also contains suggestions for a definite campaign of participation and announces the State Com-

mittee of Local Chairmen, comprising 200 active workers from every section of the state. It is signed by John A. Schwalm and Martin G. Smith.

Fred S. Meyer of Hamilton, Ohio, accepted his appointment in the following wire, as announced by National Headquarters: "I herewith accept your appointment as Chairman of National Motion Picture Day for Butler County and will put forth every effort to make it a success. Hamilton theatres, acting as a unit, will make week of Nov. 19 'Go-to-Movies Week.' Have already procured unanimous endorsement of Merchants' Association and will ask other civic organizations for backing."

The Motion Picture Day Committee for Cincinnati and Southern Ohio met on Nov. 6, at the Hotel Gibson, Cincinnati. J. A. Ackerman, President, presided and Godfrey Kitzin acted as secretary. All plans for the day were endorsed and the theatre owners present agreed to celebrate the event and signed cards to that effect. Committees were designated to carry on the work.

The Far West is also active. The first step of the newly formed M. P. T. O. of Washington, which is actively affiliated with the M. P. T. O. A., was to give the hearty support of the body against war tax measures and in favor of National Motion Picture Day. A wire to this effect was received at National Headquarters from Ray A. Grombacher, Trustee, M. P. T. O. of Washington.

In New York City another mass meeting was held at the Hotel Astor on Nov. 14th. Acting Mayor Murray Hulbert attended, together with other prominent city and state officials. Affairs are progressing splendidly for the big street parade which will be held on Saturday, Nov. 17th, under the direction of J. Arthur Hirsch, Charles Schwartz and Joseph Jamie, Hy Gainsboro and the chairmen of the various precincts. The services of the Police Band have been offered by Commissioner Enright.

A mass meeting was held on Nov. 9, at the Hotel Vendig, Philadelphia, by the M. P. T. O. of Eastern Pennsylvania. Addresses were made by Harry Davis of Pittsburgh and M. E. Comerford of Scranton. The large gathering of theatre owners present promised that their territory would be up among the leaders.

Kentucky is hard at work, according to a letter received by the National Headquarters from Fred J. Dolle, Chairman of the drive there. Word has likewise come of a drive in Maryland, where Frank G. Durkee, President of the M. P. T. O. of Maryland, in conjunction with W. E. Stumpf, Secretary, and with Thomas Soriero and C. E. Whitehurst, the campaign is arousing much interest.

Michigan Will Give Prize for Best Idea

THE Michigan M. R. T. O., at its last monthly meeting announced the offering of a \$100 prize to the theatre owner who makes the most constructive suggestion or renders the greatest service to the exhibitors of Michigan during the coming year. The contest is open to exhibitor members of the Association only, the present officers, Board of Directors or paid employees excepted. Blanks will be sent out at regular intervals and a record kept of each and every suggestion. A committee will be appointed to decide which was the best suggestion or who rendered the greatest service during the year without the names of those who made the suggestion being known to the committee.

The committee recently sent a hurry call to National Headquarters for additional trailers, slides and one sheets.

Nov. 13th was the date of a gathering of New Jersey theatre owners, at Achtel-Stetter's, 840 Broad Street, Newark. Harry Hecht and Peter Adams lined up the Passaic County theatre owners; D. J. Hennesy and Louis Rosenthal those of Essex County; David Kaiserstein, Hudson County; and Henry P. Nelson, Union County. R. F. Woodhull, President of the New Jersey unit, was present on behalf of concerted action for National Motion Picture Day. Joseph Seider, Chairman of the New Jersey Motion Picture Day Committee, is touring the state and reports that theatre owners already are advertising the event and great results are expected.

Three Companies Chartered for N. Y. Business

There were three companies incorporated in the motion picture business in New York State during the past week, the following showing the capitalization and directors of the new corporations: 180th Street Amusement Corporation, \$60,000; A. Z. Schwartz, Jersey City; Herman Stern, New York City; David Lehrer, Chrome, N. J. Bray Screen Products, Inc., \$1,800,000; John R. Bray, Percival S. Jones, J. Robert Rubin, New York City. The Johnny Arthur Pictures, Inc., this company incorporating without stating the amount of capitalization, with G. S. Wittson, Joseph M. Edelson, New York City, and Leah Strong, Brooklyn.

Graham Gains Point in Valentino Suit

Judge Philip McCook has granted Arthur Butler Graham a motion for preference on the calendar in his suit against Rudolph Valentino. The action is for \$62,000 alleged to be due Graham from Valentino for services rendered. The trial is set for November 26.



These scenes were taken from the Harry J. Brown production for Monogram Pictures Corporation, "North of Nevada."

Columbia Student Names Viola Dana Picture

Miss Adele Birnbaum, Columbia University student, has selected the title under which Viola Dana's newest Metro starring picture will be released. It will be known henceforth as "The Good Bad Girl" although previous announcements gave "Angel Face Molly" as the title of the picture.

Each member of Mr. Roland Rogers' motion picture production class at Columbia University submitted a list of titles which were carefully gone over at the Metro offices. Miss Birnbaum's "The Good Bad Girl" was chosen because it coincided exactly with the theme and treatment of the story.

"Reno" Title for Hughes Divorce Story

Rupert Hughes' new Goldwyn picture is to be called "Reno," instead of "Law Against Law," which was the tentative title it bore while in production.

While "Law Against Law" fitted the theme of the story, which deals with the different divorce laws of various States, it was felt that "Reno" was even more fitting, inasmuch as Reno is the big divorce colony of this country.

A print of the picture has been received at the Goldwyn home office, where it has been greeted with great enthusiasm.

Warners Effect "Lucretia Lombard" Tieup

Warner Brothers have effected a tie-up with the Irving Berlin song hit, "Love," in conjunction with "Lucretia Lombard," the screen adaption of the novel of the same name by Kathleen Norris. A special cover has been made for the musical number, showing Irene Rich and Monte Blue in a scene from the picture.

"Tiger Rose" Booked for New York Rivoli

Dr. Hugo Riesenfeld, managing director of the Rivoli and Rialto theatres, New York, was so thoroughly impressed by the Warner feature, "Tiger Rose," starring Lenore Ulric, that he immediately set a booking date for the Sidney Franklin Production following the special screening of the picture. "Tiger Rose" will open at the Rivoli theatre December 2nd.

"Captain January" First for Baby Peggy

"CAPTAIN JANUARY," by Laura E. Richards, now in its fifty-second printing, will be Baby Peggy's first screen vehicle as a star for Principal Pictures' Corporation. This announcement has just been made by Sol Lesser, president of Principal.

Work on "Captain January" will be started January 21, three days after Baby Peggy returns to the Coast from her tour of the East and Middle West.

Irving M. Lesser, vice president of Principal Pictures, conducted the negotiations by which the screen rights for "Captain January" were purchased from the publishers, L. C. Page & Co., of Boston. Sol Lesser is now actively engaged on the Coast in arranging to produce the picture on an elaborate scale.



Action stills from the production of "Roulette," an offering of the Selznick Distributing Corporation

Big Productions Promised by Warner

New Literary Material Will Keep Coast Studios Running at High Rate of Speed

DURING his flying visit from the West Coast to the Warner offices in New York, Harry M. Warner spent a great deal of time looking over literary material and seeing successful stage productions with the idea of securing the screen rights for future Warner productions.

"We intend to carry on our plans with a series of elaborate productions in spite of alleged upheavals in the industry," said Mr. Warner. "Our contract with Ernst Lubitsch calls for a series of pictures a year that will carry considerable weight with the exhibitor."

"Sidney Franklin is another of our producers who can be reckoned on as a contributor of fine screen works under the Warner standards. We are at the present time preparing new material to place in the hands of Mr. Franklin for screen production."

"Harry Rapf has already started on his next production, Owen Davis' 'Broadway After Dark.'

"William Seiter is directing 'How to Educate a Wife,' from the story by Elinor Glyn. Harry Beaumont will handle the megaphone for 'Babbitt,' the screen adaptation of Sinclair Lewis' successful novel. The third picture we are now producing is 'Lovers' Lane,' which Dorothy Farnum adapted from the well-known play by Clyde Fitch."

"Naturally, there are many other plans which I cannot disclose at the present time. However, we want it understood that there will be no let-up at the Warner studio, but our policy of production will keep up at the same rate of speed that we have started."

"We are contracting for only the best literary material for our future productions and we are engaging the best directors to transfer these stories to the screen. Our long roster of stars will remain under contract and we expect to announce the acquisition of a number of new important screen

personalities in the near future. We have always had the exhibitor in mind in making productions and we are continuing to make the best possible productions to bring a healthy condition to the industry and to the box-office."

Hammerstein Productions Sold for Brazil

The foreign department of Truart Film Corporation has consummated negotiations with Ferdinand Luporini, for the sale of the rights in Brazil to the first two Elaine Hammerstein productions, "Broadway Gold" by W. Carey Wonderly and "The Drums of Jeopardy" by Harold MacGrath.

With the addition of the rights to these two productions Luporini now controls all Truart product thus far released for this South American country.

New Minneapolis Exchange Chief for Universal

Maurice A. Chase, one of the veteran sales executives of the Universal Pictures Corporation, has been placed in permanent charge of Universal's Minneapolis Exchange. The vacancy in the managerial chair of the Minneapolis exchange was caused by the selection of J. E. Rosen, the former manager, for special Universal sales work.

Hepworth Release Title Is Announced

Hepworth announces that Cecil M. Hepworth's production "Mrs. Erricker's Reputation," from the novel by Thomas Cobb, will be released under the title "Speak No Evil." Alma Taylor, Gerald Ames and James Carew are prominently cast in this production.

F.B.O. Will Have Exhibitors' Board

Fifty Showmen Will Pass Upon Productions Before They Are Manufactured

AS a first move to better productions for their coming schedule the Film Booking Offices are establishing an exhibitors' advisory board to pass on all stories and production possibilities before the actual production has been started, according to a statement made this week by J. I. Schnitzer.

The idea of a film board is an entirely new one in the industry and marks the first step to be taken by the producers and distributors of motion pictures to co-operate with the exhibitor and the public to supply them the kind of productions they want. "The exhibitor" stated Mr. Schnitzer, "will now be able to say what kind of pictures he can sell and we will know in advance what pictures he is willing to buy."

The board will consist of fifty of the most prominent exhibitors in the country and they will serve in this capacity without pay. A story that has been selected by the scenario department will be copied and the fifty copies scattered broadcast with a printed questionnaire which the members of the board will fill out. These will be returned to the F. B. O. home office and the advice they contain will be acted upon.

"It will be our endeavor," continued Mr. Schnitzer, "to supply the public what they want in the way of pictures and the only way we can feel the pulse of the public is through the exhibitor. For this reason we have established the board and to date a half dozen very prominent men in the exhibition field have volunteered their services. We will abide by their decision, they know what the public wants and we are willing to take their advice."

Over two hundred letters have gone forth from the F. B. O. to exhibitors throughout the United States asking that they serve on the board. Of these fifty will be selected

from the principal cities. They will be non-salaried and will serve solely for the purpose of bettering of pictures.

With this in view salesmen, branch managers and divisional chiefs of the F. B. O. forces have been instructed to place the proposition as it stands before the theatre owners they come in daily contact with.

"Unknown Purple" Booked for L. A. Run

"The Unknown Purple," Roland West's adaptation of the successful stage play, which was produced by Carlos Productions for Truart release, is to have an indefinite run at the California theatre, Los Angeles.

The picture will be staged with special prologue and epilogue, under the personal direction of Roland West, who beside writing the play and directing it for the stage, also directed the motion picture version. In the special prologue Henry B. Walthall, Alice Lake and Brinsley Shaw will appear in person. These three artists all have prominent parts in the picture.

The picture opens at the California on Nov. 25th.

Clune's Broadway Resumes First Run Policy

Clune's Broadway theatre resumed a first-run policy last week. The Preferred picture, "The Broken Wing," held the screen as the feature. Personal appearances were made by members of the cast, including Kenneth Harlan, Miriam Cooper, Walter Long, Evelyn Selbie and Miss duPont.

Personal Appearances for Hollywood Beauties

NEARLY every city in the country will have an opportunity to match its own beauties against Hollywood's twelve most beautiful girls in appearances in person as well as on the screen, upon the completion of a personal appearance plan now being worked out by B. P. Schulberg, to be used in connection with the showing of the Preferred picture, "May Time."

The twelve beautiful girls, who appear in the Gasnier production, were chosen by a committee composed of Waldemar Young, president of the Screen Writers' Guild, Joseph Jackson, president of the Western Motion Picture Advertisers, and Phil Rosen, chairman of the board of directors of the Motion Picture Directors' Association.

Educational "Get-Together Club" Holds Dinner

The "Get-Together Club" composed of the executives and employees of the New York Exchange for Educational Films, Inc., held their first dinner at Keene's Chop House on October 26.

The "Get Together Club" is a social and welfare club, holding meetings at the exchange every week, where matters of social interest and welfare of the exchange are discussed.

The club is composed of the following: President, Charles A. Greenblatt; vice president, Miss E. M. Sullivan; secretary, Miss I. Fineman; treasurer, Miss S. Schafran; D. J. Chatkin, Hal Hodes, H. Noble, S. Title, M. Schram, J. Hecht, G. Clift, J. Hernon, J. Brandmarker, J. S. Hummel, A. Kurtz and the Misses F. Laurie, J. Dennet, C. Berkman, N. Dest, Z. Langsam, R. Hodes and S. Weinburg, all of the New York exchange.

Production Under Way on "Blood and Gold"

Production of "Blood and Gold" is under way at the New York studios of Distinctive Pictures Corporation for Goldwyn release. Conrad Nagel has been engaged and is now on his way from the Coast to take the male lead in this picture, in which Jetta Goudal will have the feminine lead.

Another prominent player who has been engaged for this production is Wyndham Standing. Albert Parker, who directed Distinctive's "Second Youth," has been engaged as director.

Jetta Goudal Signs With Distinctive

Jetta Goudal, the charming Parisian actress whose work in Distinctive's "Green Goddess" is now attracting attention throughout the country, has been placed under a long-term contract by Distinctive Pictures Corporation, according to an announcement from Arthur S. Friend.

Burton King to Start New Series December 1

Burton King announces this week that work will be started on his next series of eight pictures of feature length December 1.



F. B. O. announces the Emory Johnson picture, "The Mailman," for release December 9. These scenes are taken from the production



Some of the striking scenes that mark the action in one of the latest for C. B. C. Release, "Innocence"

"Merry Go Round" Scores in London Opening

"Merry Go Round," Universal's production featuring Mary Philbin and Norman Kerry, is making screen history in London, according to reports just received at the Universal Home Office. The London opening was in the Empire theatre, Leicester Square, two weeks ago.

Among the distinguished persons present at the opening were: Field Lord Allenby, the hero of Palestine; His Excellency the Italian Ambassador; His Excellency the Swiss Ambassador; the Rumanian Minister; The High Commissioner for Canada; The Agent General for South Australia; The Princess Astafieva; Colonel Sir Charles Brown, Bart; The Agent General for New South Wales; The Agent General for Victoria; Colonel Pelletier, Agent General for Quebec; The Agent General for Tasmania; The Agent General for British Columbia and Sir Francis Younghusband, the famous traveler.

"Merry Go Round" will shortly move to another theatre to make room for "The Hunchback of Notre Dame," scheduled to open at the Empire, Nov. 19.

Barrymore Given Farewell Party by Warners

John Barrymore upon the completion of his role in "Beau Brummel," which is now in production at the Warner Studio, was given an elaborate farewell party under the guidance of Production Manager Jack L. Warner, and Harry Beaumont, who is handling the megaphone for "Beau Brummel."

Besides the large cast of players, every member of the technical staff participated in the farewell.

Among those who figured prominently in the affair besides Jack Warner and Harry Beaumont were Mary Astor, Irene Rich, Carmel Myers, Willard Louis, Andre de Beranger, Kate Lester, William Humphrey, Michael Dark, Templar Saxe, Clarissa Selwyn, Rowland Rushton, Alec B. Francis, Richard Tucker, Betty Brice and James A. Marcus. Members from other companies working at the Warner Studio who were included at the occasion were Monte Blue, Harry Myers, Mae Marsh, Claude Gillingwater and others.

Mooseheart Children See "Scaramouche"

Over one thousand children, inmates of the Mooseheart School, conducted by the Loyal Order of Mooseheart, Ill., were guests there recently of Marcus Loew, president of Metro Picture Corporation, at a private screening of "Scaramouche."

The huge audience was augmented by the presence of many prominent officials of the Order who came from great distances to attend the affair. Metro officials in Chicago, did everything in their power to make the event a notable one and earned the thanks of the school officers.

"Flaming Youth" Seen at Special Showing

A special invitation pre-release presentation of "Flaming Youth," with Associated First National Pictures, Inc., the producer and distributor of the film, acting as host to the entire trade, was held at the Strand, New York, Wednesday morning.

Film executives exhibitors in the Metropolitan district, newspapermen and trade journal critics filled the theatre. Not only film men, but folks prominent in the literary and dramatic world, all interested to see the picture made from the novel by the anonymous writer, Warner Fabian.

"Unseeing Eyes" Booked in Leading Cities

Owing to the fact that the Cosmopolitan Corporation has a long list of other completed features for presentation at the Cosmopolitan theatre, Broadway and Columbus Circle, New York, the run of "Unseeing Eyes" comes to a close at the new playhouse this week.

Meantime arrangements are being made to present "Unseeing Eyes" in all the leading cities of the country. The picture opened at Moore's Rialto theatre, Washington, D. C., on Sunday, Nov. 4, to be followed later by engagements in Chicago, Los Angeles and other key cities.

Arrow Contest Winners on Way to Coast

W. E. Shallenberger, President of the Arrow Film Corporation, announces that active production on Arrow's special "Gambling Wives," is now under way in Hollywood, where the picture is being directed by Dell Henderson.

The contest, which was directed by Aldrich and Montgomery, through Mother's Home Life Magazine, for this production, was extremely successful.

The winners of the guaranteed parts and the opportunity tryouts were called last week by the Arrow Film Corporation, and reported at the office of Mother's Home Life Magazine in Chicago, on Thursday, November 8th, where they proceeded in a body to Los Angeles, and their active work in the picture started Tuesday, Nov. 13th.

The winners of the two guaranteed parts are William Liska, of Elizabeth, New Jersey, and John Del Vecchio, of Schenectady, New York, while the winners of the tryouts, who if they make good, will also receive parts are Ross Sedita of Birmingham, Ala.; Winifred Gallagher of Seattle, Wash.; Charles Watts of Sioux City, Iowa; Clara Tschuchke of Lindhurst, New Jersey; and Dean Bell of Bassett, Neb.

Famous Names Exploitation Chief for Australia

The appointment of John E. Kennebeck as exploitation manager for the Famous-Lasky Film Service, Ltd., of Sydney, Australia, is announced by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation.

Mr. Kennebeck has been stationed for some time at the Des Moines Paramount exchange as exploitation representative and his selection for the Australian post will mark the inauguration of an intensive exploitation campaign in Australia and New Zealand under the direction of John W. Hicks, Jr., managing director of the Australasian Paramount organization.

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

Two Century Comedies for Universal

Two new completed Century comedies are ready to take their places with others turned over to Universal for distribution. They are "Boys Will Be Boys" and "Own a Home."

"Boys Will Be Boys" stars Buddy Mesinger, the boy star of this company. Others in the cast are Sadie Campbell, Ella McKenzie, Donald Hughes, Dick Smith, Lillian Worth and Harry Archer. Arvid Gillstrom directed this subject.

"Own a Home" is Noel Smith's first subject for Century since his return to this company's studio. Harry Sweet and twelve beautiful Century Follies Girls appear in this two-reeler.

Will Rogers Burlesques Movie Celebrities

The new Will Rogers comedy vehicle for Pathe, titled "Uncensored Movies," presents the cowboy star in a series of impersonations of movie celebrities, including "Bill" Hart, Tom Mix and Rudolph Valentino, DeMille, Griffith and Fairbanks. Pathe will release "Uncensored Movies" on December 9.



Ben Turpin in action in his latest Sennett-Pathe Comedy, "The Daredevil."

Bruce Back with Eight Pictures

Educational Reports Producer of Wilderness Tales Obtained Series of Scenic Dramas

ROBERT C. BRUCE, producer of the Wilderness Tales released through Educational Film Exchanges, Inc., has returned to New York after a summer of production activities in the Pacific Northwest.

During the past season, Bruce has produced eight single-reel scenic dramas and his journeys for locations and backgrounds have carried him over the states of Washington and Oregon, and British Columbia. Pictures were made at Newport and Haceta Head, Oregon, on Mt. Ranier, and on the Willamette River and in British Columbia at Vancouver Island. Some of the locations secured in Washington and Oregon have never before been photographed, notably the Sand Creek Canyon, in Southern Oregon in Crater National Park.

The picture made on the Willamette River was made on a floating studio, composed of an eighty-foot flatboat on which the set—the cabin of a shanty-boat was erected. The set was constructed with hinged sides which could be dropped flat on the deck permitting interior photography from any angle, using daylight lighting. With the sides in place, the exterior of the shanty was available for the exterior scenes from the deck of the flat boat.

David W. Gobbet acted as cameraman for Bruce. Gobbet is a veteran cameraman, having been with the British forces during the Boer campaign in Africa, and having acted as cameraman on the Duke of Connaught's hunting expedition into the jungles later. He again visited Africa as cameraman with the Buffalo Jones lariat expedition into

the jungles where African beasts were captured with the rope.

Irene Hall, leading woman in Los Angeles and San Francisco stock companies, accompanied the Bruce expedition. Anne Lockhart, now playing in "The Gold Diggers" at the Morosco theatre, Los Angeles, with Selmar Jackson, who played leads; Myrtle Forbes, ingenue; James Jordan, juvenile; Gurnie Hays, heavy, and William Dills, formed the balance of the company.

Eight pictures were secured. Five of these have been titled. They are: "Jean of Heeeta Head," "The Ex-Bartender Retires," "The Trader Keeps Moving," "Just Waiting," and "Fear."

Bruce will remain in New York until he has completed cutting and titling the material on hand.

Stern Scoffs at Comedy Picture Shortage

In the opinion of Julius Stern, president of Century comedies, now in New York from the West Coast, there is no more fear of a comedy shortage than there is of a lack of news reels. Mr. Stern believes that a curtailment on the part of some producers of two-reel comedies followed the wave of longer features, which will only be temporary.

Mr. Stern points to the many two-reel subjects now on the market to substantiate his scoffing that there is not such a thing as a two-reel comedy shortage.



"Poodles" Hanna Ford cuts up in "No Loafing," an Educational-Tuxedo Comedy.

Universal Signs New Serial Star

Lucian Albertini, Italian Dare-Devil, Will Be Featured in and Also Direct Chapter Plays

UCIAN ALBERTINI, European stunt man and screen dare-devil, has been signed by Universal to make serials. He is reputed to be one of the reckless screen actors in the business.

Besides being a dare-devil, Albertini also is a strong man of prowess, it is said. In many of his pictures he has been billed as Samsonia. It is under this name that he is best known in England, where his pictures have been eminently successful.

Albertini's seven years in picture work have been with German and Italian film companies. Among those for whom he has worked are Ambrosio, Pacquale, and Uci. He also made pictures with a company of his own, the Albertini Film Co., of Berlin. He directs as well as acts in his own pictures.

Besides his work in films, Albertini is a Professor of Physical Culture in the Public Health Service of Lyons, France, and formerly was Division Gymnastic Instructor for the Italian Navy. He was a noted acrobat and

trapeze stuntster before entering films.

His first serial for Universal will be built up around new material and stunts that he has worked out and which are said to transcend any thrills heretofore seen on the screen.

He is now on his way to Universal City from New York.

Two New Short Series Planned for F. B. O.

H. M. Berman, general manager of exchanges for the F. B. O., left this week for the studios at the Coast to complete plans for the Film Booking Offices third series of H. C. Witwer's short stories to follow the second series of Fighting Blood two reels now being released.

The new series will not be fight stories, but will be based on the Witwer cosmopolitan stories about the hotel telephone girl. No title for the series has been selected as yet. In addition to this Mr. Berman will make plans for the Witwer "Alex, the Great" series of sporting type pictures. No director has yet been named.

It is the intention of the F. B. O. to concentrate their entire efforts on the Witwer short subjects for the coming season and it will not take on any additional two reels for distribution.

Changes Title of Earle Newest Comedy

"The Process Server," with Jack Earle, the giant, as the star, has been changed to "Obey the Law." The change was made for exploitation reasons.

"Derby Day" Heads Pathe Current Program

"Derby Day," another "Our Gang" laugh-riot, heads the Pathe program of releases for November 18th. In this the "Gang" stage what is undoubtedly the funniest race-track event ever featured. The varied assortment of mounts include a cow, a mule, a pony, several breeds of dogs, and a tricycle jockeyed by Farina.

"The Pitfall," the sixth episode of "Ruth of the Range," starring Ruth Roland, appears on this schedule. Stan Laurel is featured in the one-reel comedy, "Save the Ship."



Cliff Brown, Virginia Vance, Mark Jones and George Ovey all appear in the Educational-Cameo comedy, "Hot Sparks."

C. B. C. Completes Two Screen Snapshots

Issues Nos. 4 and 5 of Screen Snapshots, C. B. C. Film Sales Corporation's single-reel "fan magazine," are ready for release, Jack Cohen and Louis Lewyn announce.

In one of the issues is a scene by George Crane, Claude Gillingwater and Alec Francis, "the grand old men of the screen," practicing some new dance steps with King Vidor. Ben Turpin gives a frankfurter party. Also in this issue are Colleen Moore, Rupert Hughes and Antonio Moreno; little Walter Wilkerson with a chip on his shoulder; Claire Windsor, Harrison Ford, Louis Gasnier and Ethel Shannon.

Issue No. 5 shows scenes of Bryant Washburn, Lionel Belmore, Billie Dove, Edward Everett Horton, Jackie Coogan is seen racing in a tiny automobile with Eddie Hearne, James Abbe, Betty Blythe, Patsy Ruth Miller, Lenore Ulric, Snooky, Priscilla Dean, Wheeler Oakman, Eddie Lyons, Robert Frazier and Mary Pickford.

Pathe Acquires German Revolution Pictures

Pathe News claims scoring a beat last week by reaching the screens of the country first with views of the German revolution in Aix-La-Chapelle when the Separatists formally declared the Rhineland a Republic. These views were contained in Pathe News No. 90.

Dallas, Tex., Prize Beauty Winner Is Signed

After winning a Dallas beauty contest and migrating to Hollywood, Stern Brothers signed Mary O'Brien to appear in Century comedies in which Pal, the dog, stars.



Margaret Morris, Pete Morrison and Lola Todd all have principal roles in Universal's newest serial, "The Ghost City."

No Shutdown Slated at Mack Sennett Studio

THE MACK SENNETT STUDIOS engaged in the production of two-reel comedies for release by Pathe will in no way be affected by the curtailment of production being enforced in some producing plants on the West Coast, it was learned from a statement this week from the Pathe home office. At the present time, according to advices to the Pathe headquarters from the Coast, every department of the big Mack Sennett producing plant is taxed to capacity and functioning one hundred per cent. In a dispatch from the Coast, Mack Sennett declares.

Roy Del Ruth has completed a two-reel comedy and is about to start on another with Harry Langdon, Alberta Vaughn and Jack Cooper in the cast. Del Lord and Earle Kenton have also begun work on new subjects.

Laurel, Turpin, Dippy Doo in Pathe Releases

Pathe will release on Nov. 25th another of the Hal Roach series of two-reel travesties, starring Stan Laurel. The new parody is titled "The Soilers," a burlesque of Rex Beach's "The Spoilers." The fistic encounter in the original is burlesqued by Laurel as Canister and Jim Finlayson as Smacknamara. In "The Daredevil" Ben Turpin plays the part of a movie "double." In "The Fatal Count," episode No. 7 of "Ruth of the Range," the heroine, played by Ruth Roland, returns to the States from the exotic island of Malhalla. "Go West" is the title of the new "Dippy Doo Dads" single-reel comedy, in which Hal Roach's group of animal players enact a travesty of life in the great open spaces. "Happy Go Luckies" is the title of the "Aesop's Film Fable."



Hal Roach's animal actors are featured in "Go West," a comedy Pathe is releasing.



Scenes from "The Soilers," starring Stan Laurel, is a travesty that Pathe is distributing.

History Series Wins Over Educators Latter in Philadelphia Get Behind New Pathe Pictures With Personal Campaign

THE showing of Pathe's four-reel historical drama, "Columbus," the first of the series of "Chronicles of America," at the Aldine theatre in Philadelphia was made the occasion for a campaign addressed principally to the educational authorities of the Quaker City. A letter addressed to each school principal carried an invitation to him and the members of his staff to view the production at the Aldine, tickets being enclosed for their admission.

In that way over fifty of Philadelphia's schools and colleges were circularized. Letters to the local Pathe exchange from principals and teachers attested to the interest aroused in the "Chronicles of America" series and assured their personal co-operation in urging their pupils and the latter's parents to view the productions at the local houses.

This series is being made by the Yale University Press for release by Pathe. The entire

33 subjects of the group have been booked by the Stanley Circuit. "Columbus," the first of the series, was released October 7th.

Two "Fighting Bloods" Ready to Release

The Film Booking Offices announced this week the release of two H. C. Witwer Fighting Blood subjects starring George O'Hara for the month of November. "The Merchant of Menace" will be released November 11th. "Midsummer's Night Scream" is to be released November 25th.

"Our Gang" Clubs Boost Roach Comedies

The organization of an "Our Gang" Club among the juvenile population of Columbus and a grand parade in which the club members participated prior to a special Saturday morning show were two methods of exploiting "Our Gang" comedies used in connection with the showing of these Pathe two-reelers at the James theatre in Columbus.

During the week preceding the showing cards were distributed to the children appearing at the theatre. "Our Gang" hats carrying the inscription, "Hail, Hail, Our Gang's All Here!" were distributed with the membership cards.

The children met at the prearranged place of assembly and, headed by the local Boy Scouts band, marched to the James theatre through the principal thoroughfares. The hats and the signs carried by the marchers conveyed to the spectators the purpose of the procession and its destination. The organization of the club and the conducting of the parade were carried out by J. D. Kennedy, the Pathe representative in Columbus, in co-operation with William James of the James theatre.

Australasian Teachers Booming Fox Subjects

NOVEL methods of exploitation for the Fox Educational Entertainments, employed by Fox Film Corporation in Australasia, have proved effective and received the endorsement of school boards and of educators in the English colony.

Examples of what is being accomplished are numerous: In the State of South Australia the Department of Education has granted all school children a half holiday at regular periods when local exhibitors are showing educational reel programs.

The operation of the idea has first been to secure the names of teachers in every town where the educationals are booked. These instructors are then supplied with all the information concerning the showing of the various pictures in the theatres in their districts in order that the students may be advised.

Resumé of Current News Weeklies

PATHE NEWS No. 91: Munich, Bavaria—Germany in upheaval—unusual pictures of opposing armies; Tokyo, Japan—Impressive memorial services for Japan's earthquake victims; San Francisco, Cal.—Hand-painted women—exhibit of "gowns without cloth"; New York City—U. S. S. Colorado is dwarfed when in position alongside S. S. Leviathan; Atlanta, Ga.—Spectators experience many thrills witnessing auto-polo match; Milan, Italy—First anniversary celebration of "Fascisti"; Mineola, N. Y.—40,000 view thrilling stunts at big aerial carnival for benefit of Army Relief Fund; Norman, Okla.—Kansas defeats Oklahoma in grid-iron battle; Atlanta, Ga.—Georgia Tech and University of Alabama play spectacular scoreless game; Detroit, Mich.—Mayor John C. Lodge opens new \$2,635,000 bridge; Springfield, Mo.—Shriners open new million-dollar temple.

PATHE NEWS No. 92: Arlington, Va.—Thousands silently mourn as President Coolidge, and leading Nation's executives lay floral wreath on tomb of Unknown Soldier; Glen Rogers, W. Va.—Twenty-seven die in mine disaster; Princeton, N. J.—Crowd of 60,000 see Harvard triumph over Princeton, 5-0; New York City—Montana Indians view U. S. S. Colorado; in the Limelight, New York City—Retiring Ambassador Harvey returns from London; Berlin, Germany—Ex-Crown Prince back in Germany after five-year exile; Athens, Greece—King George ordered from Greece during election; New York City—Movie Week—Acting Mayor Hulbert urges public to patronize motion picture theatres; Cincinnati, Ohio—Dedicate memorial to F. W. Galbraith, former American Legion chief; Peking, China—Chinese hold picturesque and fantastic "Spirit Fete"; Philadelphia, Pa.—Mayor Moore presides at first Armistice celebration; Kansas City, Mo.—100 members of Woman's Commercial Club depart on trade trip; Detroit, Mich.—Armistice Day parade attended by thousands—largest American flag is unfurled.

FOX NEWS, Vol. 5, No. 12: Milan, Italy—Dictator Mussolini and his Fascisti celebrate first anniversary; New York City—Throng views a transit relic of Civil War days; New York City—Uncle Sam's brand new dreadnought, Colorado, largest in world; San Francisco, Cal.—Futurist painter, in his sand-dune studio, gives advance hint of the 1924 bathing styles; Angora, Asia—Turkey joins family of republics and Angora is chosen as capital; Chicago, Ill.—"Dog court" has a rush as puppy bums; Jamaica, L. I.—Bar Gold, stablemate of famous Papyrus, loses to Mrs. Whitney's Nenda

at United Hunts' races; Haining, China—Twice a year a great tidal wave rolls in; Mineola, L. I.—40,000 at Mitchel Field see aerial circus.

INTERNATIONAL NEWS, No. 92: Mitchel Field, L. I.—Daring army flyers in air carnival; Dusseldorf, Germany—French troops halt riots in Rhineland; Tokyo, Japan—Thousands join in earthquake memorial; Hollywood, Cal.—Introducing the latest aspirants for movie honors, trained parrots; Oakland, Cal.—More ducks than ever before flock to Lake Merritt this year; Berlin, Germany—Germany's latest is the walking radio station; New York City—Leviathan and Colorado, together for first time, present striking sight; Lest we forget! International News Armistice Week Special—Film flashes from the past recalling the glory of the men who died that liberty might live; Sierra Madras, Cal.—Giant bomber in spectacular coast-to-coast flight; Tanforan, Cal.—Thousands thrilled at turf racing revival. "Sport of Kings" resumed in California after lapse of twelve years.

Dave Bader Writes Yarn for Century Comedy

Having completed "The Poor Little Rich Pup," Al Herman has started work on his next Century comedy. His latest opus for Stern Brothers will feature Henry Murdock and William Irving, two popular "trouper."

The title of the current production has been already given it, namely, "Next, Please," based on that well-known, ragged phrase heard in barber shops. The story is written by David Bader, press representative for Century.

First Buster Brown Comedy Is Nearly Ready

R. F. Outcault's Buster Brown is rapidly heading for screen form as the first story is nearing completion, under the attention of several gagmen and comedy scenario writers at the Century Comedy studio.

Under the personal supervision of Julius Stern, this cartoon character will be ready for filmdom within the last months of 1923.

Educators Give Support to Showing of "Columbus"

The showing of "Columbus" at the Aldine theatre, Philadelphia, recently, was accompanied by an exploitation campaign directed principally to the educational authorities of the Quaker City. A week before the engagement a letter was addressed to each school principal inviting him and the members of his teaching staff to view the picture at the Aldine. In this way over fifty of Philadelphia's schools and colleges were circularized and apprised of the showing of the picture at the Aldine. In every instance letters from the principals gave assurance of the unusual interest in the production and promised co-operation in bringing the picture to the attention of teachers and students. So great was the interest displayed in the showing that nearly every school principal asked for additional tickets over and above the original enclosure of five.

While the campaign was directed principally to the educational authorities, letters with enclosure of tickets were also addressed to city department heads, representative clergymen, lawyers, and physicians and prominent welfare workers. Rear Admiral A. H. S. Coles, commandant of the U. S. Navy Yard in Philadelphia, was among those addressed who promised to attend the showing and lend their personal assistance to the promotion of these historical dramas.

Fine Arts Studio Works Overtime on Shorts

Production activities continue at full speed at the Fine Arts studio, Los Angeles, where several units producing comedies for the Educational Film Exchanges, Inc., program are working on the Short Subjects for release during the 1923-24 season.

With the return of Lloyd Hamilton, the units reached 100 per cent production. Immediately on Hamilton's return from New York he started work on his next two-reel comedy to follow "The Optimist," already released. This second Hamilton comedy is nearly completed and bears the working title "Lonesome."

Jack White has finished production on "Exit Caesar," a Mermaid comedy featuring Lige Conley, and has started "Flying Finance." Neely Edwards and Lillian Hackett have the leading parts. Lige Conley's next will be "Neck and Neck."

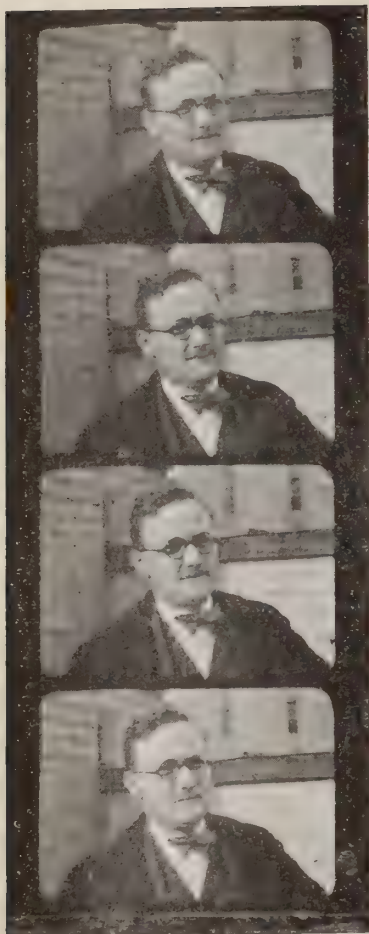
The third Juvenile comedy is nearing completion, under the name "Over the Fence." It will present Ernest and Joe Butterworth, Roger Keene, Jack McHugh, Tommy Hicks, Bonnie Barrett and Peggy Cartwright. The single reel Cameo, with Cliff Bowes and Virginia Vance, "Under Covers," has been finished, and a burlesque on the late "Hollywood" features, "Film Foolish," is now in production.

"Country Kid" Named By Review Board

The National Board of Review in their monthly selection of the list of best pictures have placed the Warner feature, "The Country Kid," starring Wesley Barry, on their roster of representative photoplays for October. The Board recommends "The Country Kid" as a picture suitable to be shown before a family group or children, and describes it as "the pathetic and laughable adventures of three orphans who eventually triumph over the will of an unscrupulous guardian."



Pal, the Dog Star, has things much his own way in "Down To The Ship To See," a Century comedy Universal is releasing.



Here we have the man on whose shoulders rests the responsibility for all the advertising of Famous Players-Lasky. Gentlemen—Mr. A. M. Botsford.



Another of the crack advertising managers of the fifth industry is P. A. ("Pap") Parsons, who conceives and executes the consistently clean-cut and forceful ads of Pathe.

WITH LENS AND PENCIL

ARTHUR S. KANE, President of Associated Exhibitors, has gone to Los Angeles with the avowed purpose of encouraging production, while other distributors are taking steps to curtail it. Mr. Kane will make his headquarters at the Ambassador Hotel. He was accompanied on the trip West by Mrs. Kane. They stopped en route at Omaha, Topeka and El Paso.

ENRICO GUAZZONI, producer of "Quo Vadis?", arrived in New York November 10 from Italy. His local headquarters are the offices of his representative, Ferdinand V. Luporini, 565 Fifth avenue.

JOHN S. WOODY, General Manager of Associated Exhibitors, left early this week for a tour of the branch offices of that organization. He expects to go as far West as Chicago, making several stops and conferring with branch managers of Associated and important exhibitors between that city and New York.

THE week's roster of visitors to Broadway include Earl J. Hudson, First National production manager, who breezed in from the Coast for conference with home office officials; Max Graf, of Graf Productions, San Francisco; George W. Trendle, of the Kunsky forces in Detroit; Robert Lieber, of Indianapolis, President of Associated First National, and Paul Bern and Sydney Franklin, from the Warners' West Coast plant.

R. T. CRANFIELD, President of Hepworth Distributing Corporation, is en route from Los Angeles to New York.

HARRY D. WILSON, publicity representative for Principal Pictures Corporation, of which Sol Lesser is president, has returned to the Pacific Coast with Baby Peggy after having conducted a successful campaign in the East for the child star. Mr. Wilson came here several months ago with Sol Lesser, seeing the latter off for Europe.

AND Jim Loughborough is now associated with Principal Pictures, handling publicity in New York.

JOHN E. EDWARDS, Hodkinson's director of publicity, has just returned from a trip to Chicago and Milwaukee.

W. F. SEYMOUR, Eastern and Central Division Sales Manager for Hodkinson, is visiting the various exchanges under his jurisdiction.

TO arrange for the London premiere of Griffith's "The White Rose," Albert L. Grey, General Manager of the Griffith organization, sailed for the other side last Saturday.

J. IRVING GREEN has been appointed Publicity Director for the J. Yale University Press, Motion Picture Department, which is producing "The Chronicles of America," released by Pathe.

ESTHER LINDNER, in charge of publicity for C. B. C., has returned to her desk after several weeks' illness with pneumonia.

PAUL LAZARUS, of United Artists, has returned from his regular Fall sales trip through the Middle West.

EUGENE H. ROTH, of San Francisco, producer of "Hunting Big Game in Africa," has arrived in New York to place several productions for distribution. Jesse D. Hampton is also in town.



Col. Fred Levy of Louisville, Ky., is one of the original big men back of Associated First National, in addition to his other extensive holdings down Louisville way.



Earl Hudson, general production manager for Associated First National, looks happy here, and why shouldn't he when he brought to New York a picture like "Flaming Youth"?

PROGRAMS FOR THE WEEK OF NOVEMBER 10TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—

Film Numbers—Little Old New York (Cosmopolitan).

Musical Program—Prelude and Tableau (Orchestra, Soloists and Ballet).

Rivoli Theatre—

Film Numbers—Around the World in the Speejacks (Paramount), Pioneer Trails (Vitagraph).

Musical Program—Armistice Week Overture (Orchestra), "Serenade" and "Liebesfreud" (Cello Solo).

Rialto Theatre—

Film Numbers—His Children's Children (Paramount), continued from Rivoli.

Mark Strand Theatre—

Film Numbers—A Woman of Paris (United Artists), continued.

Cosmopolitan Theatre—

Film Numbers—Under the Red Robe (Cosmopolitan), premiere showing.

Musical Program—"Under the Red Robe" (Overture).

Cameo Theatre—

Film Numbers—David Copperfield (Associated Exhibitors), continued.

Times Square Theatre—

Film Numbers—The Temple of Venus (Fox), continued.

44th Street Theatre—

Film Numbers—Scaramouche (Metro), continued.

Lyric Theatre—

Film Numbers—The White Sister

(Inspiration), continued.

Criterion Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

Astor Theatre—

Film Numbers—The Hunchback of Notre Dame (Universal), continued.

BROOKLYN

Brooklyn Mark Strand Theatre—

Film Numbers—The Common Law (Selznick), Topical Review (Selected).

Musical Numbers—"Pomp and Circumstance" (Overture, by Orchestra and Mark Strand Chorus), "Nutcracker Suite" (Dances, featuring premiere danseuse, and ballet, in four special settings with lighting harmonies), Symphonized Jazz, including "Marchita," "That Old Gang of Mine," "On the Back Porch" and "Havana," "Songs of Long Ago," with tenor, soprano, the chorus and ballet, in special set and costuming, "Coronation March" (Organ Recessional).

LOS ANGELES

California Theatre—

Film Numbers—Slave of Desire (Goldwyn), Jus' Passin' Through (Pathe), Topical Review (Selected).

Musical Program—Zarbas (Violin Solo), Syncopated Impressions (Orchestra).

Mission Theatre—

Film Numbers—The Acquittal (Universal), Asleep at the Switch (Pathe).

Musical Program—Gino Severi and His Symphonists.

Grauman's Metropolitan Theatre—

Film Numbers—Stephen Steps Out (Paramount), Pathe News, Pathe Review, Scenic.

Musical Program—"March of the Toys" (Overture), "Ten Thousand Years From Now" (Vocal).

Hill Street Theatre—

Film Numbers—The Clean-Up (Universal).

Musical Program—Clyde Cook in person, six acts of vaudeville.

Pantages Theatre—

Film Numbers—The Man Between (Associated Exhibitors).

Musical Program—Six acts of vaudeville.

Symphony Theatre—

Film Numbers—The Dangerous Trail (Feature), Fox News, Bow Wow (Pathe).

Loew's State Theatre—

Film Numbers—The Dangerous Maid (First National), International News, Felix Cat Cartoon (S. R.).

Musical Program—"Rigoletto"



Opening ad on "The Extra Girl" (Associated Exhibitors) at the Mission theatre, Los Angeles

(Tabloid Opera), Norma Gregg (Soprano Soloist).

Tally's Theatre—

Film Numbers—Monna Vanna (Fox), Fox News, A Dutch Treat (Scenic).

Alhambra Theatre—

Film Numbers—Merry Go Round (Universal), continued.

Grauman's Million Dollar Theatre—

Film Numbers—Why Worry? (Pathe), continued.

Miller's Theatre—

Film Numbers—The Green Goddess (Distinctive), continued.

Clune's Theatre—

Film Numbers—The Isle of Vanishing Men (Alders), continued.

Grauman's Hollywood Egyptian Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

Rialto Theatre—

Film Numbers—Hollywood (Paramount), continued.

Criterion Theatre—

Film Numbers—A Woman of Paris (United Artists), continued.

CHICAGO

Chicago Theatre—

Film Numbers—Jealous Husbands (First National), News Weekly, Scenic, Uncle Sam (Educational),

Musical Program—"Hungarian Rhapsody No. 6," "Out of the West" (Specialty), "Somebody's Wrong" (Organ Solo), "Won-

derful One" (Specialty).

Tivoli Theatre—

Film Numbers—Flaming Youth (First National), Cartoon, Sing 'Em Again (Educational), News Weekly.

Musical Program—"Martha" (Overture), "Berceuse" (Specialty), "Just a Girl That Men Forget" (Organ Solo), "An Oriental Flower" (Specialty).

Riviera Theatre—

Film Numbers—Flaming Youth (First National), Cartoon, Sing 'Em Again (Educational), News Weekly.

Musical Program—"Raymond" (Overture), "The Marionette" (Specialty), Brooks and Ross in "Songs" (Specialty).

Roosevelt Theatre—

Film Numbers—Little Old New York (Cosmopolitan).

Woodlawn Theatre—

Film Numbers—The White Rose (United Artists), News (Pathe), Topics of the Day and Aesop's Fables (Pathe).

Musical Program—A medley of popular airs (Overture).

Stratford Theatre—

Film Numbers—The White Rose (United Artists), Do Women Pay (Pathe), Here and There With the Stratford Cameraman (Scenic).

Musical Program—"Uncle Tom's Dream of the Old South" (Overture), "Rose, Rarest Rose" and "Rose of My Heart" (Prologue).

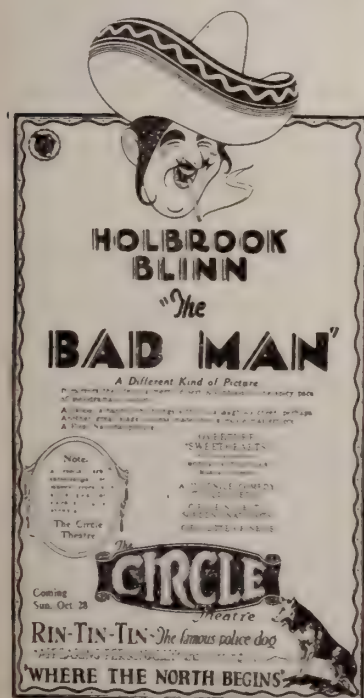
McVicker's Theatre—

Film Numbers—Fun from the Press (Hodkinson), Three Ages (Metro), Jus' Passin' Through (Pathe).

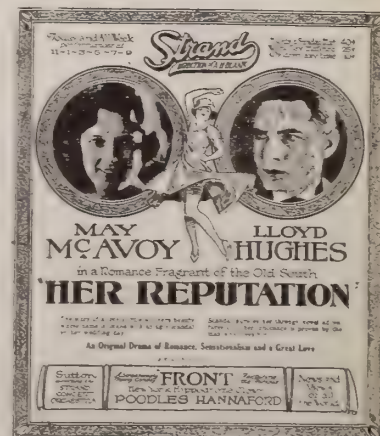
Musical Program—"Orpheus" (Overture), "Rose Perfect" (Solo), "A Hindu Temple" (Specialty), "Sonia's Song" (Duo-Art Fantasy), "Do You Remember?" (Organ Solo).

Randolph Theatre—

Film Numbers—International News (Universal), The Thrill Chaser (Feature).



Unique art ad on "The Bad Man" (First National) at the Circle theatre, Indianapolis



Four-column newspaper ad on "Her Reputation" (First National) at the Strand theatre, Omaha

SAN FRANCISCO

Loew's Warfield Theatre—

Film Numbers—The Dangerous Maid (First National), Heads Up (Educational), A Saddle to the Clouds (Special), Pathe News and Kinograms.

Musical Program—Selection from "Lucia de Lammermoor" (Overture), "Valse Bluetie" (Orchestra), "The Ancestral Room" (Prologue, including Singing and Dancing).

Granada Theatre—

Film Numbers—Mothers-in-Law (Preferred), One Cylinder Love (Pathe), Fox News and Kinograms.

Musical Program—"Roses of Picardy" (Overture), "Thirty Minutes in a Songship" (Prologue), including "Cover Me with Kisses," "Sleep," "Kokimo," "Dirty Hands, Dirty Face," "Half Past Ten," "Not First Time You Left Me" (Vocal), "Remembering," "Sittin' in a Corner," "Red Hot" (Orchestra), "Roll Along, Missouri" (Song and Dance), "Grand Old Flag" (Ensemble).

Imperial Theatre—

Film Numbers—Little Old New York (Cosmopolitan), Fun from the Press (Hodkinson), Pathe News.

California Theatre—

Film Numbers—In the Palace of the King (Goldwyn), Yankee Spirit (Educational).

Musical Program—"In Morocco" (Prologue with Singing and Dancing).

Cameo Theatre—

Film Numbers—Thundering Dawn (Universal), continued.

SEATTLE

Blue Mouse Theatre—

Film Numbers—If Winter Comes (Fox), continued.

Coliseum Theatre—

Film Numbers—The Eleventh Hour (Fox), Fun from the Press (Hodkinson), High Fliers (Educational), Kinograms and Pathe News.

Musical Program—"Babes in Toyland" (Overture).

Columbia Theatre—

Film Numbers—The Acquittal (Universal), Felix in Fairyland (S. R.), International News.

Musical Program—"Bells of Normandy" (Overture), "Fantasy of Youth" and "Rhythm" (Dance Specialties).

Heilig Theatre—

Film Numbers—Cameo Kirby (Fox), Topics of the Day (Pathe), Monkey Mixup, Fox News.

Musical Program—"Parade of the Wooden Soldiers" (Overture), "Runnin' Wild," "Somebody is Wrong," "Remembering" (Novelty Orchestra).

Liberty Theatre—

Film Numbers—Why Worry? (Pathe), Pathe Review, Jus' Passin' Through (Pathe), International and Liberty News.

Musical Program—"No, No, Nora" (Overture), "Big Blonde Mama" (Organ).

Strand Theatre—

Film Numbers—Potash and Perl-

mutter (First National), Speedville, Heads Up (Educational), Kinograms.

Musical Program—"Dance of the Hours" (Overture), "Beale Street Mama" (Specialty).

Winter Garden Theatre—

Film Numbers—The Man Who Won (Fox), Urban Classic (Vitagraph), Dance or Die (Fox), Fox News.

Musical Program—Overture (Orchestra).

DALLAS

Palace Theatre—

Film Numbers—Woman Proof (Paramount), News Reviews (Selected), Aesop's Fables and Topics of the Day (Pathe).

Musical Program—Harper Sisters (Specialty), Symphony Concert (Orchestra).

Old Mill Theatre—

Film Numbers—Going Up (Associated Exhibitors), News and Comedy (Selected).

Capitol Theatre—

Film Numbers—The Eternal Three (Goldwyn), Kinograms, Fun from the Press (Hodkinson), Out of the Inkwell (Hodkinson), A Perfect 36 (Educational).

Musical Program—"Echoes from the Metropolitan" (Overture), "Cujus Aninman" from "Stabat Mater" (Trombone Solo), Recessional (Organ).

Melba Theatre—

Film Numbers—The Bad Man (First National), Comedy and News (Selected).

Musical Program—Jack Bell (Tenor Soloist).

SALT LAKE CITY

American Theatre—

Film Numbers—Circus Days (First National), Fox News, Field and Stream Review (Hodkinson), Fun from the Press (Hodkinson).

Kinema Theatre—

Film Numbers—Thorns and Orange Blossoms (Preferred), It's a Gift (Universal), International News, Topics of the Day (Pathe).

Orpheum Theatre—

Film Numbers—The Sea Lion (First National), A Regular Boy (Universal).

Paramount-Empress Theatre—

Film Numbers—The Light That Failed (Paramount), Hold Everything (Educational), International News.

Pantages Theatre—

Film Numbers—Desire (Metro). Musical Program—Five acts of vaudeville.

Salt Lake Theatre—

Film Numbers—The Covered Wagon (Paramount).

PHILADELPHIA

Stanley Theatre—

Film Numbers—Woman Proof (Paramount), Asleep at the Switch (Pathe), Pathe News and Pathe Review.

Musical Numbers—"Egmont" (Overture), "Romances and Songs of the Eighteenth Century" (Soprano), "Triumphal March" (Organ Number).

Stanton Theatre—

Film Numbers—The Spanish Dancer (Paramount), Fox News.

Musical Numbers—Special Spanish overture.

Regent Theatre—

Film Numbers—The Little Red Schoolhouse (S. R.), Yankee Spirit (Educational).

Aldine Theatre—

Film Numbers—Why Worry? (Pathe), Jamestown (Pathe), Companions (Educational), International News.

Musical Numbers—Special overture.

Karlton Theatre—

Film Numbers—Slave of Desire (Goldwyn), Kinograms, Running Wild (Educational), Pathe News, Screen Snapshots (Pathe).

Capitol Theatre—

Film Numbers—The Eternal Struggle (Metro), Kinograms, Felix Laughs Last (S. R.).

Palace Theatre—

Film Numbers—Potash and Perlmutter (First National), Pathe News, Making of a Newspaper (Novelty), Do Women Pay? (Pathe).

Victoria Theatre—

Film Numbers—Red Lights (Goldwyn), Pathe News, Mistress of the World (Paramount), Just Passin' Thru (Pathe).

WASHINGTON

Metropolitan Theatre—

Film Numbers—Why Worry? (Pathe), Captain Kleinschmidt's Adventures in the Far North (S. R.), Metropolitan World Survey (Pathe), That Old Gang of Mine (Novelty Song Reel).

Musical Program—"Zampa" (Overture), "South Sea Eyes" (Breeskin's Classical Jazz).

Columbia Theatre—

Film Numbers—A Woman of Paris (United Artists), Current Events (Universal), Hodge Podge (Educational).

Musical Program—Farandole and Minuet from "L'Arlesienne Suite No. 2" (Overture).

Palace Theatre—

Film Numbers—Pleasure Mad (Metro), Current Events (Pathe), Topics of the Day (Pathe), Universities of the World (Fox), Grandpa's Pet Cat (Pathe).

Musical Program—"Ziegfeld Folies" (Overture).

Rialto Theatre—

Film Numbers—In the Palace of the King (Goldwyn), Current News (Fox), Rough Seas (Pathe).

President Theatre—

Film Numbers—If Winter Comes (Fox), continued.

Strand Theatre—

Film Numbers—A Wife's Romance (Metro).

NEWARK

Branford Theatre—

Film Numbers—The Fighting Blade (First National), Branford Review of Events (Selected), Topics of the Day (Pathe), Felix Gets Broadcasted (S. R.). Musical Program—"Martha" (Overture), "The Scarlet Hussars" (Musical Number).

ATLANTA

Howard Theatre—

Film Numbers—If Winter Comes (Fox).

Musical Program—"If Winter Comes" (Vocal, with special stage effects), "Il Trovatore" (Orchestra).

Metropolitan Theatre—

Film Numbers—Potash and Perlmutter (First National), Fun From the Press (Hodkinson), Metropolitan News.

Musical Program—Finale from "Fourth Symphony," (Orchestra), "Girls of Yesterday and To-day" (Novelty).

Rialto Theatre—

Film Numbers—The Call of the Wild (Pathe), Mystery Man (Pathe), International News.

Musical Program—Overture (Orchestra), "Tips to the Wise and Otherwise" (Novelty).

BALTIMORE

Academy Theatre—

Film Numbers—The Hunchback of Notre Dame (Universal), continued.

Rivoli Theatre—

Film Numbers—The Meanest Man in the World (First National), Frozen Hearts (Pathe), Current Events (Pathe).

Musical Program—Waring's Pennsylvanians (Orchestra).

Garden Theatre—

Film Numbers—Times Have Changed (Fox), Current Events (Pathe), Triple Trouble (Comedy).

Wizard Theatre—

Film Numbers—The Social Code (Metro).

Century Theatre—

Film Numbers—Cameo Kirby (Fox), Century Topical Review (Fox and Educational), The Busher (Educational).

Musical Program—"The Spring Maid" (Comic Opera Company).

Loew's Hippodrome Theatre—

Film Numbers—The Exiles (Fox), Current Events (Universal), Kiss and Make Up (Educational).

New Theatre—

Film Numbers—Long Live the King (Metro), Current Events (Pathe).

Metropolitan Theatre—

Film Numbers—Tea With a Kick (Associated Exhibitors), Sing Them Again (Educational), Current Events (Pathe), Robinson Crusoe Returns on Sunday (State Rights).

BUFFALO

Shea's Hippodrome—

Film Numbers—If Winter Comes (Fox), The Two Johns (Fox), Current Events (from Pathe and International News).

Musical Program—"Il Guarany" (Overture), "Poet and the Peasant" and "Mamma Goes Where Papa Goes" (Organ Numbers).

Lafayette Square Theatre—

Film Numbers—Flaming Youth (First National), "Snub" Pollard Comedy (Pathe), Current Events (from Fox News).

Musical Program—"Up She Goes" (Orchestra), "William Tell" (Organ).

Loew's State Theatre—

Film Numbers—Thundering Dawn (Universal), Nobody's Darling (Universal), Current Events (from Pathe News).

Musical Program—Selections from "Sally" (Orchestra).

New Olympic Theatre—

Film Numbers—Counterfeit Love (Universal) Mack Sennett Comedy (Pathe), Current Events (from International News).

Musical Program—"Three English Dances" (Organ), "Song for Sale" (Vocal).

Palace Theatre—

Film Numbers—The Exiles (Fox), Fighting Blood, second round of new series (F. B. O.), Current Events (from International News).

Shea's North Park Theatre—

Film Numbers—Minnie (First National), The Pitfalls of a Big City (Pathe), Current Events (from Pathe and International News).

Musical Program—Anna Joseffer (Violin Selections).

Clinton Strand Theatre—

Film Numbers—Pioneer Trails (Vitagraph).

CLEVELAND

Stillman Theatre—

Film Numbers—Little Old New York (Cosmopolitan), Community Chest Reel.

Allen Theatre—

Film Numbers—His Children's Children (Paramount), Community Chest Reel, Fun from the Press (Hodkinson), Pathe News. Musical Program—"Il Guarany" (Overture), "The Minuet" (Stage Prelude in Silhouette).

State Theatre—

Film Numbers—In the Palace of the King (Goldwyn), Felix Lends a Hand (S. R.), International News.

Musical Program—Gale and Bob Sherwood's singing and dancing orchestra, featuring "Dirty Hands."

Park Theatre—

Film Numbers—Ponjola (First National), Rolling Home (S. R.), Fun from the Press (Hodkinson), Kinograms.

Musical Program—"Selections from Victor Herbert" (Overture), Jazz Unit, "When Will the Sun Shine?" "South Sea Eyes," "I never Miss the Sunshine."

Reade's Hippodrome—

Film Numbers—The Acquittal (Universal), Fighting Blood (F. B. O.), Plain Dealer Screen Magazine, Topics of the Day (Pathe).

Musical Program—Jazz Hits of 1923 (Orchestra).

Standard Theatre—

Film Numbers—Merry Go Round (Universal), The Restless Rest (Universal), International News.

INDIANAPOLIS

Circle Theatre—

Film Numbers—Ponjola (First National), Kinograms, International News.

Musical Program—"Rienzi" (Orchestra), "The Singing Contest," "A Village Wedding" (Organ), "Sonia's Song" (Two-reel Fantasy, with Piano Accompaniment).

Colonial Theatre—

Film Numbers—The Eternal Struggle (Metro), Aesop's Fable (Pathe), Pathe News.

Apollo Theatre—

Film Numbers—The Printer's Devil (Warner), Lodge Night (Pathe), Fox News.

Musical Program—"No, No, Nora" (Vocal), Virgil Moore's Apollo Entertainers playing popular selections.

DES MOINES

Des Moines Theatre—

Film Numbers—Ashes of Vengeance (First National), News (International).

Musical Program—The Musical Maids (Specialty).

Strand Theatre—

Film Numbers—Ponjola (First National), Hold Everything (Educational), Kinograms.

Musical Program—Sam Worley (Tenor).

Rialto Theatre—

Film Numbers—Where the North Begins (Warner Brothers).

Musical Program—Personal appearance of Rin-Tin-Tin, dog star.

Garden Theatre—

Film Numbers—Daring Years (S. R.).

Palace Theatre—

Film Numbers—The Eleventh Hour (Fox).

Capitol Theatre—

Film Numbers—Luck (S. R.).

Orpheum Theatre—

Film Numbers—Till We Meet Again (Associated Exhibitors).

CINCINNATI

Capitol Theatre—

Film Numbers—His Children's Children (Paramount), Capitol News (Selected).

Strand Theatre—

Film Numbers—Woman Proof (Paramount), Pathe News, Aesop's Fables (Pathe).

Walnut Theatre—

Film Numbers—Main Street (Warner Bros.), Pathe News, Topics of the Day and Aesop's Fables (Pathe).

Gifts Theatre—

Film Numbers—The Common Law (Selznick), continued.

Family Theatre—

Film Numbers—The Grail (Fox), International News, Comedy (Selected).

ST. PAUL

Capitol Theatre—

Film Numbers—The Common Law (Selznick), Capitol Digest (Pathe and International News), Felix Fills the Shortage (State Rights), Urban Movie Chats (Hodkinson).

Musical Program—"American Fantasy" (Overture), Ruth Glanville (Saxophonist), Recessional (Organ).

ROCHESTER

Eastman Theatre—

Film Numbers—The Spanish Dancer (Paramount), Eastman Theatre Current Events (Selected), Jus' Passin' Through (Pathe).

Musical Program—"Semiramide" (Overture), "The Blush Rose" (Vocal Solo), Prologue (Ballet), Recessional (Organ).

OMAHA

Rialto Theatre—

Film Numbers—Rupert of Hentzau (Selznick), Simple Sadie (Educational), Fun from the Press (Hodkinson), Kinograms.

Musical Program—"Rienzi" (Overture), "Oh, Harold" (Organ Solo), Welsh Male Quartet.

Strand Theatre—

Film Numbers—Ashes of Vengeance (First National), Current Events (Fox News).

Empress Theatre—

Film Numbers—Dark Secrets (Paramount), Fighting Blood, second series, Round No 1 (F. B. O.).

World Theatre—

Film Numbers—The Fair Cheat (F. B. O.), A Regular Boy (Universal).

Moon Theatre—

The Drivin' Fool (Hodkinson), Bridal Groom (S. R.).

Sun Theatre—

Film Numbers—If Winter Comes (Fox), Current Events (International News).

ST. LOUIS

Missouri Theatre—

Film Numbers—His Children's Children (Paramount), Miles of Smiles (Universal), Missouri Magazine, Fun from the Press (Hodkinson), The Moorish Dance (Prizma Music Film).

Musical Program—"Dance of the Hours," "No, No, Nora" (Orchestra), "Nobody Loves You Better Than Your Mammy" (Specialty), Organ Numbers.

Rivoli Theatre—

Film Numbers—The Ramblin' Kid (Universal), Little Miss Hollywood (Universal), International News, Fun from the Press (Hodkinson), Felix the Cat (S. R.), Century Comedy (Universal).

Musical Program—Orchestral and Organ Numbers, Rivoli Quartet.

William Fox Liberty Theatre—

Film Numbers—North of Hudson Bay (Fox), Up in the Air (Fox), Universities of the World (Fox), Fox News.

Musical Program—"Love Tales" (Musical Novelty).

Kings Theatre—

Film Numbers—Red Light's (Goldwyn), The Two Johns (Fox), International News.

Musical Program—Fay Cameron (Ukulele Artiste), Orchestral and Organ Numbers.

Grand Central, West End Lyric and Capitol Theatres—

Film Numbers—Ponjola (First

National), Running Wild (Educational), Pathe News, Topics of the Day, Aesop's Fables (Pathe). Musical Program—Grand Central Only—On stage, Frank Moulan, Elsie Thiede, Willard Andelin and Lorna Doone Jackson, Organ Accompaniments.

Delmonte Theatre—

Film Numbers—A Wife's Romance (Metro), Hustling Hank (Pathe), International News, Fun from the Press (Hodkinson).

DETROIT

Adams Theatre—

Film Numbers—The Bad Man (First National), Current Events (International), Fool Proof (Educational).

Musical Program—Taylor Parsons & Hawks (Specialty).

Broadway-Strand Theatre—

Film Numbers—The Virginian (Preferred), continued.

Capitol Theatre—

Film Numbers—A Woman of Paris (United Artists), Current Events (Pathe News and Detroit News), Fun from the Press (Hodkinson).

Fox-Washington Theatre—

Film Numbers—Hell's Hole (Fox), Current Events (Fox News), Macbeth (S. R.), Somebody Lied (Fox).

Madison Theatre—

Film Numbers—Potash and Perlmutter (First National), Current Events (Pathe News), Bankok (Scenic), Dippy Doo Dads (Pathe).

Musical Program—"March Slav" (Overture), Ilse Marvenga and Co. (Dancers).

New Detroit Theatre—

Film Numbers—The Covered Wagon (Paramount).

KANSAS CITY

Newman Theatre—

Film Numbers—Woman Proof (Paramount), Plus and Minus (Educational), Newman News and Views (From Pathe and Kinograms).

Musical Program—"Faust" (Overture), "Ritz Quartet" from "Tangerine," Coon-Sanders (Novelty Singing Orchestra), Recessional (Organ Solos).

Liberty Theatre—

Film Numbers—Ashes of Vengeance (First National), Roses of Picardy (Novelty), Liberty Current Pictorial (From Pathe News).

Musical Program—Special Music Score (Overture), Recessional (Organ Solos).

Royal Theatre—

Film Numbers—The Green Goddess (Distinctive), Royal Screen Magazine (From Pathe and Kinograms).

Musical Program—Selections (Overture), Recessional (Organ Solos).

Twelfth Street Theatre—

Film Numbers—The Printer's Devil (Warner Brothers), The Lucky Rube, World Events (From International News).

Musical Program—Popular Selections (Overture), Recessional (Organ Selections).

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Woman Proof—

A house jammer that was well liked. (East.)

Another Meighan hit. Clean, humorous and full of interest. Excellent business. (Middle West.)

Meighan is always sure fire, and this picture played to very good business. People did not seem very enthusiastic over it. Most of Meighan's productions have been better. (East.)

The Marriage Maker—

The title served to draw them, the picture doing good business for a week. (Middle West.)

The Spanish Dancer—

Played to very good business and was held over for a second week, and probably longer. It is easily one of Pola Negri's best productions. (East.)

Very good picture. Business exceptional, mostly due to Pola Negri as a drawing card. (West.)

The Light That Failed—

Rather a disappointment. Not enough business to boast about. (Middle West.)

FIRST NATIONAL

Ponjola—

Anna Q. Nilsson is very fine in this excellent feature. Business average. (Middle West.)

Wonderful picture. Business good. (Middle West.)

This picture took in good shape with our patrons. Good business. (Middle West.)

Potash and Perlmutter—

Did a very satisfactory business, and seemed to strike a popular chord among the patrons. Is a good comedy, and should do well anywhere. (East.)

The Bad Man—

Generally well liked, men, women, youngsters. Business was just fair this week, however. (Middle West.)

Circus Days—

Fine Jackie Coogan picture that pleased the young and the old ones. Did a very good business every day from opening until closing time. (West.)

The Fighting Blade—

Didn't go over big with us. (Middle West.)

GOLDWYN-COSMO.

The Eternal Three—

Average production as to pulling power. Played to fair business. (Middle West.)

Entertaining and well produced picture that attracted capacity every night. (East.)

Slave of Desire—

Fairly interesting. Average business. (Middle West.)

Did not do well, yet seemed to make an appeal to those who saw it. Good motion picture material. (East.)

Little Old New York—

Very interesting from story point and well done from technical point. Did so well we are holding it over a second week. (Middle West.)

The Green Goddess—

An excellent picture. High class and entertaining all the way through. Business good on second week of run. (West.)

Red Lights—

Did a fine business all week, and people thought it one of the best of the season. Is a thriller and splendid melodrama. (East.)

METRO

The Social Code—

Proved very interesting and was well received. (Middle West.)

The Famous Mrs. Fair—

A powerful drama. Drew excellently. (Middle West.)

The Eternal Struggle—

Made a good appeal from the box office angle, and house enjoyed best business of weeks. Well liked. A good picture. (East.)

Good picture. Business fair. (Middle West.)

Three Ages—

Only fair here. Business nothing exceptional. (Middle West.)

The Eagle's Feather—

Fair business for week's run. (Middle West.)

Desire—

Didn't meet with such big response here. Title was a little against it, and the picture didn't please many of the audiences. (West.)

Hospitality—

Good comedy. Drew good business. (West.)

UNIVERSAL

The Acquittal—

A rattling good mystery picture. (East.)

Strong, dramatic story with well sustained interest. Pleased our crowds. Business good. (Middle West.)

Thundering Dawn—

Our audiences liked this picture and supported it royally all week. (Middle West.)

This one held over for a second week and did a nice business. Plenty of action in the picture, and that is what lots of patrons want. (West.)

A good drawing card which played to better than the average attendance for a week. (Middle West.)

Merry-Go-Round—

A good picture but failed to hold up for a week run. This house must have known stars. (East.)

A Lady of Quality—

One of best of the current season. Very good attendance. (Middle West.)

Drifting—

One of Priscilla Dean's best. Good attendance during run. (Middle West.)

Crooked Alley—

Good picture of its kind. Better than average business both on opening day and during rest of run. (Middle West.)

FOX

St. Elmo—

Played to big houses and was appreciated. (East.)

If Winter Comes—

Very unusual feature with remarkable acting. Pleased our patrons. Played to capacity business. (Middle West.)

Cameo Kirby—

If they like the melodramatic be sure and give them this one. It is sure fire for those who delight in such pictures. (Middle West.)

Soft Boiled—

Tom Mix's best picture. A big favorite at this house. Business capacity. (East.)

Mixed Faces—

Like most of the pictures of this type. Nothing at all out of the ordinary. Business was pretty good. (West.)

UNITED ARTISTS

Rosita—

Good picture. Good business, as Mary Pickford is popular and the picture well produced. (West.)

ASSO.-EXHIBITORS

Going Up—

Very excellent production that received written testimonials of approval from local airplane

manufacturers. Did well. (Middle West.)

PATHE

Why Worry?—

Opened up to a smashing business, packing 'em in every night. Proved highly entertaining and easily Harold Lloyd's best. Held over indefinitely. (East.)

On second run this picture averaged about as well for the week as the first runs. (Middle West.)

The Call of the Wild—

An excellent film play which has real novelty. Box office receipts good. (East.)

Fair picture. Drew business as book is popular in the west, but picture not strong enough. (West.)

SELZNICK

Rupert of Hentzau—

Played to an average week's attendance. (Middle West.)

The Common Law—

Registered well here, doing good business all week. (Middle West.)

PREFERRED

The Broken Wing—

This one held up good for a week. (Middle West.)

Not much to this film. (East.)

A good production of the stage play in picture form. Entertaining and well put out. Business good. (West.)

April Showers—

Rather light but has a rollicking romance that carries interest through. (Middle West.)

One of those pleasant little pictures. Played a fair tune at box office. (Middle West.)

WARNER BROS.

The Country Kid—

Went well and drew a big crowd at children's matinee. (East.)

The Gold Diggers—

Everybody doesn't see this one but for those who like it it's fine. Did fair week. (Middle West.)

The Printer's Devil—

A very fine picture. Business poor. (Middle West.)

STATE RIGHTS

The Little Red Schoolhouse—

Just fair business. Picture pleased. A likable production, and should do well in neighborhoods. (East.)



ORIENTAL IDEA EFFECTIVELY CARRIED OUT ON THEATRE MARQUEE FOR "THE GREEN GODDESS"
This striking marquee display on "The Green Goddess" (Distinctive) may be carried out in a number of ways. Green lighting would make a remarkable flash.
This was used at the Metropolitan theatre, Atlanta, Ga.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

FAMOUS PLAYERS

	Poor	Fair	Good	Big	%	Length
Ruggles of Red Gap.....	—	1	4	10	88	6 reels
To the Last Man.....	—	—	12	7	81	6,965 ft.
Zaza.....	—	1	10	1	70	7,076 ft.

FIRST NATIONAL

Ashes of Vengeance.....	—	—	2	11	95	9,893 ft.
Potash and Perlmutter.....	—	—	6	5	84	7,000 ft.

FOX

Eleventh Hour, The.....	—	—	1	9	97	6,820 ft.
Lone Star Ranger, The.....	—	—	5	5	85	5,259 ft.

GOLDWYN

Six Days.....	—	—	8	9	86	9 reels
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METRO

Strangers of the Night.....	—	—	7	7	85	8,059 ft.
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SELZNICK

Common Law, The.....	—	—	8	2	76	8 reels
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UNIVERSAL

Merry Go Round, The.....	—	—	7	27	94	10 reels
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VITAGRAPH

Loyal Lives.....	—	3	7	—	61	6 reels
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Smashing Barriers.....	1	1	6	2	68	6 reels
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Geo. Rotsky, Managing Director, Allen theatre, Montreal, Can.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprise, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

"Meanest Man in the World" Aids

Cleveland Is Scene of Strong Drive to Put Across Showing of Photoplay

THE first Eastern engagement of "The Meanest Man in the World," at Loew's State theatre, Cleveland, was given the support of an unusually strong exploitation campaign.

The picture was booked into the State at the eleventh hour and realizing the limited amount of time for an advance campaign, Irving M. Lesser of Principal Pictures Corporation sent Harry D. Wilson of their publicity staff to Cleveland to assist M. A. Malaney, director of advertising and publicity of Loew's Ohio Theatres, Inc.

The campaign in brief consisted of a series of poster-teaser billboards in 1's, 3's and 8's. Motion picture houses seldom use lithos in Cleveland and for this reason the teaser campaign proved most effective. Block lettering advised Cleveland theatre patrons that the meanest man in the world was coming to Cleveland—that they would meet him on a certain date. No mention of the theatre was made. Several days prior to the opening these teasers were replaced by block billboards announcing the film at the State with the names of the stars appearing in same.

Rotogravure Pamphlets Used

Twenty thousand rotogravure pamphlets were made up and special ushers handed each patron of the State one as they entered the theatre. The pamphlets included the title of the picture, the cast, reasons why Clevelanders should see the picture and several neat cuts of the stars and cast. That these proved effective is proven in the report of the janitors of the theatre, who claim that only a very small number were found on the theatre floor each evening. The pamphlets were distributed four days prior to the opening of the film.

For the first time in several years a street

banner was painted and erected in front of the State theatre. The banner announced the film and its star, Bert Lytell.

Teaser ads were used in the newspapers several days prior to the opening and a contest under the title, "Who is the meanest man in the world?" entered into with one of the important Cleveland dailies.

Telegram Stunt Featured

Thirty telegrams were sent Lytell and the theatre management from well-known picture stars in Hollywood. Each telegram wished success to "the meanest man" at Loew's State, Cleveland. These wires were placed on a huge board and set in the theatre lobby.

A feature of the campaign that probably could not be equalled anywhere else in the world was the fact that while the film version of George M. Cohan's famous play, "The Meanest Man in the World," featuring Bert Lytell, was being shown at the State, George M. Cohan himself was appearing in "The Song and Dance Man" next door, while at Keith's Palace theatre on the other side Bert Lytell was featured in a vaudeville act.

Puritans Walk Streets on "Puritan Passions"

The showing of "Puritan Passions" at the Cameo theatre, New York City, was given the support of an appropriate street ballyhoo stunt that attracted no little attention.

A man and a woman—the one in doublet and hose and the other in cape and hood—were employed to promenade the streets in the vicinity of the theatre. The only indication of the nature of the stunt was a sign on the suitcase carried by the man, bearing the announcement of the showing at the Cameo of "Puritan Passions."



"ROUGED LIPS" TIE-UP IN CAPITAL

A sample of the window tie-ups arranged by H. S. Ansley, Metro exploiteer, with the O'Donnell chain of drug stores in Washington, D. C., during the showing of "Roughed Lips" (Metro), at Loew's Palace theatre

Unique Floral Stunt Aids "Bluebeard's 8th Wife"

Russell B. Moon, Paramount exploiteer, who assisted Manager Walter Murphy of the Crown theatre, New London, Conn., with his campaign on "Bluebeard's Eighth Wife," put over an unusual ballyhoo stunt on the picture, which he describes as follows:

"If you will recall, in this picture the husband sends all the flowers in a shop up to his wife—for five minutes boys parade into the house with flowers. Well, that's it. I arranged with a local florist to provide me with five baskets of flowers, large ones, beautiful ones. To each basket I attached a card reading, 'For Bluebeard's Eighth Wife, from Fisher, the Florist.'

"Five boys traveling at a distance of from ten to twenty-five yards apart paraded into the lobby of the Crown bearing these baskets of flowers, one after the other, for two hours last Saturday afternoon. The picture didn't open until Sunday but the stunt had to be pulled Saturday."

Violin Solo Contest With "Mighty Lak' a Rose"

A violin solo competition was the method by which the Queen Square theatre, St. John, N. B., put over "Mighty Lak' a Rose." The publicity given the event was an incentive for violin teachers, who urged their pupils to enter.

Instruments were obtained free of charge by the theatre, in return for advertising mention, from a furniture establishment and a musical supply house. About a dozen boys and girls under seventeen years of age filled in the program between the two showings each night in enacting the competition that aroused a novel degree of interest in St. John.

An expressive window was arranged by one musical house, which showed a broken violin with the one card, "Bull Morgan, you did this," and the still from the production showing the gangster in the act of smashing Rose's violin.



GETTING A REAL TIE-UP IN A HOSIERY WINDOW ON "TRILBY" SHOWING Full value was gotten from this tie-up with a ladies' apparel store in Portland, Ore., made by the Rivoli theatre during the showing of "Trilby" (First National)

Campaigns on "The Green Goddess"

THE initial exploitation campaigns on "The Green Goddess" are now being received, and excerpts from them are presented here, providing tested ideas for the exhibitor planning his campaign on this feature.

Green Goddess turbans in Broadway hat stores were used in the exploitation campaign for "The Green Goddess" at the Capitol theatre, New York. Distinctive Pictures Corporation suggested to the Nemo Hat Company, national manufacturers of popular priced hats, that the turbans used by George Arliss in the photoplay be used as the basis for a new line of hats for girls and young women.

The Nemo Company immediately put out six models and arranged for the initial window display at the Knickerbocker Hat Shop in Broadway near 42nd Street. This attracted much attention from the crowds on the way up Broadway to the Capitol. As quickly as the hats were turned out they were placed in other display windows in the upper parts of the city.

The Nemo Hat Company will immediately put out the Green Goddess turbans in quantity and will enter into an advertising campaign to put them across in conjunction with the showing of this feature.

Oral Cloakey's Campaign

Manager Oral D. Cloakey of the Regent theatre, Ottawa, Canada, exploited "The Green Goddess" to the fullest, and submits the following itemized report of the stunts involved:

Advance screening for press and prominent citizens; letters mailed to city officials and other citizens (2,000); reminder cards followed letter day before opening.

Secured several whole window displays, including: Display of oriental rugs valued at \$100,000; display of oriental furniture and antiques; shadow box in window representing entrance of Indian temple with cut-out of George Arliss set back in doorway with green spots lighting up display.

Display of oriental vases, brass; window of oriental costumes and wax figures; window

Stunts Used by First Run Managers



FOOT SIZE CONTEST ON "TRILBY"
Manager Harry B. Watts of the Rialto theatre, Omaha, used this stunt in his lobby during the showing of "Trilby" (First National)

of tapestries, with two figures holding back oriental curtains showing display; tie-up with drug stores with displays of incense, incense burners and cut-outs, green lighting; window of gowns on figures with oriental background; tie-up with jewelry store on oriental beads, rings, bracelets and other novelties.

Number of oriental rugs loaned to theatre for stage setting or prologue, rug company insuring same while at the theatre; card in window announcing oriental properties loaned to theatre insured by company.

Insurance company to advertise they hold insurance premium on oriental properties loaned to the Regent for display.

Tie-up with other drug stores, making special display of fancy perfume, "The Green Goddess."

Special atmospheric prologue, using singer in costume as worn by Arliss, stage in oriental, using green baby spots on singer's face and costume.

Arranged for window of draperies and oriental pillow-tops, etc., arranged like interior of temple jewel room; man in window to be dressed like Indian servant striking large brass oriental gong; lighting in green with opening of set close to window with top on same, so that green lighting will be seen in daylight; incense in burner on oriental table kept going by figure.

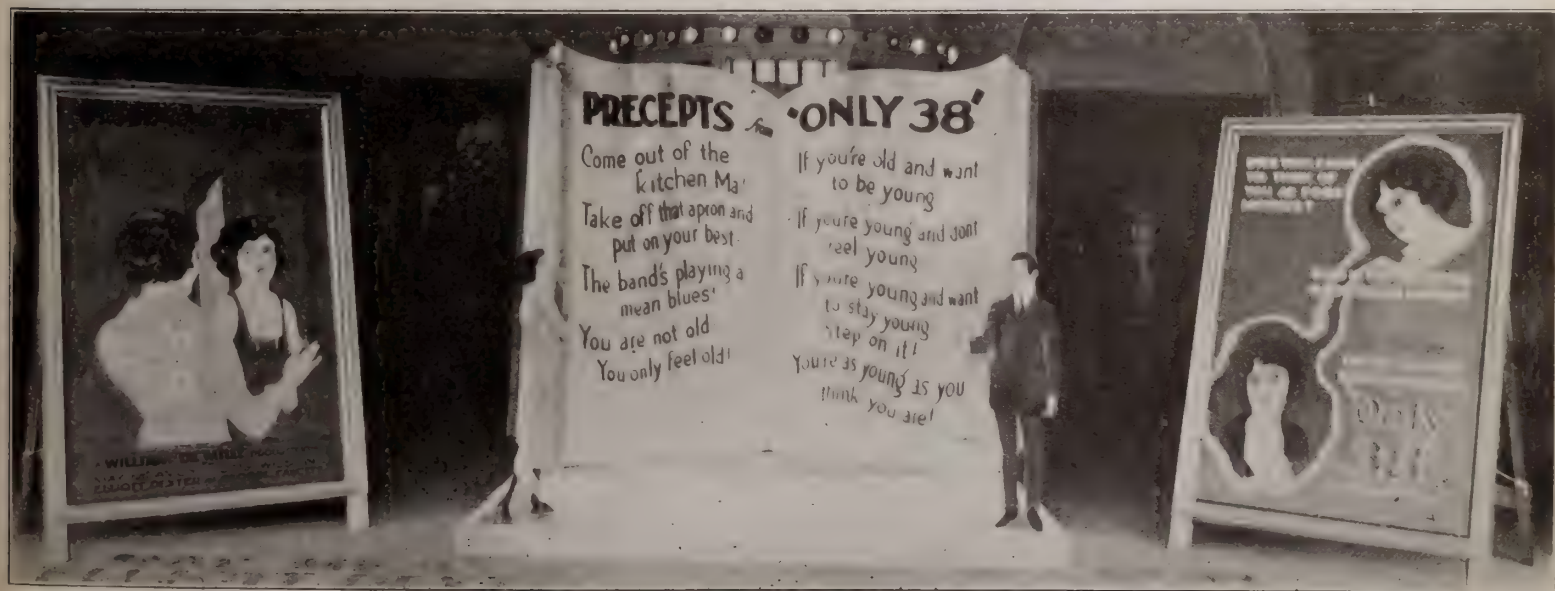
Temple Dance Prologue

At the premier showing in New York at the Sam H. Harris theatre an attractive prologue preceded "The Green Goddess." It consisted in a single dance by Olive Ann Alcorn, known throughout the country for her original conceptions of interpretative dances. Miss Alcorn presented a "temple devotional"—a dance which fits beautifully into the mood of the later temple scenes in the photoplay itself. Miss Alcorn and Clark Robinson, art director for Distinctive, designed the set for the dance, which started and finished on a dark stage. During the rest of the time Miss Alcorn danced with either an amber spot on her head and shoulders or in the rays of a single overhead spot with steel blue color effect.

Bills "Circus Days" Under Name of Own Theatre

Manager Daffin of the Tallahassee, Fla., theatre bearing his name went his competitors one better in exploiting "Circus Days." He used the tent pole and awning in front of his theatre, the street ballyhoo and the usual circus freaks.

But, instead of calling it simply "Circus Days," he advertised the street parade as "Daffin's Circus." It built up future patronage for the house.



ONE WAY OF PUTTING A "KICK" IN THE LOBBY DISPLAY USED FOR THE SHOWING OF "ONLY 38"

Manager W. E. Paschall of the Palace theatre, El Paso, Texas, was responsible for this effective lobby display on "Only 38" (Paramount), with an attention-getting piece of copy in the center

Cut-outs Make Effective "Six Days" Display

The management of the Capitol theatre, Dallas, Texas, made excellent use of the six groups of the man and woman exchanging a kiss used on the 24-sheet poster for "Six Days." The front of the Capitol theatre has above the entrance doors an imitation of half a cupola looking up from the underside. This is divided into six sections with a window in each. In front of these windows were placed mounted cut-outs of the kissing figures from the 24-sheet poster. These are brilliantly lighted at night by the many incandescents in the false cupola, making them stand out as vividly at night as they did in the daytime.

The small herald, which is a miniature reproduction of the 24-sheet poster, was used freely in the Dallas exploitation campaign, as was the throwaway on "How to win a husband or wife in six days, by Elinor Glyn."

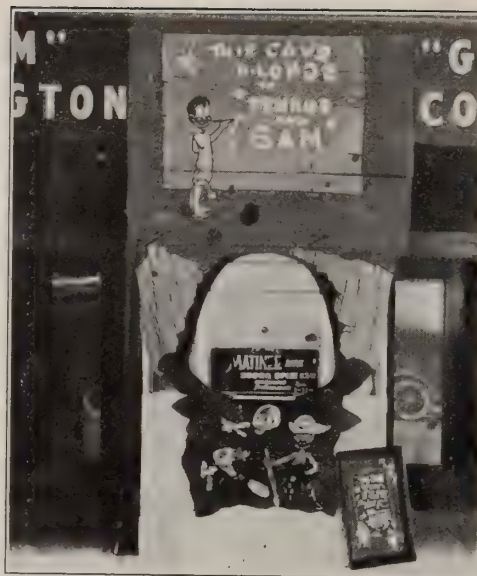
The news service poster, designed by the Goldwyn Cosmopolitan exploitation department, proved a valuable means of attracting attention to the showing. Merchants know the value of attractive news posters in their windows and two score of shops carried the news pictorial service. The "One way street for 'Six Days' only" arrows were freely used, as were the one and three-sheet posters.

Flower Girl Stunt Exploits "A Noise in Newboro"

A presentation novelty which contributed materially to the success of the picture was used by Manager George E. Brown of the Imperial theatre, Charlotte, N. C., recently. No end of favorable comment was created by the stunt.

A baritone singer had appeared the week previous for the experiment of putting over a good picture for a full week's stand and he was retained, having made a most favorable impression.

Illustrated song slides, "Love Brings A Little Gift of Roses," the same stunt so successfully tried out in Memphis, were flashed on the screen while the song was sung. Then



NEW ANGLE ON "PENROD AND SAM"

Manager Harry Browne of the T. & D. theatre, San Jose, Calif., utilized the pirate cave angle in the picture for this display on the box-office for "Penrod and Sam" (First National)

from the front seats, two little flower girls suddenly arose at the proper place in the song and snapped on tiny flashlights carried in their baskets which had been filled with roses. The girls slowly walked up the two aisles while the singer was on the stage and they handed out roses to the women as they passed. The flashlights in the baskets shone on their faces and as each had been prettily attired in pink dresses with wreaths of roses in their hair, they made a very pleasing sight.

The stunt went over so good that it was amusing to watch women maneuver to get aisle seats just before the novelty went on. This was used three times daily and during the week more than 1,200 roses were distributed to persons in the audience.

The flowers were given to the theatre, the only cost being for the two little girls (\$10 each), which was spent by their parents to provide their pretty dresses for the occasion.

Masked Man at Fair Boosts "Enemies of Women"

Manager Cooper of the Casino theatre, La Crosse, Wis., and E. D. Keilman, Goldwyn-Cosmopolitan's exploitation man, gave "Enemies of Women" a very thorough exploitation campaign.

The Tri-State Fair was in progress, and to bring it to the attention of the attendants at the fair, Mr. Keilman put on full dress, silk hat, cane, spats and a black mask and circulated among the attendants of the fair distributing cards on which was printed: "Look Out for the 'Enemies of Women.'" The reporters for the evening papers interviewed him and published stories on the stunt.

On the first two days of the run Manager Cooper had two girls out on the streets to distribute 1,500 of the "Dare you show this to your wife or sweetheart unopened?" envelopes.

A feature of the lobby display, which aroused much attention and which was used for a week in advance of the opening, consisted of false books, made with the one-sheet posters for backs and used as stands for dummy books laid out open with the Ibanez letter and pictures of the two players as its contents. Posters and stills were used freely in the lobby.

Head Dress Gets Publicity for "Pioneer Trails"

An Indian head dress being supplied by Vitagraph as an exploitation novelty on "Pioneer Trails" proved the means of getting valuable advance publicity for the showing at the Rialto theatre, New York City.

Recently the Sight-seeing Employees of Greater New York held their first annual outing at Woodland Lake. One of the committee in charge requested Vitagraph for a supply of the Indian head dress and the 150 members who attended the outing donned the head dress when they mounted their cars at 42nd Street and Broadway. The "Indians" created a furre before the Rialto theatre.



STATIONERY STORE DEVOTES ENTIRE WINDOW TO DISPLAY ON "THE PRINTER'S DEVIL"

The Royal theatre, Little Rock, Ark., obtained this tie-up on "The Printer's Devil" (Warner Bros.), through the Ingersoll pencil hook-up made nationally

Entire Page of Star Photos Used as "Trilby" Ad

One of the most unusual advertising campaigns on "Trilby" is that conducted by Manager Harry E. Browne of the T. & D. theatre, San Jose, Cal., when he used an advertising campaign, the high light of which was a full page of photographs on Andree Lafayette.

There was little copy in this full page in the San Jose Mercury-Herald. At the top it mentioned briefly the title, theatre, play date, producer and the name of the novel from which it was taken.

The attraction was sold to the San Jose theatregoing public solely on the box-office value of the featured player—Andree Lafayette. Six different photographs of the French actress filled the page, covering her hair, her eyes, her smile, her profile, her feet and her figure. The accompanying captions were brief: The photographs did the selling.

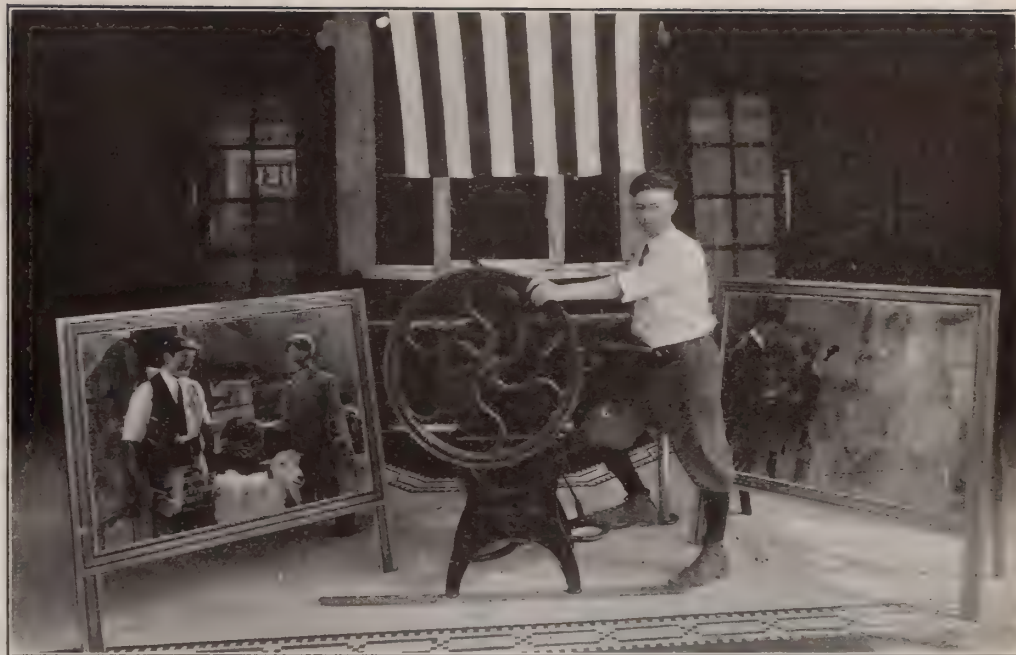
Playing Cards Make Novel "Spoilers" Throwaways

At a relatively small expenditure, Manager H. C. Farley of the Empire theatre, Montgomery, Ala., in exploiting "The Spoilers," purchased two dozen decks of playing cards and had them overprinted as follows:

"A Gamble for Big Stakes—Life—in 'The Spoilers'—Empire Wednesday, Thursday, Friday, Saturday."

These were handed out to people on the streets, away from the theatre, the unusualness of the herald creating interest.

Another stunt worthy of note was the trick of the artist in painting the 20-foot banner displayed on the sunny side of a building on Court Square. The word "Spoilers" was painted in bright orange against a dark background, and as the sun shone against this it made a color flash noticeable for blocks away, holding the attention until close enough to read the sign.



PUTTING A PRINTING PRESS IN LOBBY ON "PRINTER'S DEVIL"
When "The Printer's Devil" (Warner Bros.) played at the Royal theatre, Little Rock, Ark., a printing press was placed in the lobby, as shown

First "Slave of Desire" Campaign Methods Used in Exploiting Screen Version of Balzac Tale Presented

THE first campaign to be received on "Slave of Desire" is that staged by Ascher's Merrill theatre, Milwaukee, which embraces several attractive features.

The seven feminine figures in alluring poses and costumes, which are used in the one-sheet poster for "Slave of Desire," were used by the staff artist of Ascher's Merrill theatre as a basis for a big lobby painting used over the entrance to the orchestra of the theatre. On one side was a special sign reading, "Dance

of the seven sins," followed by the title of the picture in large type. The name of Balzac and the three featured players, Bessie Love, George Walsh and Carmel Myers, were in large type on the other side of the picture.

The newspaper advertising campaign was slightly increased for this showing, and the picturesque billing prepared by the Goldwyn-Cosmopolitan advertising and publicity department used.

Window Displays Obtained

Many tie-ups were obtained in connection with the showing of "Slave of Desire," particularly with jewelry, book, drug, millinery and department stores. Altogether there were twenty of these tie-ups, each of which included a window display with stills of the production and the one-sheet and three-sheet posters.

Special throwaway cards, three by five inches, were used freely. On one side of the card was printed in red ink: "What is your greatest desire?" On the opposite side was the following: "See the 'Slave of Desire,' adapted from Balzac's immortal story, 'The Magic Skin,' coming to Ascher's Merrill theatre on Sunday."

The exploitation campaign, aided by the spiciness of the billing and newspaper advertising, aroused widespread interest in the showing of the production at the Merrill.

Special One-sheet Issued for "Woman Proof"

When "Woman Proof" was shown at McVicker's theatre, Chicago, the old reliable navy recruiting tie-up was utilized.

It was given a new value, however, by the fact that the theatre's publicity department got out an attractive one-sheet in red, white and blue, with a large picture of Meighan splashed across it and the usual navy recruiting message. As the navy has fifty A-boards in the Loop, all in enviable locations, the results were excellent.



IMPERSONATOR AND DUMMY IN NOVEL "WHY WORRY" WINDOW

The Cameo theatre, San Francisco, when playing "Why Worry" (Pathe), stationed a Lloyd impersonator in a nearby window, together with wax dummies and a suitable background, as seen here

Good Advance Work Done on "Strangers of Night"

An advance campaign on "Strangers of the Night" was started by Manager George A. McDermit of the Rialto theatre, Macon, Ga., ten days before the date of the showing, using teaser slides on the screen.

In addition to that, he put on a ballyhoo at the style show held the week previous, consisting of a man dressed in long, black cape and slouch hat. This man made his entrance with all the house lights out and at a given signal a white spot was thrown on him from the front. He then walked down the center of the platform built for the display of the gowns and drew from beneath his cape a sign which read: "There is romance in 'Strangers of the Night.'" This unusual manner of announcing coming attractions created a lot of comment and aroused curiosity. It no doubt made an impression which the usual screen announcements and trailers would never have accomplished.

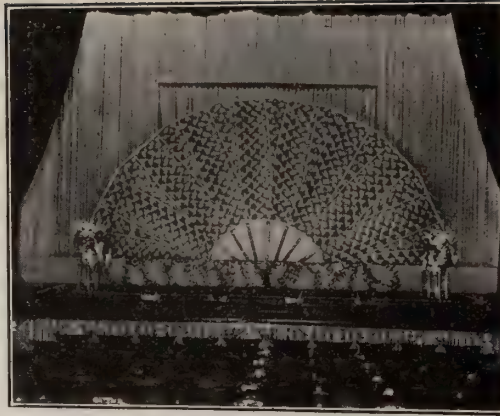
The civic clubs were included in the campaigning. At this particular time they were about to adopt some "Major Activity," so a letter from Mr. McDermit suggested that this activity take the form of greeting and helping strangers in the city. And his letter was so worded as to include a reference to "Strangers of the Night," but without mention of the theatre. There is little doubt, however, that the title got over with them, for, after a glance at the signature, they would naturally think of a tie-up with the theatre.

A private showing was held for the Better Films Committee and their endorsement secured, which was used to advantage in the advertising.

Unusual Novelty Used for Close of Style Show

Manager Leo A. Landau of the Alhambra theatre, Milwaukee, used a novelty to close a recent Style Show presentation, which he describes as follows:

"As the models finished their march with evening gowns, the curtains parted upon a large boudoir scene. This scene was richly furnished in carpets and tapestry hangings and contained in a row six small individual



"LITTLE OLD NEW YORK" SETTING
Special setting for the presentation of "Little Old New York" (Cosmopolitan) at the Empire theatre, London.

beds. Between each bed was a little dressing table and the entire effect was a moonlight scene with shafts of moonlight coming in through the window and each bed had a little individual light at the head of it.

"As the scene opened three maids were busy uncovering the beds and generally getting things ready such as putting nightgowns at the pillow of each bed. Then the three maids sang one or two musical numbers after which the models started to march across the sides of the stage and on the Alhambra's big runway. Each model wore an exclusive and wonderful pajama or negligee costume and each model carried either a little doll or teddy bear or something of the kind with her.

"As the models came off the runway, two at a time, they went to their beds on the stage, took off their pajamas and put on their nightgown, got into bed, placed their teddy bear or doll on the pillow beside them and started to read or otherwise busy themselves. After all twelve models had gone through this ceremony they extinguished their lights and covered up to go to sleep. Then the scene changes and through the large French window thunder and lightning play, rain begins to fall and then, at a crash of thunder and a flash of lightning all twelve girls set up and let out a lusty scream, turned out their lights and covered their heads with the covering at which the curtains closed."

Seven Laundries Lined Up on "Enemies of Women"

The Model Laundry Company of Cincinnati, Ohio, was induced to tie up with the exploitation for "Enemies of Women" at I. Libson's Strand theatre in all of the seven laundries which it controls in that city. In every package leaving the seven laundries for the entire week was wrapped a special herald on washdays being "enemies of women." This put the herald into about 50,000 homes in the city.

The Model Laundry Company used the copy on the "Wash days are Enemies of Women" herald in its special 10-inch display ads in the Times-Star, Post and the Enquirer. It also permitted displays of posters and stills in the windows of its downtown branch offices.

Captain Peterson of the Navy Recruiting Office gave permission for the placing of 20 special one-sheets in the business district on the Navy Recruiting boards.

The Banner Baking Company used 75,000 of the "Hot Ovens Are Enemies of Women" inserts, wrapped in loaves of bread, distributed among the dealers.

Boy Scouts Aid Campaign for "Penrod and Sam"

Manager Harry E. Browne of the T. & D. theatre, San Jose, Calif., put over an inexpensive campaign on "Penrod and Sam" which proved effective.

Two whole troops of Boy Scouts were persuaded to buy tickets through the inauguration of a Boy Scouts' Night. Then marched through the streets to the theatre with banners announcing their destination. A free showing for boys of the Home of Benevolence brought further publicity.

The most effective work was done through the newspapers, however, with the use of the Ben Alexander numeral photograph as given in the press sheet. It was an outline drawing of the juvenile star sketched in figures that ran up to 107. A continued line, in numerical order, drew the face. Free passes were offered to those who could finish the sketch and guess the name of the star. Joe Butterworth as Sam Williams also figured in the series.



CARRYING OUT THE PIRATE IDEA IN A STREET BALLYHOO ON "STRANGERS OF THE NIGHT"

This attractive street float was driven about New York City during the showing of "Strangers of the Night" (Metro) at the Capitol theatre



Yale University Press

presents

COLUMBUS

One of the Chronicles of America Series, Visualizing the Making of a Great Nation

4 parts

It was a clean-up for the Poli Circuit; it will be the same for you.

Every showman who has booked it, and there are many, has found it very easy to get the enthusiastic support of the Superintendent of Schools, the School Principals, the Teachers and patriotic and fraternal societies.

The Yale University Press can and will give you great help in putting these Chronicles of America pictures over. Ask the Pathe salesman!

[Editorial]
New Haven
Journal-Courier,
Oct. 1st, 1923

Chronicles of America in Movies.
COLUMBUS day (October 12) will have double significance for New Haven with its great Italian contingent, for on that date will be shown one of the first prepared motion pictures of the series of some 30 pictures which are to be produced on the screen the stories and teachings of the "Chronicles of America," the monumental historical work by many writers being issued in many volumes by the Yale Press. So fascinating, as well as special this literary production that in every community in the United States, and by many abroad, its riches have been discovered with the delight of reading the chapters in a matter of frequent returns.

The plan now is to utilize the screen to further tell these stories of American history and to secure the maximum benefit in the instruction of the people. The Pathe Exchange is to handle the distribution to the theatres of these choice pictures which are produced under the auspices of the Yale Press no less than the books themselves. Historical accuracy is thus secured. The scenes obviously lend themselves to dramatic effect and the best talent has been enrolled to that end. The combination of scholarship and screen technique offers to produce pictures with an appeal to the theatre-goer not less than to the great numbers of the young, the newcomers and all citizens to whom it is expected the project will bring an information and inspiration as to what entered into the making of America that shall go far to strengthen national life.

As to the momentous present influence of the movie on young America, it is enough to cite a finding of the Sage Foundation. Its examiners reported after accurate survey of one city that 80 per cent of the school children below high school grades read at least three times a week to "the movies," while in the high schools the figure rose to 90 per cent.

It is a dark outlook if university and inferior material is supplied to the theatres to be transferred to the minds and hearts of the next generation at that plastic age. On the other hand, could anything be more re-educating, or cause one more to realize the application of late invention to high uses, than to contemplate millions of young people taking in by the eye these great exhibits of the history of our country—the adventures, the heroism and sacrifice, the personal and major events from the coming of Columbus to Appomattox. A second play ready for the public in "Jamestown" and one who knows the picture says vividly that "one feels that this is what Jamestown must have looked like." But the picture that just now concerns New Haven is "Columbus" and it is to be given for three days including the day that honors the pioneer by bearing his name, at Mr. Pathe's local theatre.

[Editorial]
New York Times
Sept. 30, 1923

AMERICAN CHRONICLES.

BEVERLY WILSON, that great scholar and chronicler of Harvard University, once expressed the wish that an instrument might be invented delicate and sensitive enough to receive and record the eternal vibrations that were stirred by memorable events in the history of man and of America. Possessed of such an instrument, he might hear, he said, the footsteps of the philosophers in the Academie, the groans of Columbus out upon the ocean, or the clash of the arms of the French explorers as they made their adventurous way through the Western wastes. What the Harvard historian dreamed of has not yet been realized, but the Yale Press has come to the aid of the historian—he has difficulty in getting his chronicles read, for it is with many readers today as it was with KING AMESBURY, who turned to read the chronicles only on that night when he "could not sleep."

Some years ago the Yale Press began the collection of still-life material illustrating the history of our country from the time of its discovery and settlement. Valuable as this collection is, it is not the only one of its kind. In the past, when the world was not so full of pictures, the chronicler had to rely on the imagination to fill in the gaps.

tions of John. Its value has been multiplied many times by the reproduction of the scenes which were familiar to their contemporaries. As announced by the President of the Yale University Press, "the dawn of a new day for motion pictures" has come. The new day will indeed dawn if the man and woman interested in the welfare of their communities will give their patronage to help found such laudable and patriotic undertakings.

It should come about in time that every child, youth, man and woman in America may know these chronicles of the past by sight and so eventually by heart. "It is an art written in the book of Chronicles" was an expression which the sacred historians used to excite themselves from repeating what was supposed to be known to everybody from Dan to Babel. It should be possible to assume, when they read the photographs, that they are actually in the scenes, that they have learned the facts, that they have seen all that is understood and remembered.

[Editorial]
New Haven
Register
Sept. 28, 1923

YALE'S HISTORICAL FILMS.
For years the Yale University Press has been working upon the compilation of a graphic film version of American history, embracing more than 30 photographs all the way from the discovery of America in 1492 to the present day. The film is now ready for production, and the first of the installments is to be shown at the Yale University Press on the evening of September 28. The appearance of this film will be a significant event in the history of the Yale University Press, for it will be the first of a series of films which will be produced by the Press in the future. The film is now ready for production, and the first of the installments is to be shown at the Yale University Press on the evening of September 28. The appearance of this film will be a significant event in the history of the Yale University Press, for it will be the first of a series of films which will be produced by the Press in the future.

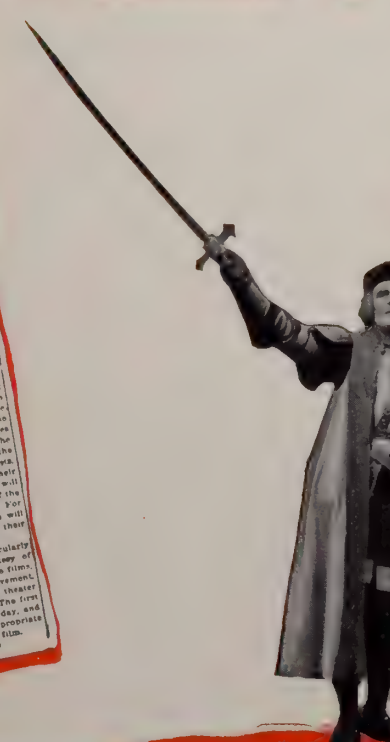
The Yale film will give us our first opportunity to see the moving picture of the past. The film is now ready for production, and the first of the installments is to be shown at the Yale University Press on the evening of September 28. The appearance of this film will be a significant event in the history of the Yale University Press, for it will be the first of a series of films which will be produced by the Press in the future. The film is now ready for production, and the first of the installments is to be shown at the Yale University Press on the evening of September 28. The appearance of this film will be a significant event in the history of the Yale University Press, for it will be the first of a series of films which will be produced by the Press in the future.

This is to state that the film "Columbus" produced by the Yale University Press, from the historical series "The Chronicles of America" is in the estimation of the Los Angeles School System, an invaluable film with permanent historical value.

It is our desire to make known to every school child in Los Angeles the fact that the film is released and will be shown in our local theatres.

The film "Columbus" combines dramatic technique with the exacting requirements of scholarship and is worthy of the commendation of every educator in the United States.

Cordially yours,
A. LORETTA CLARK,
Head of Visual Education Department,
Los Angeles City Schools.



[Editorial]
New York Evening Telegram
Sept. 30, 1923

Columbus on the Screen.

It required considerable venture-someness of spirit to attempt the production of a historically accurate film play of the intonations, trials and then the triumph of Christopher Columbus for popular presentation, but fortunately for the real public of the land the boldness was forthcoming, and soon we are to know just how much real appreciation of sincere effort at truth reposes in the soul of the "average American student seer."

The Yale University Press has prepared the film. It follows as closely as possible the whole story of Columbus in his dreams, his bitter battle to make those dreams come true, his conquest of the Atlantic and his downfall. It is the opening effort of the Yale organization and, if

That such a series of permanent pictures of the things that have happened to America, the men and women who have made them happen and what they have produced by their happenings—the world's greatest nation—should be carried through to completion is eminently desirable. Such tales in pictures will have all the romance necessary whether that alleged essential concomitant of a motion picture, a love story, is present or not.

Sir Walter Raleigh, Captain John Smith, Governor Endicott and Miles Standish, Peter Stuyvesant, William Penn and General Oglethorpe furnish excellent subjects for the expansion of this "history making by camera" through the Colonial period. That would be an excellent start. Then

[Editorial]
New York Sun
and The Globe
Sept. 28, 1923

History on the Screen.

The announcement of "Columbus," the first of the thirty historical films prepared by the Yale University Press on the basis of its "Chronicles of America," is an event of unusual importance. The Press is attempting not only the first serious experiment in the educational value of the motion picture, but also an experiment in the pictorial value of education. It is finding out whether history, sincere history as conceived by capable historians—can be given representation through the films that will have a permanent worth. It is also finding out whether the result of the interest and absorbed attention which has made the ordinary motion picture so great a power in the land.

Those who have seen the pictures assure us that the first result has been attained; they are not only sound and vivid history, they are also first class motion pictures. In giving these ordinary theatrical releases the Press is attempting the second. People who watch the crowds flocking to the movie houses and the talk about the enormous influence of the films sometimes do not stop to ask whether the films are capable of educating more than a certain percentage of the population. It is about all to be expected in the coming

[Editorial]
New York Tribune
Sept. 28, 1923

Yale "Movies"

Upon the troubled question of the quality of our motion pictures much light may be thrown on October 7, when "Columbus," the first of the "Chronicles of America" chronicles, is to be produced. The chronicles, it will be remembered, are the remarkable series of complete volumes published upon separate phases of American history by the Yale University Press. The interest of the "movie" follows, because it may affect the future of the screen in at least two important aspects. The first lies in the fact that the Yale Press, through the historians and dramatists who have done the work, has been content to stick to the truth of history and not distort it by the introduction of a "love interest" or a second divergence from conventional "movie" material. The second lies in the fact that the Yale Press, relying upon the truth of a historical story, has not felt obliged to give millions-dollar-a-week stars to enact it.

The opening test of these two departments was passed brilliantly. The Press, accepting quietly the scorn of the professionals for its supposed "high-browism," made no overtures for the production of its pictures till the first one was complete. It gave the series the narrower field that lay in production at colleges, church societies and schools. But, believing that a larger duty lay to motion picture houses, it offered the reels to the inspection of the largest distributors of films in the country.

All was intensely interested and forever in the projection room. One agency, taking the film of "Columbus" to its own room, asked, headed, business-minded district that the picture of Columbus had America could be sold everywhere.

The pictures were good—there was the professional verdict. They were convincing in their dramatic appeal because of the infinite care given to detail and the background of history. Placed upon a background of historic reality, the story of Columbus had a man's long, tense struggle to succeed to its suspense and surprise. Nor did the man Columbus need to be glorified by the man Fairbanks.

Of course, the popular test is now to come. Yet we are glad that it has been proved thus far, at least, that an outside agency can make good and marketable motion pictures upon higher lines than those of the ordinary studio. We are especially glad that the Yale Press had the vision and the courage to invite the professional test for the sake of bettering the quality of films in the picture houses of the United States.

Yale University Press



presents

VINCENNES

A Dramatic and Authentic Story of the Expulsion
of the British from the Old Northwest



Here is a *picture*. No one can see the sufferings and the heroism of that wonderful march through a flooded wilderness by George Rogers Clark and his little army of frontiersmen, culminating in the attack upon the British fort at old Vincennes and its capture, without being proud that he is an American.

The Mayor of New Haven, Conn., issued a proclamation urging every one to see the first of this series. The Superintendent of the Board of Education of Bridgeport, Conn., said: "I consider it a great educational privilege that more than 4,000 of our children saw 'Columbus' at the theatre."

 **Pathe** 
Distributors

NNES

3 parts



Here are color, thrill, suspense, heroism, hardship and victory; here are also absolute Truth, splendid acting, great production and direction.

NOTICE
BEWARE OF FILM PIRATES
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When "Columbus" was shown in Springfield, Mass., Mayor Leonard issued a proclamation urging every resident to see every picture of this epochal series.

Entire Series of Over 30 Pictures Booked Solid Over
the Stanley Circuit, Philadelphia

 **Pathe** 
Distributors



Yale University Press

presents

JAMESTOWN

A Dramatic and Authentic Visualization of
the First Permanent English Colonization
in the United States

4 parts



Who hasn't heard of Pocahontas? or Powhatten, John Rolfe and all the rest?

This picture not only makes history clear but it makes it real. And it is splendid entertainment.

You will find it easy to get wonderful tie-ups

with the book stores; and enthusiastic assistance from every educator in your community. You can disarm every critic of the motion picture theatre; you can make many new friends for your house by showing these pictures. And with proper effort your business will surprise you.

**No Other Pictures Have Ever Received Mayors' Proclamations
and Scores of Big Editorials!**

 **Pathe** 
Distributors

WEST COAST PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

VICTOR SEASTROM is putting in all of his time on his next production, a film version of a popular novel, the name of which Goldwyn will not announce for several weeks.

Erich Von Stroheim is still at work on the cutting and titling of "Greed" for Goldwyn.

Edmund Goulding has completed his script for Fox's version of the Channing Pollock play, "The Fool."

Lilyan Tashman who was formerly with the Follies and now in Goldwyn's "Nellie, The Beautiful Cloak Model," suffered severe cuts on one of her legs which may interfere with her dancing.

Director Alan Crosland is taking the mob scenes in the exteriors of the big Sardalian Castle for Goldwyn's picturization of Elinor Glyn's "Three Weeks." These scenes are designed by Cedric Gibbons. Seven hundred extras were used in this sequence.

A fire at the Goldwyn studios on Tuesday night aroused great excitement in Culver City and Los Angeles. It resulted from the burning of a set for "Nellie, The Beautiful Cloak Model," which Emmett Flynn was photographing for the fire sequences in that picture.

The first print of "The Daughter of Mother McGinn," featuring Colleen Moore, has arrived in New York from Los Angeles where the picture was made, and the film is now being edited for release by the Cosmopolitan Corporation.

Holmes Herbert will play the part of Major Hillgrove in John S. Robertson's production of "The Enchanted Cottage," Richard Barthelmess's next starring vehicle.

Universal announces the completion of camera work on "Blackmail," the big Universal Jewel production being made by King Baggot from Rita Weiman's sensational stage play, "The Co-respondent."

Cameo, a trained dog, and Ben Alexander, First National's boy player, are reunited in J. K. MacDonald's picturization of "Misunderstood," a Booth Tarkington story.

Harry Brown has started shooting on "The Sheriff of Tombstone" which is the third of the Fred Thomson series, for Callaghan's Monogram Company.

"Long Live the King" will be released November 26th. Prints of the picture are already in New York.

With the completion of "Pleasure Mad," his second contribution to the Metro 1923-1924 season, Reginald Barker has begun active production on "Women Who Wait" which has been announced in preparation these last several weeks.

"Peaches" Jackson, who made her motion picture debut with Thomas Meighan in "The Prince Chap" a few years ago, has a principal role in Meighan's new pic-

ture, "Pied Piper Malone," which Booth Tarkington wrote.

Forrest Halsey, who adapted Maude Fulton's play, "The Humming Bird," for screen production with Gloria Swanson in the star role, spent last week in Washington looking up war data at the War Department.

Montmartre, that quarter of Paris artists known throughout the world and especially vivid in the memory of American soldiers who fought in the "Battle of Paris," has been transplanted in Astoria, L. I. A section of the outer boulevard—De Clichy, intersected by a small street which winds up the hill towards Sacre-Coeur—has sprung up like magic at the Paramount studio where scenes for Gloria Swanson's latest Paramount picture, "The Humming Bird," are being filmed. The corner cafe is there as are the tobacco shops, the funny kiosks and quaint houses.

Old Fort Schuyler, New York, which has been virtually abandoned for a number of years, has been reconstructed to appear like the St. Lazare prison of Paris for scenes in Gloria Swanson's latest Paramount picture, "The Humming Bird."

Laurette Taylor, J. Hartley Manners, her husband, King Vidor, director and members of Mr. Vidor's staff left New York late last week for the Metro studios in Hollywood where Mr. Vidor will complete the Metro picturization of Mr. Manners' stage play, "Happiness," in which Miss Taylor is starred.

B. P. Schulberg, who is back again in Los Angeles busy with the production of his next series of Preferred Pictures, is concentrating his efforts just now on plans.

George Reehm is to assist Joseph De Grasse in the direction of Richard Walton Tully's forthcoming production, "Flowing Gold," a picturization of Rex Beach's popular novel of the Texas oil fields.

Richard Walton Tully announced this week the engagement of W. S. Henshelwood as art director of "Flowing Gold," the next Tully production on the First National program.

Andree Lafayette, who came to America to appear in the title role of Richard Walton Tully's "Trilby," said "au revoir" to her host of Los Angeles friends last week and started for New York on the first lap of her journey home to Paris, where she goes to appear in a feature cinema production, the title of which has not yet been definitely announced.

C. C. Burr used the estate of Ethel Watts Mumford, the novelist, at Port Washington, Long Island, for several locations and exteriors in making scenes for the new society melodrama, "Restless Wives," with Doris Kenyon. Gregory La Cava is the director of this Izola Forrester story.

The improvement program as laid out by M. C. Levee, president

of the United studios, will continue and his original plans for greater activity here will be carried on.

Maurice Tourneur, Richard Walton Tully, Frank Lloyd First National producing units, and Joseph Schenck and other independent producing units are continuing activities and contemplate no shut down at this plant.

"Horseshoes," Larry Semon's newest comedy and the third of the four which will be released by Vitagraph this season, is scheduled to go to Vitagraph branches for booking dates in January. "The Gown Shop" and "Lightning Love" are now being booked.

Leslie Austen plays Harry Vassall, one of the characters in the divorce problem drama, "Let Not Man Put Asunder," now being produced by J. Stuart Blackton at Vitagraph studio.

William F. Adler, noted author, explorer and producer of "The Isle of Vanishing Men," which is having its world premiere at Clune's theatre, Los Angeles, is to sail February 15th with Tibet as his destination, and instead of making a travel picture, he plans to build a drama around the Tibetans. He has asked Oscar Apfel, who has just completed his contract with Metro, to go with him and direct the photoplay.

Maurice Tourneur has started "Torment," his newest production, for M. C. Lee, a photoplay which offers an international crook drama laid in Russia, Japan and the United States. Scenes for the picturization will be taken in these three countries, and technical men have been sent abroad to obtain shots which are mainly to obtain atmosphere for the film.

King Baggot is considering a trip abroad upon the expiration of his Universal contract in February. If Carl Laemmle does not make "Ivanhoe," the English capital will, it is said. In any event Baggot has received overtures to come there and produce it.

Coit Albertson appears in a heavy role in C. C. Burr's new production, "Restless Wives," with Doris Kenyon, which will be distributed on the Independent market. Gregory La Cava is the director of this Izola Forrester story from Ainslee's Magazine.

David Smith, who is producing "Red Roses," a super-feature for Vitagraph adapted from the novel by George Randolph Chester, effectively tied up all traffic at the junction of the main thoroughfare of Los Angeles last week.

Monty Banks is getting ready for his first five reel comedy drama to be made at the Grand-Asher studio under the direction of Herman Raymaker with Ray June as cameraman.

Arthur Rosson who directed "The Satin Girl," will start on November 26th with the first Grand-Asher production starring Mabel Forrest. The company is now con-

sidering supporting players for Miss Forrest.

Elliot Dexter is busy reading stories for his next production.

Betty Blythe and Mahlon Hamilton have been engaged to play in J. Parker Reid, Jr.'s, production, "The Recoil," a Rex Beach story, which will be made in Europe and directed by T. Hayes Hunter.

"Reno" is the new name selected by Rupert Hughes to supplant the old working title of his latest Goldwyn picture "Law Against Law," which he has just finished cutting. "Reno" is an original story written and directed by Rupert Hughes. The cast includes Helen Chadwick, Lew Cody, George Walsh, Carmel Meyers, Hedda Hopper, Dale Fuller. Kathleen Key.

Grant Carpenter is now writing the continuity for Elinor Glyn's story "How to Educate a Wife," which will soon go into production under the direction of Wm. A. Seiter. Marie Prevost, Harry Myers and Claude Gillingwater compose the cast.

Julian Josephson is writing the screen version of the Sinclair Lewis story "Babbitt" which Harry Beaumont is to direct upon the completion of "Beau Brummel." Beaumont also has to his credit "Main Street" which was also from the pen of Sinclair Lewis.

Dorothy Farnum has been engaged to adapt "Lover's Lane" which will be directed by William Beaudine.

Monta Bell, recently signed by Harry Rapf to direct a series of Warner Classics, will soon begin work on his first story, "Broadway After Dark," Adolph Menjou has been engaged for a leading role.

"The Beast," directed by Edward Mortimer with John Gilbert in the featured role and Norma Shearer as leading woman, has been completed.

Shirley Mason has finished "With the Tide," an original story by Frederick and Fannie Hatton. J. Frank Glendon is the leading man.

Charles Jones has finished "Cupid's Fireman," adapted from a story by Richard Harding Davis.

The George Archainbaud company making "The Shadow of the East" has gone to Oxnard, Arizona, to film desert scenes for this production. The cast includes Frank Mayo, Mildred Harris and Norman Kerry.

Tom Mix has finished "Eyes of the Forest" directed by Lambert Hillyer, with Pauline Starke as leading woman.

W. C. Thompson of Shadowland Productions arrived in Los Angeles this week, and will shortly cast at his Los Angeles office for the first production of a series of twelve melodramas.

"Flaming Barriers," directed by George Melford from scenario by Jack Cunningham, has been completed.

"My Man," Pola Negri's fea-

(Continued on page 2486)

Appraisals for Territorial Buyers

"Let's Go"

Truart—5198 Feet

(Reviewed by Roger Ferri)

Distribution Basis—Not ascertained.

Producer—Truart Pictures Corporation.

Theme—Rip-roaring story of son who returns to defeat crooked town politicians, establishing new administration and winning the hand of the daughter of the man whom he made mayor.

Cast—Richard Talmadge at his very best, surrounded by a cast of well-known players who do him justice and lend class to the lineup.

Classification—Stunt comedy drama.

As a Whole—One of the best produced pictures of its kind seen by this writer, jammed full of action and with Richard Talmadge finally coming into his own in a production with class written all over it. Lucky are those exchanges that have already hooked up this series, for if the first of the new string is a sample of what is to follow they have lined up a gold mine. The general quality of the Talmadge picture has been dignified and the style of working not only on the part of the star but production in general from humblest player down to the props is on a much higher level. It is fit for the best house to show. Talmadge shines throughout with amusingly spectacular stunts that are hazardous and extremely daring, but carried out with a finesse that is refreshingly entertaining from beginning to end. What Dick does not do in the way of stunts seemingly can't be done, for he does everything and does it well. However, there is rhyme and reason for all that is actually done, the action follows in logical order and the story unfolds itself interestingly and dramatically with a comedy vein that serves its purpose satisfactorily. And to add to the superlative entertainment value of this light comedy drama, so far as comedy dramas go, there are a set of clever titles written by Ralph Spence that are a riot and at the same time informatively diversifying.

Shortcomings—None.

Settings—Luxurious interiors, picturesquely furnished and giving the production a cloak of style, with exteriors that are not foreign in location or to the story and atmosphere.

Photography—W. E. Shepard did a handy job, getting just the right tints and contributing materially in other ways.

Direction—William K. Howard knew his star and kept him at work doing stunts daringly, but with a keen understanding of the logical.

Exploitation—Producer spending liberally.

Exploitation Possibilities—There are many incorporated in the press book.

Producer Advertising—Trade papers.

Advertising Accessories—Elaborate layout of paper, slides, lobbies, cuts, ad mats and cuts, heralds and novelties.

The Cast

Barry Macklin	Richard Talmadge
Lucy Frazer	Eileen Percy
Jake Frazer	George Nichols
Erza Sprowl	Tully Marshall
Milo Sprowl	Bruce Gordon
Ollie Banks	Al Fremont
"Dip" McGurk	Matthew Betz
Luke Haze	Lou King

Story and scenario by Keen Thompson

SYNOPSIS—Barry Macklin, evading the traffic and speed officers, arrives in his home town, Hillsboro, which is in the control of a syndicate of politicians. He learns of his father's difficulties with the mayor, a "plant" of the clique. Meanwhile, a tramp, who had robbed Barry of his clothing, puts in an appearance, but instead of turning him over to the authorities, he becomes friendly with him. The town marshal is under fire. He must make an arrest. Out of gratitude to Barry, the tramp consents to allow himself to be arrested for safe-breaking, but in doing so the tramp comes in possession of evidence incriminating the mayor. Real thieves hit the town, and, after a long chase, Barry overtakes them and turns them over to the town marshal, who later is nominated mayor, thanks to the efforts of our hero. For his reward Barry wins a wife, the daughter of the mayor whom he had long loved, and incidentally smooths things over for his dad.

UNDER the above heading productions are reviewed for state rights buyers only and opinions rendered are on the basis of distribution.

As soon as a picture is available for theatres, a second review covering the production from the exhibitor's angle will be published.

"Made to Fight"

Hercules Prods.—5,000 Feet

(Reviewed by Roger Ferri)

Distribution Basis—\$35,000.

Producer—Hercules Productions, Inc.

Theme—Reformation of a quiet peaceful artist to a pugilistic alderman, all for the love of a girl, and the determination of a disgusted and disillusioned uncle.

Cast—Jack Pollo, capable stunt actor, is starred; Eva Novak, Dick Sutherland, Billy Elmer, Joe Girard, and Milburne Morante.

Classification—Stunt society comedy drama.

As a Whole—Very good entertainment with stunts aplenty and no few pugilistic encounters with roughnecks. Suspense is well built and climax comes at the opportune time with players contributing notably to the construction of the story, which is a split between society stuff and politics with romance registering effectively, though not the outstanding appeal. Star works along daringly and does a series of stunts that are close-upped effectively and of the hair-raising variety. Pollo looks like a good bet for a series of pictures of the type of "Made to Fight," which is a human thing, though not done sensationally, but entertainingly enough to make a bid for mass appeal.

Shortcomings—Ineffectiveness of several titles, but these are being replaced so that, after all, they cannot be counted up in the final appraisal of the picture.

Settings—Exteriors and interiors both good, with the latter very luxurious.

Photography—Acceptable throughout.

Direction—Jack Nelson directed logically and knew the talents of his star to whom he gave a free hand to go the limit. The fight scenes were particularly well handled, and there is a lot of scrapping shown that led this writer into believing that the wallops were not "pulled."

Exploitation—All depends on how much the exhibitor cares to spend.

Exploitation Possibilities—Many. Good idea to play up the pugilistic end for this chap, Jack Pollo, packs a wicked wallop and lands it straight from the shoulder with full force. Good for athletic stunts and tie-ups.

Producer Advertising—Trade papers.

Advertising Accessories—Two one-sheets, one three-sheet and one six-sheet poster; two two-column cuts, two three-column cuts, two one-column line ad cuts, novelties and heralds.

The Cast

Hal Mason	Jack Pollo
Patsy	Eva Novak
Live Wire Dan	Milburne Morante
Pete Mason	Joe Girard
"Grief" Malloy	Billy Elmer
Tim McClosky	Dick Sutherland

SYNOPSIS—Out West the Masons were a fighting clan, but Hal Mason took to art, although representing himself to his uncle to be a fighting business man. Hal meets Patsy, a slum damsel, who saves him from a beating from rowdies. Meanwhile uncle arrives and is disillusioned. He tries in vain to make Hal defend himself, and finally turns him out of the house. Hal, however, says he'll come back—and when he does he'll lick uncle. Time passes and Hal, a victim of a press agent's dream, is elected to the aldermanship, but in winning he has been forced to encounter a crooked "ward heeler" and with the aid of a pugilist learns how to use his hands to advantage. Comes the day when Hal returns home, defeats his uncle, knocking him out, and introduces friend wife.

"The Mark of Lopez"

Monogram Picture Co.—5,000 Feet

(Reviewed by Roger Ferri)

Distribution Basis—Not ascertained.

Producer—Harry J. Brown.

Theme—Adventure of cowpuncher in running down band of rustlers, headed by a mysterious leader, and romance with woman owner of ranch.

Cast—Fred Thomson, all-around athlete and clever horseman, starred deservedly. Supporting cast in its entirety is very good, specially Frank Hagney, Hazel Keener and Bob Reeves. The others are Wilfred Lucas, George Magrill, Dot Farley, Pee Wee Holmes, Bob Reeves and Dick Sutherland.

Classification—Western.

As a Whole—A clean-cut, excitingly entertaining picture, well produced and with a lot of hard-working players who don't miss an opportunity. This is the first of the Fred Thomson series for State Right release through Monogram Pictures Corporation. It has a strong story, the theme of which while not fundamentally new has a punch and a twist that puts it in the first grade of box office entertainments. Here is a splendid buy for exchange and exhibitor, for it has been produced minus the customary superfluous stuff found in westerns, with the action centered about the plugging of an ex-convict (Fred Thomson). The star is a splendid athlete and horseman and rides a steed that is pretty to look at. He is of the Richard Talmadge type, only his work is cleaner cut than that athletic star. Good stories bringing into play the capabilities of Thomson will make the series a corking good bet, if the first release is a criterion. The production, as a whole, was carefully conceived with every detail expertly handled. This is an A No. 1 Western replete with excitement, romance and wholesome opportune humor. The independent market should have more Westerns like this one.

Shortcomings—None.

Settings—Mostly exteriors, but well selected. The Mexican village exterior is the most lavish set and presents a picture pretty to look at. The interiors are well-constructed and serve every purpose.

Photography—One of the best things about the picture. The long shots are fine, but the step-to-step photography of the running horses grips.

Direction—Good.

Exploitation—Monogram is going after its Western series in the big time fashion, with Tom North, one of the best showmen-exploiters in the business in charge.

Exploitation Possibilities—There is an air of mystery in this picture that affords much mystery exploitation gags that suggest tie-ups with merchants and the papers.

Producer Advertising—Trade papers.

Advertising Accessories—Customary posters, slides, heralds, press sheets and novelties.

The Cast

Jack O'Neil	Fred Thomson
Richard O'Neil	Wilfred Lucas
Angel Face Harry	David Kirby
Doris Hampton	Hazel Keener
Steve Gore	Frank Hagney
Lopez	George Magrill
The Matron	Dot Farley
Shorty	Pee Wee Holmes
Dick	Bob Reeves
The Mexican	Dick Sutherland
Silver King	By Himself

Story and scenario by Marion Jackson

SYNOPSIS—Jack O'Neil, as an ex-convict, gains employment on the ranch of Doris Hampton, whose cattle is raided by rustlers headed by an unknown leader. Jack starts in pursuit of a suspect and is "framed" by one of the rustlers. He is captured, but through a ruse turns the tables and unmasks the real leader of the gang as the foreman of the Hampton ranch.

Around Town With the Independents

By ROGER FERRI

GEORGE E. KANN, formerly foreign distributing manager for Goldwyn, has opened his new offices in New York and is negotiating with several independents whom he expects to represent in the foreign territories.

DICK FOX is in New York with a new series of Western pictures, starring Pete Morrison.

ANDREW J. CALLAGHAN, President of Monogram Pictures Corporation, returned early this week from a tour of exchange centres east of Cleveland. He negotiated sales in several territories.

BY the way Mr. Callaghan's firm staged its first trade show on Monday afternoon at Simplex projection rooms, exhibiting the initial Fred Thomson stunt western, "The Mask of Lopez." About fifty film representatives were on hand.

JOHAN LOWELL, Jane Thomas and Evangeline Russell, who appear in Arrow's "Lost In A Big City," are making personal appearances in conjunction with the showing of that picture in the New York territory.

FHEATH COBB, of Grand-Asher Distributing Corporation, expects to go to the firm's studios for a month's business visit. He will take with him a few stories for pictures in which Bryant Washburn and Elliott Dexter will be starred.

NINETY PER CENT. of the new independent pictures available now are Westerns. There seems to be a dearth of society dramas.

BENNY ZEIDMAN has completed his latest production, "The Good Bad Boy," which Principal Features will handle. This probably means Benny will hit the trail for the White Way shortly.

JACK POLLO, who is making his bow in the independent market in the Hercules production, "Made to Fight," will make a series of six such stunt pictures.

MID-WEST PICTURES CORPORATION will make a series of independent productions at Long Beach, Cal., according to a note received from Los Angeles this week.

MJ. WINKLER is making a series of "kid" comedies at the Tec-M. Art studios in New York. They will be State Righted. Monty Brice is directing.

R. T. CRANFIELD of Hepworth Distributing Corporation returned to New York from the Coast late this week.

HARRY HOUDINI is making personal appearances in the Southwest and is expected shortly to start work on an independent production.

BURTON KING has interested the Syracuse (N. Y.) Chamber of Commerce and some professional men in the picture business, for news comes from there that a new producing corporation has been formed with King named as producer-general. He expects to start shooting on the first picture of a series about December 1. King is planning on settling in Syracuse.

J. W. WILLIAMS has moved his Independent Film Service from J. Commerce street into the third floor of the Film Building in Dallas, taking the quarters formerly occupied by Frank Fay's Southwestern Film Corporation.

State Rights Sales of Current Week

"Partners of the Sunset" (Lee-Bradford)		
Big Feature Rights Corp.	Louisville	Kentucky
Security Pictures Corp.	Chicago	No. Ill. and Indiana
Eastern Feature Film	Boston	New England
Progress Pictures Corp.	St. Louis	East. Missouri
Specialty Film	Dallas	Southwest
Standard Film Co.	Kansas City	West. Mo., Kansas
Fontenelle Feature Film	Omaha	Nebraska
"Is Money Everything?" (Lee-Bradford)		
Big Feature Corp.	Louisville	Kentucky
Griever Productions	Chicago	No. Ill. and Indiana
De Luxe Film Corp.	Detroit	Michigan
"Shattered Reputations" (Lee-Bradford)		
Minter United	Detroit	Michigan
Security Pictures	Chicago	No. Ill. and Indiana
T. Jay Flanagan	Syracuse	New York State
Apex Film Service	Pittsburgh	West Pa., West Va.
"Branded" (Lee-Bradford)		
Exclusive Film Service	Chicago	No. Ill. and Indiana
"Male Wanted" (Lee-Bradford)		
Cadillac Film Corp.	Boston	New England
Apex Film Service	Pittsburgh	West Pa., West Va.
Entire Mastodon Films, Inc., Output		
Midwest Dist. Company	Milwaukee	Wisconsin
"Determination" (Lee-Bradford)		
General Distribut. Corp.	Portland, Ore.	Northwest
M. D. Martin Attracts	New Orleans	Louisiana
"Sister Against Sister" (Lee-Bradford)		
J. I. Filkins	Syracuse	No. New York State
General Distribut. Corp.	Portland, Ore.	Northwest
"Call of the Hills" (Lee-Bradford)		
General Distribut. Corp.	Portland, Ore.	Northwest
Apex Film Service	Pittsburgh	West Pa., West Va.

MANY conferences have been held at Hotel Astor in New York this week among the Warner Brothers, their directors and several exchange men. Harry Charnas, who operates the Warner franchise in Ohio, Michigan, Kentucky, West Virginia and Western Pennsylvania is in New York for a week.

JESSE J. GOLDBURG of Independent Pictures Corporation left for the West Coast this week to make a series of pictures starring Franklyn Farnum. Jesse Weil, his publicity director, and Alyce Mills, who will also appear in the Farnum pictures, left last Saturday.

ABOUT 2000 invited persons attended the special showing of C. B. C. Film Sales Corporation's special, "The Barefoot Boy," held at the Palace theatre, New York, on Saturday morning, Nov. 10, under the auspices of Sam Zierler and Commonwealth Pictures Corporation, which controls the metropolitan rights to that picture.

OSCAR NEUFELD of De Luxe Film Exchange of Philadelphia was recently given a dinner in that city by the F. I. L. M. Club there. Oscar is president of that organization.

WITH Charles Rogers on the West Coast, Charles C. Burr of Mastodon is devoting his time, and overtime, as well, between producing at his Glendale, L. I., studios, and distribution from his New York offices.

DELL HENDERSON expects to start shooting on Arrow's "Gambling Wives" at some Los Angeles studio some time late this month.

PHIL GOLDSTONE, according to Henry Goldstone, who represents him in New York, is coming to the metropolis some time next week with prints of "Do It Now," starring Madge Bellamy; "Marry in Haste" and "The Empire Builders."

E. O. VAN PELT, formerly publicity and exploitation director for E. Producers' Security Corporation, has opened his own personal publicity offices in Los Angeles.

BERT ADLER was scheduled to leave New York for the Coast this week to perfect certain plans he has been working on for the past two months. He will announce his future association upon his return to New York, just before the holidays.

ANNOUNCEMENT was made in New York this week by Al Rosenthal and Dave Sohmer of Biltmore Exchange that the Rev. Paul Smith picture, "The Finger of Justice," which was banned by the License Commissioner some years ago, had been passed by the Board of Censors and that office will distribute it in the metropolitan territory.

TRUART'S publicity and exploitation force is laying stress on "The Unknown Purple," which is being booked into big first run houses in various territories direct from the New York office.

GENE MARCUS of the Twentieth Century Exchange of Philadelphia was in New York this week.

POPULAR MOTION PICTURE PRODUCING CORPORATION of Chicago will make a series of two-reel comedies and ten features for the independent market, said a despatch from the Windy City this week.

JOE DEPEW, the juvenile player who has been appearing in independent pictures, will make a series of personal appearances in Eastern houses.

Opinions on Current Short Subjects

"The Payroll Thief"

(Universal—Two Reels)

THE action in this two-reel melodramatic western centres about the adventures of a cowpuncher, in love with the woman who owns the ranch and who is "framed" by payroll thieves of having embezzled money to pay off the boys and substituted counterfeit bills. As far as pictures of this type go and so far as those who like pictures of this sort "The Payroll Thief" will prove good entertainment, for it has the usual stuff that goes with the rough-riding western. However, in this one the exhibitor is given an exploitation title on which to tie some exploitation that may attract customers, although it must be made plain that this two-reeler is not a crook drama, but a straight western.

There is action a plenty with most of the shots exteriors that get their locale in the rough and ready country, and much good horsemanship is displayed. There is a light love interest running through the story, but most of the director's efforts were concentrated on the sensational. Robert North Bradbury directed, while Ben Kleine turned the crank. The story was written by George Pyper. Jack Mower and Eleanor Field are co-starred with the former running away with the stellar honors, however. —ROGER FERRI.

"The Soilers"

(Pathe-Roach—Two Reels)

IN this burlesque on "The Spoilers" Stan Laurel is not seen to as good advantage as in many of his past comedies. The comedy is too far fetched, and the fight scene, while uproariously funny in spots is entirely too long dragged out. Laurel as Canister and James Finlayson as Smacknamara fight upstairs and downstairs, inside and outside until the action gets as tiresome to those watching the picture as it apparently is to the players in the dance hall scene.

While the whole thing is of course a travesty and travestys are made to be ridiculous even this sort of thing can be overdone as it has been in "The Soilers." As in the fight episode, the gun play is repeated and repeated until there is little wonder the players have so little regard for the sight of a pistol. There are spots of humor in the action, but this one is hardly up to the standard of the general run of Hal Roach comedies.—CHESTER J. SMITH.

"No Parking Aloud"

(Universal—One Reel)

NEELY EDWARDS scores an honor in his tramp comedy makeup and slapstick stuff in "No Parking Aloud," which deals with the adventures of our hero when he takes over a baby parking concession. However, bargains are bargains and one can never tell how the women folks will behave. This time informed that the big sale does not start until the following day, the wives for the time being forget their "chee—ldren" and are locked in the store by the angry proprietor whose efforts to force



Jack Pollo, star Los Angeles athlete, who will make a series of pictures for Hercules Film Productions

them to leave fail. Neely is mistaken for a notorious kidnapper and when the women come to they search frantically for the babes, who are wrecking our hero's home. They finally arrive on the scene, much to the joy of Neely. Just an ordinary slapstick hoakum affair.—ROGER FERRI.

"The Dare-Devil"

(Pathe—One Reel)

BEN TURPIN injects an abundance of real fun in this one reeler and he receives some excellent support from Harry Gribbon as the hard-boiled movie director, Jack Richardson as leading man, and the rest of the troupe. Turpin plays the part of a movie double and they put him through enough hazardous and amusing stunts to wear him to a frazzle even in one reel. He runs the entire gamut of hardships which usually fall to the lot of the double. There is action in every foot of the reel and there's many a laugh as that action reaches its climax.

Larry Gribbon as the director goes through as many trying antics as Turpin and survives them all to finish a close second to the cross-eyed comedian when the laurels are being handed out. Altogether it is an enjoyable picture that will add to almost any program.—CHESTER J. SMITH.

"Go West"

(Pathe-Roach—One Reel)

HERE is a real amusing single-reeler that for a novelty would be hard to beat. Hal Roach's amazing aggregation of animals show intelligence beyond that displayed in some feature pictures. In this one is enacted a

travesty on life in the open spaces and these animal players submit to direction and carry out the action of the picture as expeditiously and apparently with as much knowledge of what it is all about as could so many humans. In fact the picture value is added to by the dumbness of the players. No audience could see this picture without approving it.—CHESTER J. SMITH.

"She's a He"

(Universal-Century—Two Reels)

CENTURY COMEDIES furnished Buddy Messenger with good comedy material and thanks to careful direction the featured player gets over meritoriously. Buddy is himself in this one. Buddy has grown into quite a lad, but he makes an acceptable light comedian in this one. It is the best comedy he has made with Century. Buddy is an assistant plumber, whose services are appropriated by a young couple who have lied to their relatives that they have a little daughter. Buddy masquerades that daughter. The relatives arrive and with their arrival the fun starts. The "business" at the table is capital and gets many laughs.—ROGER FERRI.

"No Loafing"

(Educational-Tuxedo—Two Reels)

THIS comedy is executed to inspire shivers of suspense since it is modeled after the Lloyd numbers which featured the star as a human fly. "Poodles" Hanneford of circus fame—whose ability as a trick horseman is known wherever the big tops are pitched, is a good knockabout comedian and attired in his loose-fitting clothes, working hard to avoid work, but keeping from the local bastille by hiring out as a furniture mover, he puts over several exciting moments in guiding a grand piano to a lofty apartment.

It is trick stuff—and "Poodles" is agile enough to send shivers up and down the spine in his acrobatic work. He just misses tumbling to the ground on several occasions. Once the piano is carried through the window, the slapstick enters with a vengeance. And when it is over the apartment is a wreck.

We would enjoy seeing "Poodles" executing some trick riding on his big steed. He has no peer in that field. The comedy is fairly entertaining.—LAURENCE REID.

"Hot Sparks"

(Educational-Cameo—One Reel)

THEY call out the fire department in this one—and you may guess that it is put over with all the hokum burlesque—such as the efforts of the brave laddies to reach the burning house. They mix it up in sliding down the pole—and half of the force miss the wagon. Once the house is reached the chief's pretty daughter must be rescued. Which introduces several laughable absurdities. It is acted by Mark Jones, Cliff Bowes, George Ovey, Phil Dunham and Virginia Vance. A good filler for the program.—LAURENCE REID.

Pre-release Reviews of Features

Bag and Baggage (Finis Fox-Selznick—Six Reels)

(Reviewed by Frank Elliott)

THE innocent country girl, the son of wealth, the society climber seeking a scion of means for her daughter to save the family from financial embarrassment, the quiet, rural scenes, Broadway and its naughty cabarets, the jewels and the triumph of true love—all found on the beaten path of our screen fare for lo, these many moons, are in expression again.

While the picture has several overdrawn situations and the outcome of the plot is obvious soon after the picture gets under way, still there are certain features of the production which should make it acceptable for houses changing programs several times a week. There are some attractive rural exteriors and when the action shifts to New York there are some elaborate cabaret views with a rather peppy battery of corphyees who disport for the amusement of the sophisticated populace.

The picture picks up some speed along about the fourth reel when the usual jewel theft is injected and the villain shifts the evidence on the rural belle. New Yorkers of course will object to the idea of a country girl going in to one of the large hotels costumed in her mother's clothes of a generation ago and signing up for the bridal suite—and getting it without question. But the proletariat and the bourgeoisie not being so particular in the provinces may swallow it.

The cast is fair. Gloria Grey and Carmelita Geraghty, two youthful players, have the principal roles. John Roche is the hero, Adele Farrington the social climber, Arthur Stuart Hull, the hard boiled egg crook and Paul Weigel, the poor musician.

The title is taken from the fact that the crook changes bags when he lifts the jewels. It does not seem to be an especially attractive title from a box office viewpoint. However it is original and there are not many new titles left for the sort of story which this feature unfolds.

THEME. Romantic comedy drama dealing with the country girl who follows the city chap to the Gay White Way, becomes involved in a jewel theft and is about to be sent to the hoosegow when a bag and its contents saves the maiden.

PRODUCTION HIGHLIGHTS. The scenes of the roof garden and the ballet numbers. The jewel robbery. The arrest of Hope for the "job." The arrival in the big hotel of the country girl in her colonial garb.

DIRECTION. Has permitted the characters to do too much posing and the star to use up too much footage in looking sweet in closeups. Has allowed several false situations to creep in. Has used up too much footage in getting the real action under way.

EXPLOITATION ANGLES. Play up the dance ensemble scenes in the lavish set atop a New York hotel. The cast is not so well known so play up the title which is new.

DRAWING POWER. O. Keh for program houses.

SUMMARY. Will satisfy a lot of folks in the smaller theatres just as well as some of the so-called million dollar ones. There is a demand for program pictures. This is one of them.

THE CAST

Hope Anthony.....	Gloria Grey
Lola Cooper.....	Carmelita Geraghty
Hal Tracy.....	John Roche
Philip Anthony.....	Paul Weigel
Mrs. Cooper.....	Adele Farrington
Jathrow Billings.....	Arthur Stuart Hull
Police Inspector.....	Fred Kelsey
Hotel Detective.....	Harry Dunkinson
Cyrus Irwin.....	R. D. MacLean

By Finis Fox and Lois Zellner. Directed by Finis Fox. Scenario by Lois Zellner. Photographed by Hal Mohr.

SYNOPSIS. Deals with a poor country lassie who falls in love with a young millionaire from the city and follows him to New York when he leaves following an embarrassing situation. There she becomes involved in a jewelry theft and is facing a prison sentence when the hero explains all by producing the girl's own bag, which the crook had also stolen to put the police off the trail.

Half A Dollar Bill (Max Graf Production—5860 Feet)

(Reviewed by Frank Elliott)

THIS is the best picture Max Graf has contributed to the motion picture industry. It is an ideal example of just what a successful picture should be. It has not cost a million dollars, it has not a formidable cast of stars, but it is produced correctly in every detail, the settings are such as one would find in real life and the cast has been chosen with the fitness of the players for the roles to be interpreted in view. The feature has an entertaining story to tell and goes ahead and tells it in a business like manner stands padding, bunk and excess footage.

The plot is one of real human interest, the humor is wonderfully blended, the action is of the red-blooded sort and runs smoothly from first to last scene. The continuity is excellent, every situation being well defined and the subtitles are good.

As for the cast, it is well balanced and talented, with little Frank Darro displaying a precocious talent. William T. Carleton does good work as Captain Duncan McTeague. Raymond Hatton has a hard role. He has to go around with one leg strapped up his back so that he can go around on a wooden leg. Mitchell Lewis and George MacQuarrie have the heavy roles and Anna Q. Nilsson is unusually appealing in the role of The Stranger. Then there are two dogs, Irish and Cameo with assignments of some very important "business" and they act like human beings.

The title is a bit novel and comes from the idea that a boy is left on a doorstep. In the cradle is left half of a dollar bill. The mother keeps the other half but tells the finder that some day she will return to claim her own and exhibit her half of the bill as proof that she is the mother.

The picture is filled with dramatic situations, there is a stirring fight between three of the men principals and a thrilling climax that is a knockout. We predict unusual success for this picture and recommend it unreservedly to exhibitors seeking something out of the beaten path.

THEME. A drama of the bounding deep and seaport town in which an abandoned babe comes into the lives of some rough salt water characters, bringing romance and adventure aplenty.

PRODUCTION HIGHLIGHTS. The acting of Frank Darro in the title role and William T. Carleton and Anna Q. Nilsson in their respective parts. The almost human "business" contributed by two dogs.

DIRECTION. Has built heart pull, a wealth of pathos, lots of atmosphere and many other desirable qualities into a plot that abounds in real action. Keeps the story sweeping swiftly along to a fine climax.

EXPLOITATION ANGLES. Have the banks put on Half a Dollar Bill week, permitting persons to open an account with fifty cents. Put on a contest for the best trained pet in town. Put on special parties for orphans.

DRAWING POWER. Suitable for the best houses.

SUMMARY. A good picture, finely acted and telling a story of absorbing interest. Has a new child actor who is a wonder and some dogs that will be the talk of the town.

THE CAST

The Stranger.....	Anna Q. Nilsson
Captain McTeague.....	William T. Carleton
"Noodles".....	Raymond Hatton
Papeete Joe.....	Mitchell Lewis
Judge Norton.....	Alex Francis
Martin Webber.....	George MacQuarrie
Half-a-dollar Bill.....	Frank Darro
Irish and Cameo.....	By Themselves

By Curtis Benton. Adapted and personally supervised by Max Graf. Directed by W. Van Dyke. Scenario by Max Graf

SYNOPSIS. Deserted by her husband, a ne'er-do-well, The Stranger is forced to abandon her newborn babe. Two seafaring men find the boy. They name him "Half-a-dollar Bill," because half of a bill is found pinned on him, the mother keeping the other half for identification when she hopes to later claim him. The boy becomes a sailor and is eventually reconciled to his mother.

Pioneer Trails

(Vitagraph—5500 Feet)

(Reviewed by Laurence Reid)

THE spirit of '49 is expressed here for a reel or two—expressed in a covered wagon train and a subsequent massacre by the redskins, after which the story develops from a very old-fashioned theme with villainy and virtue in sharp conflict—villainy being triumphant until the concluding scene when it takes the count. It's a story which might have offered some suspense some years ago, but in this day with countless plots of its kind ground through the mill it presents nothing of suspensive value.

There's a dime novel quality about it in the manner in which the heroics are displayed. The moment that the girl is rescued by a daring young horseman one can anticipate every move. This youth is the only surviving member of the pioneer train—a youth adopted by a family of a later caravan. The girl is accompanied on the coach by her father and an oily lawyer whose object is matrimony. The latter two are also rescued when the stage tips over on a mad dash along a mountain road. Then the conflict is introduced—a crude, artificial, melodramatic conflict which presents the hero's foster-mother being killed by the villain and the young man being accused of the crime.

There isn't one single surprise in these sequences. Indeed the plot smacks of nickelodeon days. The hero must be persecuted by the camp dwellers to give the story a melodramatic sting—so that when he does triumph he may wear a bigger halo. A posse in such a plot never gives credit to a man's character. So the stranger in their midst—the oily lawyer—is allowed to get away with his villainy until the final scene. The wagon train sequence is the only highlight—and while it is patterned after James Cruze's big opus—it, nevertheless, is well developed. The comedy relief is often tedious because it is offered by a talkative character.

The acting is praiseworthy. In fact it affords about 90 per cent of the interest, Cullen Landis playing the hero with fine naturalness in spite of its heroic demands, and Alice Calhoun giving a charming rendition of the heroine, though the emotional opportunities are few. The atmosphere is good enough—and so are the titles. The faults are a moth-eaten plot—and an orthodox treatment of it.

THEME. Melodrama of camp settlement of California with sole survivor of wagon train of '49 rescuing a girl and developing a romance—a romance frustrated for a time by the villainous tactics of a disappointed suitor.

PRODUCTION HIGHLIGHTS. The wagon train episode, showing the circle of death and the massacre by the Indians. The good acting furnished by Cullen Landis, Alice Calhoun and supporting cast. The courtroom scene, introducing a comedy note.

DIRECTION. Is burdened with moth-eaten story—which doesn't carry a single note of suspense or surprise. Treats it in conventional manner with emphasis placed upon conflict between hero and villain. Adds a thrill with Indian massacre and the stage-coach rescue.

EXPLOITATION ANGLES. Title might come in for special exploitation and you may ballyhoo the pioneer wagon idea. Play it up as melodrama of California during gold rush. Feature the principal players.

DRAWING POWER. For program houses.

SUMMARY. An old-fashioned obvious story which carries two or three interesting scenes—such as an Indian massacre and a rescue, but which offers no suspense and is treated after the manner of such pictures that were offered several years ago.

THE CAST

Robert Dale	Cullen Landis
Jack Plains	
Rose Miller	Alice Calhoun
Philip Blaney	Bertram Grassby
"Easy Aaron" Cropsey	Otis Harlan
Rodney Miller	Dwight Crittenden
Mrs. Salter	Virginia True Boardman
"Laundry Lou"	Aggie Herring
Parson	Nelson McDowell
Bill Slater	W. J. Dyer

Picturized by C. Graham Baker. Directed by David Smith.

SYNOPSIS. Sole survivor of Indian massacre of wagon train is adopted by other pioneers and grows to manhood. Operates his foster mother's mine. Goes to rescue of passengers in runaway coach and finds romance. Girl finds shelter at his home and responds to his advances—which arouses jealousy of an admirer. The latter causes youth to be charged with murder, but he is vindicated.

Flaming Youth

(First National—8434 Feet)

(Reviewed by Frank Elliott)

WE believe that this picture will be one of the biggest box office attractions this season. If ever there was a film play that was "in style" this is it. They're all crying for entertainment like this—lots of pep, moments that border on the gasping point, jazz, a snappy story, pretty women, dashing heroes, gorgeous settings and for good measure a thrill ever and anon.

It is a difficult thing in commenting on this picture to keep from waxing over-enthusiastic on the work of Colleen Moore, who as Patricia Fentriss eclipses all her former characterizations and paints a portrait of that modern institution—the flapper—that is without parallel in screen history. We doff our hat to Miss Moore and feel sure that the nation's picture fans will soon be discussing nothing else but her "chefff d'ouvre." As for the supporting cast it contains Milton Sills, Elliott Dexter, Myrtle Steadman, Sylvia Breamer and others, all of whom register in excellent manner.

A lot of folks will expect to see some sensational scenes similar to those described in the book, but they'll be disappointed. The one scene so filmed, that of the dedication of the bathing pool where the guests jump in "en deshabille" is "shot" in silhouette, an excellent idea.

The settings are beautiful, some of the interiors being unusually elaborate. There are many big moments and the climax in which "Pat" finds herself trapped on a yacht and is forced to jump into the sea to save herself carries the picture in fine shape. The story drives home a lesson to this jazz-mad age and helps one to easily picture the abyss toward which present day social levity is dashing a certain class of the nation's youth.

"Flaming Youth," is a distinctly high class, entertaining picture and will send away everyone who sees it thoroughly satisfied and will start the grey matter working in heads of many to whom the story will strike home with much force.

THEME. A society drama dealing with the weaknesses of our modern social fabric and setting forth in vivid manner the career of one Patricia Fentriss, a flapper who craves love and attention.

PRODUCTION HIGHLIGHTS. The characterization contributed by Colleen Moore. The lavish interiors. The bathing pool party. The "petting" parties. The scenes aboard the yacht and the heroine's jump into the sea.

DIRECTION. Has certainly accomplished wonders with Colleen Moore and he has handled all the other parts in a masterful manner. He keeps the action speeding along at a high rate, not allowing the interest to lag one moment. He has allowed no objectionable material to creep in.

EXPLOITATION ANGLES. Here's a picture that will stand up under the biggest advertising campaign you may plan. The book has been read by millions. It has been published in serial form in the newspapers. Plaster the town with the title.

DRAWING POWER. Will tax the capacity of any house if properly advertised.

SUMMARY. One of the "different" pictures of the season, the kind that folks fight to see. Featuring a characterization of a flapper without parallel in film history. A high class, lavishly mounted production.

THE CAST

Patricia Fentriss	Colleen Moore
Cary Scott	Milton Sills
Doctor Bobs	Elliott Dexter
Dee Fentriss	Sylvia Breamer
Mona Fentriss	Myrtle Steadman
Connie Fentriss	Betty Francisco
Ralph Fentriss	Phillips Smalley
Jamieson James	Walter McGrail
Monty Standish	Ben Lyon
Fred Browning	George Barraud
Warren Graves	John Patrick
Leo Stenak	Gene Carrado
Annie	Gertrude Astor

From the novel by Warner Fabian. Directed by John Francis Dillon. Scenario by Harry O. Hoyt. Photographed by J. C. Van Trees.

SYNOPSIS. Tells the story of the romance and lives of a modern society mother and her three flapper daughters, emphasizing the career of the youngest, Patricia, who kisses them all and then falls in love with one of her mother's former suitors. Brings into relief the wasteful lives of a certain class of our present generation.

White Tiger

(Universal-Jewel—7100 Feet)

(Reviewed by Laurence Reid)

A TRICK melodrama is exposed in "White Tiger," conceived and executed by Tod Browning, which keeps the spectator mystified until the climax because of its weird development—and the interpretation by players who succeed in generating excitement and considerable humor. As the story builds one will wonder if a hoax is not being played—since there is a suggestion that trickery is employed to furnish the suspense.

At times it resembles Cohan's hokum melodrama, "Seven Keys to Baldpate," and "The Tavern,"—and no one can doubt, but what there is a "catch" in it somewhere at the finish. Call it hokum if you will, it serves up interesting incident in most of its action—but the high spots are emphasized by clever "business" put over by the players—particularly, the crooks, admirably played by Wallace Beery and Raymond Griffith.

There is a good vein of suspense attended upon the ultimate exposure of the arch-criminal. As the picture opens he is planted as a "stool pigeon" who causes a crook to be killed. He steals the latter's little daughter and rears her as his own, and her brother, about the same age, is allowed to drift for himself. The boy thinks the deceitful crook is the assassin of his father and sister. Then the story covers twenty years—and shows all three of them living a life of crime. The "stool pigeon" is a bogus count who employs the girl as a pickpocket and the youth as the operator of an automatic figure who, concealed in a hidden cabinet, trims his opponents at chess.

The hokum continues—and it is lightened with flashes of humor. Picture Beery as a gentleman crook, silk hat, spats, et al—with Griffith acting with splendid nonchalance—and forced to cover their tracks pretty rapidly at times—and you can imagine the mirthful moments. To add to the mystery a well-groomed character, supposedly a member of New York society, plays at romance. The crooks think him one of their profession. So does the audience. And the by-play or trickery continues in an isolated mountain cabin—until the denouement—when the arch-criminal is accused of murder by the boy. He is apparently killed by lightning—and the society youth turns out to be a Scotland Yard detective in love with the girl—which permits him to set the young crooks free.

THEME. Crook melodrama revolving around plan of revenge of young crook toward ringleader who he imagines killed his father and sister. The latter is a member of the gang, though her identity is not established until the end.

PRODUCTION HIGHLIGHTS. The clever incident introduced by Wallace Beery and Raymond Griffith. The "business" attendant upon the manipulation of the automaton. The intimate scenes in the cabin.

DIRECTION. Succeeds in mystifying his audience and keeping identity of detective hidden to the end. Adds sufficient hokum to balance the melodrama. Injects plenty of incident and enlivens the action with good suspense.

EXPLOITATION ANGLES. Play up mystery element and mention clever acting by the four principals. Tell that it is a tale of the London slums which involves high society in New York. Use stills of Beery and Miss Dean.

DRAWING POWER. For downtown houses and neighborhoods.

SUMMARY. A trick melodrama which always suggests a "catch" to it somewhere. Is filled with hokum and improbable situations, but manages to entertain because of its mystery, incident and clever acting.

THE CAST

Sylvia Donovan	Priscilla Dean
Dick Longworth	Matt Moore
Roy Donovan	Ray Griffith
"Count" Donneli }	Wallace Beery
Hawkes	

By Tod Browning. Scenario by Tod Browning and Charles Kenyon. Directed by Tod Browning. Photographed by William Fildew.

SYNOPSIS. "Stool pigeon" causes crook to be killed and kidnaps his daughter. Rears her as his own, and educates her for a life of crime. Her brother, about the same age, plans to avenge his father's death and he also thinks the erstwhile "stool pigeon" has killed his sister. The three co-operate together in robbing wealthy homes, using an automatic machine to aid them. Eventually the arch-criminal is accused of the earlier crime and pays the penalty. The brother and sister are acquainted with each other's identity—and romance follows when a detective falls in love with the girl.

The Dangerous Maid

(First National—Eight Reels)

(Reviewed by Frank Elliott)

THIS picture is not the best which Constance Talmadge has given the screen. In fact it is a rather slow moving vehicle with the star's characterization and the artistic mounting together with the work of a few of the players as the few redeeming features.

To begin with there are some glaring errors in casting. Conway Tearle looks twice as old as he should appear in a role calling for a dashing, young captain. Perhaps it is the wig he is required to wear. On the other hand Otto Matiesen as the brutal Judge Jeffreys looks decidedly too young in spite of his white hirsute adornment. Then again Charles Gerrard who acts his role well obviously appears much older than Barbara, but a subtitle announces that they had been promised in wedlock since they were children. It seems too bad that some of our best screen players are forced to wear wigs in the present deluge of costume plays. Under them they are working at a decided disadvantage.

The plot of this picture gets away to a slow start but gathers speed along about the third reel. It is a good thing that Miss Talmadge appears in most of the situations for her presence enlivens what would otherwise be dull indeed. There seems to be a suggestion that the director did not completely have his star in hand. Her style of acting does not seem to have been understood by the director.

The production has been set in an unusually artistic mounting, the photography is beautiful as are all the lighting effects. The costumes are gorgeous and correct in detail. Comedy is furnished by the excellent work of Tully Marshall as Simon the Peddler and Lou Morrison as Corporal Crutch. Some spectacular escapes from the king's soldiers, equally thrilling sword play toward the close and Barbara's forcing of pardons from the judge under threat of exposure of his written willingness to betray his king are some of the interesting moments.

THEME. A melodramatic romance of England at the time of the Duke of Monmouth rebellion in which Barbara Winslow, rebel, becomes the center of some stirring adventures in trying to save her brother from the king's officers, with one of whom she falls in love.

PRODUCTION HIGHLIGHTS. The settings. The photography. The escape from the prison. The swordplay. The comedy contributed by Tully Marshall and Lou Morrison. The court scene.

DIRECTION. Has failed to bring out the ability of Miss Talmadge. Has had to work with characters who are made unconvincing because of their costume and wig makeup. Has taken too much footage in getting the story under way.

EXPLOITATION ANGLES. Constance Talmadge's name is your one best bet here. Play it up big as well as some of the others in the cast. Tell the folks of the elaborate settings and the romantic situations.

DRAWING POWER. This one will probably do well, but will not please the majority of the star's admirers.

SUMMARY. A well mounted but slow moving costume play which seems artificial but has Constance Talmadge to save it. The supporting cast might have been better selected.

THE CAST

Barbara Winslow	Constance Talmadge
Capt. Prothero	Conway Tearle
Col. Percy Kirk	Morgan Wallace
Sir Peter Dare	Charles Gerrard
Cecile Winslow	Marjory Daw
Jane, the Cook	Kate Price
Simon, the Peddler	Tully Marshall
Corporal Crutch	Lou Marshall
Private Stitch	Philip Dunham
Justice Jeffreys	Otto Matiesen
Jewars	Wilson Hummel
Prudence Lane	Anna May
Rupert Winslow	Ray Hallor
A Farmer	Lincoln Plummer

From the novel by Elizabeth Ellis. Directed by Victor Heerman. Scenario by C. Gardner Sullivan. Photographed by Glenn MacWilliams.

SYNOPSIS.—Deals with the adventures of Barbara Winslow, a rebel of the days of the Duke of Monmouth uprising in England, of her efforts to save her brother from the king's officers and later herself when she is captured disguised as her brother in boy's clothing. She is saved by a Captain Prothero after many stirring episodes.

In the Palace of the King

(Cosmopolitan-Goldwyn—Nine Reels)

(Reviewed by Frank Elliott)

THIS is one of the most gorgeously mounted productions it has been our pleasure to view in many, many months. All praise to Emmet J. Flynn for his masterful transplanting to the screen of F. Marion Crawford's famous novel. It is a picture that sets a new standard for massive scenic investiture, both interior and exterior mountings being built on a scale that will make most audiences gasp at the splendor and luxury of it all.

Here we have a combination of a popular story, cast of real stars and background of kaleidoscopic grandeur. Any picture with such a combination of ingredients is an assured success before it hits the shadow stage. The story, as most readers know, is set in the court of Philip II of Spain and in a period when sinister intrigue was at its height. So tense is the action throughout the entire picture that its somewhat lengthy footage is not noticed in the least. The whole plot moves swiftly to a logical and impelling climax.

The costumes are unusually gorgeous and correct in design. The lavishness of attire of the various characters will undoubtedly be a subject of wide comment. The palace set is one of the largest ever built for a motion picture and the courtyard, ball-room, parade grounds and side view with the massive palace walls and stairs are simply knockouts. For color there are the harems of the Moors, the victory festival and the battles between the Moors and the forces of Don John.

Audiences will find plenty of dramatic situations—in fact there are several in each reel. No review of this picture would be complete without paying homage to the work of the various members of the cast. Blanche Sweet as Dolores Mendoza is excellent and reminds us of her work in the days of "Judith of Bethulia." Edmund Lowe does the best work of his career as Don John. Sam de Grasse contributes a masterpiece of character work as King Philip. Hobart Bosworth as the redoubtable warrior, Mendoza, is an imposing figure. Pauline Starke as Inez, the blind girl, and Aileen Pringle as Princess Eboli have the other important parts and do exceedingly well in them.

THEME. A spectacular love drama of medieval Spain dealing with the plottings in the court of King Philip, the love and sacrifice of a soldier for his daughter and the romance between Dolores and Don John, brother of the king.

PRODUCTION HIGHLIGHTS. The massive sets. The battle scenes. The attack on the Moors. The ball in Don John's honor. The excellent characterization. The gorgeous costuming. The victory festival.

DIRECTION. Has judged his dramatic values accurately. Undoubtedly knew his script word for word for there is a wonderful unity of action and characterization throughout the picture.

EXPLOITATION ANGLES. Play this one up as one of the greatest spectacles of the screen. Flash the big cast in your ads and in front of the house.

DRAWING POWER. For the best houses.

SUMMARY. A decided acquisition to the ranks of this year's better pictures. Wonderfully well produced, excellently acted and directed and mounted in lavish style.

THE CAST

Dolores Mendoza	.....	Blanche Sweet
Don John	.....	Edmund Lowe
Mendoza	.....	Hobart Bosworth
Inez Mendoza	.....	Pauline Starke
King Philip II	.....	Sam de Grasse
Perez	.....	William V. Mong
Princess Eboli	.....	Aileen Pringle
Adonis	.....	Lucien Littlefield
Gomez	.....	Charles Clary
Alphonso	.....	Harvey Clarke
Eudaldo	.....	Tom Bates
The Queen	.....	Ena Gregory

By F. Marion Crawford. Directed by Emmet Flynn. Adapted by June Mathis. Photographed by Lucien Andriot.

SYNOPSIS—Philip of Spain, jealous of Don John, his brother, whom he plans to marry to an English princess, sends him to fight the Moors, hoping he will not return. Don John is in love with Dolores, daughter of Mendoza, a general who opposes the match believing Don John is only playing with the girl. Don John returns victorious. In a quarrel with the king John is stabbed and left for dead. To save the king, Mendoza takes the blame for the supposed murder. Dolores, however, threatens to expose the real murderer unless the king pardons her father. He signs the pardon. It is later found that John is not dead and the king consents to the wedding.

The Mail Man

(Emory Johnson—F. B. O.—Seven Reels)

(Reviewed by Frank Elliott)

EMORY JOHNSON has packed just about everything possible into this thrilling tale of the lives of two of Uncle Sam's postmen. Starting out with a series of scenes showing the home life of the men who wear the gray uniform of the postal service and which tugs at the heart strings, he has proceeded to unfold an absorbing story of the lengths to which these men will go to protect the mails.

First we have a robbery of a post office in which most of the place is blown up. Then when this is cleared up and the heroes rewarded we are treated to a series of some of the most tense scenes pictured in many moons, the attempt of a derelict craft to hold up a mail ship which is frustrated when what seems to be the whole U. S. fleet, aided by airplanes and submarines, goes after the boat and unloads enough ammunition to sink the British fleet. Not satisfied with these big scenes, Mr. Johnson has kept up the tense suspense by introducing a situation in which the son is convicted of murder and the father reaches the prison on the moment of execution to find his son pardoned.

This is a picture that is going to "get" everyone who sees it. It overflows with heart appeal, is jammed full of dramatic fireworks and has a cast which puts over the story in Al shape. Ralph Lewis as Bob Morley the postman, and Johnny Walker as his son, do some wonderful acting and will win many new friends. All the other members of the personnel lend admirable support to these two stars.

There are many fine night shots. The photography is unusually artistic and the continuity clear from beginning to end. As for exploitation this picture has a tie-up possibility in every few feet. The big point, of course, is the mail men angle. The more you spend on this one, the more you'll get out of it.

THEME. A melodrama dealing with how the postman lives and then puts him as well as his son into a story which sets forth the lengths to which these faithful Federal employees go to serve Uncle Sam.

PRODUCTION HIGHLIGHTS. The post office robbery and blowing up of the safe. The chase of the yacht by the fleet of battleships, airplanes and U-boats. The acting of Ralph Lewis and Johnny Walker. The many fine night shots and camera work. The overwhelming climax.

DIRECTION. Emory Johnson has sure put over a winner here. He has produced a box office picture that can really boast of having everything. He has been able to put a punch in each reel and built the whole up to a tense climax. Has inspired his players to live their roles.

EXPLOITATION ANGLES. This is one of the prize exploitation pictures of this season. The big angle is the tie-up with the local post office employees. Tie up with your radio clubs and stores, the local navy recruiting office, and many other angles.

DRAWING POWER. This is a box office picture and will jam most houses if exploited in a big way.

SUMMARY. One of the kind of filmplays that have everything. Jammed with tense situations and thrilling scenes. Rich in exploitation possibilities and should be a winner.

THE CAST

Bob Morley	.....	Ralph Lewis
Johnny Morley	.....	Johnny Walker
Little Betty	.....	Martha Sleeper
Mother Morley	.....	Virginia True Boardman
Little Virginia	.....	Josephine Adair
Harry, her Brother	.....	Taylor Graves
"Red" Morgan	.....	David Kirby
Stephen J. Nelson	.....	Hershall Mayall
Errick O. Kranz	.....	Hardee Kirkland
Governor Bryson	.....	Wilbur Higbee
Admiral Preston	.....	Richard Morris

By Emilie Johnson. Directed and produced by Emory Johnson. Photographed by Ross Fisher.

SYNOPSIS—Deals with Bob Morley, a veteran postman and his son Johnny who is promoted to a mail ship for faithful service. Johnny is thrown into the seas by the cook who attempts to rob the mail and is picked up by the craft attempting the robbery. From this ship Johnny radios to the U. S. fleet which gives chase. But Johnny is convicted of murdering the ship's officer and is only saved from execution by a last minute confession of the real culprit.

The Virginian

(Preferred—8010 Feet)

(Reviewed by Laurence Reid)

COUNTLESS pictures of a plot similar to "The Virginian" have raced across the screen since it served as one of the principal western patterns, but none have contained a better flavor of story interest, sharply drawn characterization, quiet humor and human touches as this new film version of Owen Wister's vital yarn. The idea has become very familiar, but it has been treated skillfully so that its highlights are ever prominent. The figures appear genuine and the picturesque life they follow is at all times real.

One may call it a cattle-rustling story—with the customary romance to give it balance but there are no hectic melodramatic fireworks to take away its humanities. The central figure arouses keen interest because of the slow, easy-going manner and the romance which envelops him isn't hurried. It has a very definite place here—without overwhelming the conflict. The adaptation is exceptionally faithful to the book—even to visualizing the shuffling of the babies at the barbecue. And it keeps faith when the Virginian is forced to hang his best pal.

The spectator will be thoroughly absorbed with the treatment of the story and will be highly interested in the exteriors. The background catches deep plains and high ranges, suggesting a perfect atmosphere for this vivid opus of the low country. We know what is coming with every scene—having read the book and seen a former film version of it, and while the suspense is eliminated, nevertheless, we pay good attention, held by the human touches, the development of the romance and the character drawing.

The picture is finely played by Kenneth Harlan in the title role. He never overstresses a single scene. His moments of pathos when delirious from his injury give it real quality. And the supporting players are always in character, particularly Pat O'Malley, Russell Simpson, Raymond Hatton and Florence Vidor. The types who aid in the atmosphere have been selected for their adaptability. Very few westerns can stand comparison with it in its characterization, detail and backgrounds.

THEME. Western melodrama featuring cowboy from Virginia who wins girl's heart against her will, and disillusion her by leading a posse and exterminating cattle rustlers. She rescues him and love conquers.

PRODUCTION HIGHLIGHTS. The faithful adaptation. The humorous incident. The wonderful backgrounds. The development of the romance. The pursuit and capture of rustlers—and the necktie party. The good performances.

DIRECTION. Has humanized Wister's story with life-like touches. Has selected a most competent cast and players act splendidly. Develops plot well—and brings out full flavor of book. Is given to holding scenes too long—so that action drags throughout.

EXPLOITATION ANGLES. Play up that picture is film version of well known novel. Give it big space in your papers and advertise it as one of best westerns ever made. Mention the players. Put on atmospheric prologue, featuring cowboy quartette, etc.

DRAWING POWER. Good for any house, anywhere.

SUMMARY. A fine western, faithful to book, rich in locations and atmosphere, and finely acted. Theme is old, but clever treatment gives it breadth and color. Action drags, scenes being held too long. Needs editing to six reels.

THE CAST

Virginian	Kenneth Harlan
Molly Woods	Florence Vidor
Trampas	Russell Simpson
Steve	Pat O'Malley
Shorty	Raymond Hatton
Judge Henry	Milton Ross
Uncle Hughey	Sam Allen
Spanish Ed	Bertram Hadley
Fat Drummer	Fred Gambol
From novel and play by Owen Wister and Kirke La Shelle.	
Scenario by Hope Loring and Louis D. Lighton. Directed by Tom Forman.	

SYNOPSIS—Cowboy rescues girl and falls in love with her. Threatens to win her love, but she is defiant until she appreciates his manly qualities. Is chosen to head posse to capture rustlers—and discovers his best pal a member of the band of cattle thieves. Is forced to hang him, which disillusion girl. He pursues the ring-leader and is wounded, but girl rescues him and nurses him back to health. He conquers his enemy—and love triumphs.

Our Hospitality

(Keaton-Metro—6220 Feet)

(Reviewed by Laurence Reid)

BUSTER KEATON'S latest burlesque of a familiar formula does not carry the mirth provoking possibilities of some of its forerunners. We have our doubts whether a "take-off" of the Southern feud story could ever be made consistently humorous—because of its melodramatic character. Keaton relies almost entirely upon property effects and some typical incident to generate the laughs, but there is too much footage devoted to these effects—and repetition eliminates the humor after the first surprise.

The first scenes plant a characteristic feud—with Keaton introduced as the heir of one of the feudists, though living in New York at a time when the metropolis was a thriving village. He is dressed in the period of 1830—high beaver hat, et al. And the subsequent action, taking up two or three reels, shows his chief property effect—that of a Dewitt Clinton type of train which "choo-choos" along at a speed of eight miles an hour. It offers a laugh here and there—particularly when a dog who is tagging it, manages to get ahead of the train. Some trick stuff is exposed when the switch fails to work and the cars get away from the engine. It is ingenious, but it does not measure out spontaneous laughter.

The picture is punctuated with too much straight drama—and it follows a single track without many variations. While it shows some ingenuity in the property inventions, the humor is not abundant. The star has his wife, Natalie Talmadge, and Buster, Jr., in the cast. The atmosphere and detail are the best points of the comedy. It should have been done in three reels.

THEME. Burlesque of Southern feud melodrama with son of a feudist winning daughter of rival feudist thus settling the dispute.

PRODUCTION HIGHLIGHTS. The ingenuity of the property effects, the train being a reproduction of what carried travelers in the early part of the nineteenth century. The comedy hokum on the train. The laughs concerning the dog beating the train. The atmosphere and details.

DIRECTION. Follows along single-track scheme, using too much repetition. Should have employed more variety in train scene. The feud scenes are played too straight. Succeeds in lending some humor to story—particularly in intimate details. Might have employed the revenuers and moonshiners in emphasizing the pursuit and capture touches.

EXPLOITATION ANGLES. Keaton has a well established following. Tell them that this presents Buster in a new burlesque—and feature him in the clothes of 1830. Use stills—and get out all your paper. Tell them that the entire Keaton family appear in the picture.

DRAWING POWER. Star's popularity will attract them anywhere.

SUMMARY. Not so substantial with humor as some forerunners. Follows along single-track and releases a few laughs, but the laughter isn't continuous. Would look better compressed into three reels, thus doing away with repetitious detail.

THE CAST

William McKay	Buster Keaton
Virginia Canfield	Natalie Talmadge
The Baby	Buster Keaton, Jr.
Lem Doolittle, Engineer	Joseph Keaton
Aunt Mary	Kitty Bradbury
Joseph Canfield	Joseph Roberts
James Canfield	Leonard Clapham
Lee Canfield	Craig Ward
Clayton Canfield	Ralph Bushman
John McKay	Edward Coxen
Rev. Benjamin Dorsey	Monte Collins
Mrs. McKay	Jean Dumas
Sam Gardner, Conductor	James Duffy
By Jean Havez, Joe Mitchell and Clyde Bruckman. Directed by Buster Keaton and Jack Blystone. Photographed by Elgin Lessly and Gordon Jennings.	

SYNOPSIS. The last of the McKays is sent to New York to keep him out of the feud with the Canfields. When his mother dies he goes to his birthplace to dispose of the estate—and travels via one of the earliest trains—the year being 1830. A fair traveler, who is a Canfield, occupies an adjoining seat—and they strike up a friendship which terminates in matrimony after McKay has experienced several adventures pertaining to the feud. The quarrel between the rival families is ended.

Under the Red Robe

(Cosmopolitan-Goldwyn—13 Reels)

(Reviewed by Laurence Reid)

THE picturization of Stanley Weyman's "Under the Red Robe," presents another French costume drama to the long list of productions having to do with affairs of state. These patterns are always cut from the same cloth in that they revolve around court intrigue, using as their central figures a monarch, a scheming minister, a pretender to the throne, and a pair of romancers—the latter being employed to sprinkle it with a dash of adventure and love interest.

In giving emphasis to this romance the historical figures are relegated to the background and Cardinal Richelieu, the guiding spirit of the period and the story—one of the outstanding figures of French history, is forced to bow to the typical orthodox treatment. He rules France with an iron hand and it seems illogical to discover him placing the destiny of his country in the power of a swaggering vagabond who must capture a rebel and bring him back to court or suffer the loss of his head. Once the court scenes are planted—showing the Cardinal's palace and the homage paid the king, the story swings into a tiresome pursuit and capture formula—with little or no action, but considerable conventional incident—all of which is based upon the conflict of love versus duty.

The director may have worked from the script entirely. If he did he should have employed some variety of scenes. Once the vagabond starts on his mission, the action never flashes back to Richelieu or the king. And following the hero's adventures proves wearisome—because the incident is cut and dried. Furthermore the scenes are held much too long, there being times when the players are given to emphasized posings. Again there are duels—and duels—and duels—on horseback and on foot. The suspense which is developed at the start disappears, overwhelmed as it is with obvious plottings and tidbits of romance.

Were the picture trimmed of much extraneous detail, with the footage brought down to six or seven reels, the action would carry more speed, and would be more compact.

THEME. Costume drama woven around court intrigue during reign of Louis XIII of France, though the real ruler is Cardinal Richelieu. Latter dispatches secret envoy to capture rebel and loses his power for a day.

PRODUCTION HIGHLIGHTS. The rich atmosphere. The eloquent interiors and detail. The work of Mantell, Ian MacLaren, Herbert and Seyffertitz. The costumes. The court scenes. The fight on the cliff.

DIRECTION. Evidently follows script to last detail. Doesn't flash back to other important figures in developing romance. Holds scenes too long. Doesn't maintain suspense—and fails to keep action moving. Is best with court scenes.

EXPLOITATION ANGLES. Play up as historical romance which proved a best seller in its day. Emphasize costliness of production and give it a dignified presentation. Play up the big production and feature all-star cast.

DRAWING POWER. For high class audiences.

SUMMARY. A sincere effort to achieve a rich historical romance, but in which the story is lost through dragged-out action and extraneous detail. Well staged and lavish to the extreme—and lending an ocular appeal.

THE CAST

Gil de Berault.....	John Charles Thomas
Cardinal Richelieu	Robert B. Mantell
Renee	Alma Rubens
Father Joseph	Sydney Herbert
Duke of Orleans	William H. Powell
Duchess of Chevreuse	Genevieve Hamper
King Louis XIII	Ian MacLaren
Anne of Austria	Mary MacLaren
Marie de Medici	Rose Coghlan
De Cocheforet	Otto Kruger
Mme. de Cocheforet	Evelyn Gosnell
Clon	Gustav von Seyffertitz
Luis	Martin Faust
Captain La Rollo	Arthur Houseman
Jean	Charles Judels
Captain of Cardinal's Guard	Andrew Dillon
Captain of King's Guard	Arthur Dewey
Lieutenant of King's Guards	Sidney Booth
By Stanley Weyman. Scenario by Bayard Veiller. Directed by Alan Crosland. Photographed by Harold Wenstrom and Gilbert Warrenton.	

SYNOPSIS—Treats of the period of Louis XIII of France when Richelieu was minister of state. The latter rules country with iron hand and is forced to combat rebel forces in South. Dispatches spy to capture chief of rebels and loses his power for a day when spy returns empty-handed.

You Can't Get Away With It

(Fox—6052 Feet)

(Reviewed by Laurence Reid)

IT is seldom that a picture based upon the theme contained here is capable of bearing up with such human expression. Truly this triangle tale comes like an oasis in a desert of mediocrities. It serves up a lesson which never becomes a preachment and is told so deftly—and with such realistic touches—that it may genuinely be called a slice of life. For once, a story of a mismatched marriage his breadth of humanity. The characters who figure in it might easily be encountered in any walk of life.

It is a vital cross-section of misguided love—of a rich girl, thrown by family misfortunes, into the work-a-day world. Follow her sensitive shocks in being brought up sharp with realities—and yet retaining her character. She takes her place at a counter in a department store, the proprietor of which is something of a humanitarian. His is an unhappy marriage—and he becomes attracted to the girl. Realizing the hopelessness of their striving to keep up appearances, they carry on an unholy love—which as it is treated here, is genuinely sacred.

There is nothing off-color in a single scene. If memory serves us rightly it is the first time that such a woman isn't painted as a scheming adventures of the benefactor as a relentless human wolf. They are both unhappy even while they find a communion of body and soul. So he continues to maintain her until he is taken ill and dies. The sensitive girl reluctantly accepts his money and departs for Europe and her unlucky star pursues her. She accidentally meets her benefactor's son just at the time she is developing her first real romance with his pal. So she confesses. And returns to her little bungalow utterly resigned to the twists of fate—a sad little creature, disillusioned with life. The youth follows—not to offer generosity and love, but the usual proposition. The girl's fine character saves her. Dismissing him she returns to the bargain counter to eke out a livelihood.

A logically developed story—worked out with splendid humanness. It is just as Chaplin would have directed it. No false touches, no hectic drama, but a real slice of throbbing drama—true in plot and character. It is finely played with a genuine depth of understanding and sympathy by Betty Bouton, who lends a tone of aristocracy with her genteel bearing, and Percy Marmont, whose search for a real love expression generates a fine heart appeal.

THEME. Domestic triangle of an unhappily married man of wealth who falls in love with society girl, forced to work for a living. He maintains her, the girl trying her best to offer him a real love. When he dies, she falls in love with youth and is disillusioned when he offers her unholy love.

PRODUCTION HIGHLIGHTS. The very human treatment. The logical development of story with nothing of dramatic fireworks to spoil it. The heart interest and pathos. The excellent acting by Betty Bouton and Percy Marmont.

DIRECTION. One of the best directed pictures to appear in months. Has brought forth exceptional treatment of triangle, keeping it vital with human touches. Brings it to a logical ending—and handles his players splendidly.

EXPLOITATION ANGLES. Use superlatives and exploit it as one of most human stories ever screened. Go the limit on telling your crowd that it depicts genuine slice of life. Mention Marmont as star of "If Winter Comes." Play up Betty Bouton. Exploit title with teasers.

DRAWING POWER. Will attract intelligent audiences.

SUMMARY. A remarkably clever exposition of life in society circles—a real cross-section of a heart drama which is finely treated—and which tells a sermon in most compelling fashion. Is logically developed—and finely acted.

THE CAST

Chas. Hemingway	Percy Marmont
Henry Adams	Malcolm McGregor
Jill Mackie	Betty Bouton
Jane Mackie	Barbara Tennant
May Mackie	Grace Morse
Mrs. Hemingway	Clarissa Selwyn
Chas. Hemingway, Jr.	Chas. Cruz

Story by Gouverneur Morris. Scenario by Robert N. Lee. Directed by Rowland V. Lee.

SYNOPSIS. Rich girl is forced to work in department store and proprietor, a humanitarian, falls in love with her. He is unhappily married, but his love is so honorable that she accepts it. When he dies, she eventually falls in love with a youth—her first real romance. But she is quickly disillusioned when he offers her unholy love, having heard of her liaison with the dead man. She returns to the department store.

PICTURE PARAGRAPHS

THE Goldwyn-Cosmopolitan Distributing Corporation has just issued the exhibitors' service book for Cosmopolitan's Marion Davies picture, "Little Old New York," which is a strikingly beautiful book from the front page cover, with its large portrait of Miss Davies in the dress of the girl of a century ago, against a yellow background, to its reproduction on the back page of the attractive series of posters prepared for it. A touch of yellow is used on every page of the booklet, except those on news and feature stories for newspaper publicity campaigns, and the yellow adds to the attractiveness of the book.

A special feature of this book is a reproduction of the gorgeous stage setting used for the showing of the film at the Empire theatre in London, and the other exploitation features used for that engagement.

The art department has done nothing, perhaps, that is any better in the way of billboard posters for any of its releases than those prepared for "Little Old New York." The posters are artistic and beautiful, besides being very striking in appearance.

AMONG the William Fox pictures which the National Committee for Better Films of the National Board of Review recommended for Motion Picture and Children's Week, November 11 to 17, are, "If Winter Comes," "Just Tony," "The Lone Star Ranger," "Mixed Faces," "Monna Vanna," "Monte Cristo," "Snowdrift," "St. Elmo," and "The Village Blacksmith."

THE exploitation campaign for franchise holders and exhibitors on C. B. C. Film Sales Corporation's features "The Marriage Market," featuring Jack Mulhall, Alice Lake, Pauline Garon, Shannon Day, has been completed.

The press book was compiled after securing from franchise holders and exhibitors comments on other press books hitherto issued by C. B. C. Their opinions and such changes as they suggested have been incorporated. The same was done in preparing the posters, window cards, lobby displays, oil paintings and slides.

The heralds are also of a "teaser" variety. Two-color letter stickers have also been made. A trailer is also ready.

ALBERT ROGELL of the Harry J. Brown Productions who is directing Fred Thomson in a series of six westerns for the Andrew J. Callaghan concern, the Monogram Corporation, claims that seventy per cent of the latest picture "North of Nevada," was shot on locations that had never before seen a camera.

DOUGLAS MacLean's offer of \$500.00 in prizes for the best decorated theatre front on his latest feature "Going Up," is creating a deal of interest among exhibitors, it is reported.

A large number have played "Going Up" since it was released late in September, and photographs of some exceptionally good fronts have been received by Associated Exhibitors, who are conducting the contest for MacLean.

Any exhibitor who plays "Going Up" prior to December 31st, may enter by sending a photograph of his display to Associated Exhibitors.

The contest will be judged by the Exploitation Editors of the Motion Picture News, The Moving Picture World and The Exhibitors Trade Review. Five prizes, amounting to a total of \$500.00, will be awarded.

ACCORDING to announcement coming from Associated Exhibitors, a unique advertising accessory for use with "David Copperfield," recently released by them, has been issued by the publishers of the photoplay edition of the Charles Dickens novel.

The accessory is a small cut-out of a hand holding a copy of the novel. It is lithographed in four colors and illustrates a scene from the picture which introduces four of the prominent characters.

An arrangement has been made with book sellers throughout the country to use this novelty in pushing the sale of "David Copperfield."

THE Philadelphia Public Ledger last Sunday in a big feature story dealing with the question "Is Modern Marriage a Form of Slavery?" devoted a good portion of the space to a large and colorful still of one of the big scenes in Metro's current production, "Strangers of the Night" which Fred Niblo picturized from Walter Hackett's international stage success, "Captain Applejack."

Mr. Niblo's picture was captioned prominently, with the name of the production, "Strangers of the Night" played up so that Philadelphians now know the calibre of the picture. Which shows that real art in stills pays.

JEAN Girardin, who played the leading role opposite Craufurd Kent in Associated Exhibitors' "Silas Marner," is now back in pictures after a trip to Europe where she went to star in a German film production, but changed her mind after she was in Berlin two days. "When I signed the contract," said Miss Girardin, "I did not understand about 'exchange,' and when I realized that I would be paid accordingly, I took the next boat home. I can assure you that any star or director that wants to go to Germany better look before he leaps, and be sure he has a return ticket."

Miss Girardin states that most of the English producing companies are using German studios. The English producer supplies the cast and director and pays their salaries, the German producer makes the picture, and then they go fifty-fifty on the profits, the cost being derived

from the South American sale and the profit from the Continent sale of prints.

"I met four American directors in Berlin, who told me they were stranded there, and had it not been for English producing companies employing them when they were down to their 'last gold mark,' they don't know how they would ever get their passage home.

"Actors get about ten dollars a week and work in a cabaret at night to make both ends meet. Directors are second to cameramen in the German producer's estimation, and the art director is the whole works and gets the most money of all. Sets and photography (the freakish kind is what the German people love. \$5,000 is the most they spend on a production, though they have a picture over there that Paul Wenger is directing that has cost, so they told me, over \$500,000, American money, to date, and it's nowhere near completed. It is in twenty-five reels, and based on Homer's 'Odyssey.'"

IN a message to exhibitors, the Warner Brothers declare they have issued the most distinctive and high class exploitation aids for "Tiger Rose," the screen adaptation of the famous David Belasco play in which Lenore Ulric is starred.

For all outdoor advertising and exploitation, the Warner organization has supplied some striking and artistic posters. Each one can be utilized as a cut-out, when mounted. There is a beautiful twenty-four sheet, a six-sheet, two three-sheets, two one-sheets and a special banner in colors to be spread across the street or in the lobby. In addition there is a colorful window card that can be utilized throughout the town.

For lobby decoration, there are fifteen framed oil paintings, depicting the most striking and tense scenes from the photoplay. Then there is a 14 x 36 pastel card which can be used for either the lobby or for window displays. An attractive pennant to hang from the marquee has also been issued. Many additional smaller accessories have been prepared.

Constance Talmadge Feature Finished

CONSTANCE TALMADGE has finished "The Dangerous Maid," a romantic comedy-drama of merrie olde England in which she has the role of a madcap little rebel who dons a cavalier's sword and costume and engages in a thrilling series of adventures with the officers of the king.

"The Dangerous Maid" is a Joseph M. Schenck production and was directed by Victor Heerman for First National release.

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FIRE
HITS!**

"YESTERDAY'S WIFE"

A TENSE DRAMA OF LOVE AND IDEALS SHATTERED BY WEALTH

WITH A DISTINGUISHED ALL-STAR CAST INCLUDING

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A PROVEN BOX-OFFICE WINNER

"FORGIVE AND FORGET"

THE STORY OF A WOMAN'S MISTAKE

FEATURING

WYNDHAM STANDING

ESTELLE TAYLOR

PAULINE GARON

A REAL MONEY GETTER

"THE MARRIAGE MARKET"

WHERE HEARTS AND SOULS GO TO THE HIGHEST BIDDER

FEATURING

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SHANNON DAY

WILL DEFY ALL COMPETITION

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G.B.C. FILM SALES CORP.
1600 BROADWAY NEW YORK

Newspaper Opinions on New Pictures

"The Light That Failed"—Paramount. Grauman's Metropolitan, Los Angeles

Examiner: "Notably present are (1) sincerity, (2) forthright story telling, (3) utterly convincing drama. . . . Percy Marmont engraves well the coin of this role and gives it the ring of pure metal."

"Jacqueline Logan has never been given as much genuine acting to do. David Torrence identifies himself perfectly with the character of Torpenhow, which is another way of saying that you'll love him."

Express: "Of all the celluloid evocations, Percy Marmont's is the most startlingly real. When he delicately taps the back of a chair with the tips of his fingers one realizes the acutely sensitive touch of the blind man. As for his anguish of soul when he sees the daylight slowly fading, only one who has been through or near the brink of such a catastrophe can fully appreciate the exquisite veracity of his presentment."

"Why Worry?"—Pathe. Grauman's Million Dollar, Los Angeles

Daily News: "Don't pass this Lloyd picture if you want real entertainment. Employing the aid of a giant, Harold Lloyd is leading the patrons of Grauman's Million Dollar theatre this week in one continuous round of laughter. Harold, as always, is clever. He hardly needs recommendation. In 'Why Worry' he is a bit unlike his usual self and it is a relief. His work is fast and interesting. He holds you fascinated all the way through."

Examiner: "'Why Worry' has thrills to be sure; but the thrills are incidental to the comedy. And what fast comedy it is! Harold is at his best."

Evening Express: "If there seems to be a slight tremor of the walls of the Edison Electric building at Third and Broadway as you pass that way this week and a more or less distinct undertone as of an approaching storm you may put it down to the presence of Harold Lloyd and an irrepressible uprising of the peons of Paradise somewhere in a mythical corner of Mexico at Grauman's Third Street theatre. 'Why Worry' the foolishness is called. Nobody does. Everyone laughs immoderately instead."

"The Virginian"—Preferred. Broadway-Strand, Detroit

Detroit Times: "'The Virginian' as a story, plus Kenneth Harlan in the title role, plus a director who was not too egotistical to let Nature play her part, plus a supporting cast that would be hard to beat is a beautiful example of the beautiful art a motion picture can be made to represent. Burton Holmes in all his travels around the globe never 'shot' the grandeur of Nature's gardens with a more discriminating eye than has Tom Forman in 'shooting' exteriors for 'The Virginian.'"

Detroit Journal: "Harlan's representation of this famous cowboy

is everything that could be desired. There is an easy swagger and manner of the native westerner about him that makes the role convincing. The story of 'The Virginian' is just that thrilling type of material made to order for the movies."

Detroit Free Press: "One of the finest westerns the screen has ever given us. In his new role Harlan is splendidly satisfying, looking the part perfectly and riding his wild pony with all the ease and grace of a veteran. A picture that will delight through its splendid interpretation and its artistic photography."

"The Acquittal"—Universal—Chicago Theatre

Chicago Herald and Examiner: "What a perfect picture—of its type—is 'The Acquittal.' It is better than any of the stage mystery dramas, with a story as tight as the proverbial Scotchman."

Evening American: "Writing of 'The Acquittal' is fraught with danger, inasmuch as you may think no mystery photoplay could be as good as this production must be pronounced."

"Norman Kerry, Claire Windsor and Richard Travers in the principal parts are a delight. Other members of the cast are capital. And Director Brown knows courtrooms—and people."

"From first to last there is no let up in the interest. 'The Acquittal' will please you immensely."

"Scaramouche"—Metro—Tivoli, Toronto

Daily Star: "Many of those who saw it pronounced it as the greatest screen drama they had ever witnessed. And among other things the Tivoli theatre management is being besieged by enthusiastic patrons who want to know if they will be able to keep up the high standard set by 'Scaramouche.'"

Mail and Empire: "Ingram now stands head and shoulders above his rivals as the best of the American movie producers. An intensely dramatic and exciting silent drama. There are plenty of thrills. 'Scaramouche' is easily the best of the costume pictures that has been shown here."

Globe: "The Tivoli announces that it has a mission and an obligation to present only the best productions in the cinema art, and the thrilling 'Scaramouche' well exemplifies that policy."

"Pioneer Trails"—Vitagraph—London

W. G. Faulkner's Film Reports: "One of the outstanding films of the year."

Kinematograph Weekly: "There are many more thrilling incidents in this film than can be described. Uniformly excellent."

The Bioscope: "Swift action and strong melodramatic situations."

The Cinema: "A production of outstanding merit, technically sound, splendidly staged and abounding with interest to the last foot. An Indian attack and mas-

sacre are wonderfully well done."

Morning Post: "The photography of one thrilling incident, a runaway coach and six on a winding mountain road is an extraordinary effective piece of work."

The Film Renter & Moving Picture News: "This picture is undoubtedly good entertainment."

"Strangers of the Night"—Metro—Warfield, San Francisco

Chronicle: "Fred Niblo has made a dandy picture out of 'Captain Applejack,' the Walter Hackett international stage success which is now known as 'Strangers of the Night.' It has great crowds laughing and applauding constantly."

Daily News: "There is as much fun in seeing 'Strangers of the Night' at the Warfield as in hearing it on the stage when it was known as 'Captain Applejack.' It's a comedy way above the average . . . quite hilarious."

Examiner: "Action so brisk, so exciting, and so realistic that audiences are irresistibly and involuntarily moved to applause—that is the type of entertainment provided by Fred Niblo's rollicking farce-comedy, 'Strangers of the Night.'"

"David Copperfield"—Associated Exhibitors—Cameo, N. Y.

Times: "On Forty-second street, just off Broadway, there's a place this week where one can wander in and forget the modern comforts of steam-heated radiators and the whisk of electric fans, the dazzling light signs and the traffic regulations of the vehicle-filled roadways. It is a film which brings this solace, this peace of mind, contentment and a wondering about the past. Just walk into the Cameo theatre and see 'David Copperfield.'"

Evening Mail: "There came to the Cameo theatre yesterday a motion picture so simple and dramatic in its presentation, so perfect in characterization, and so beautifully pictorial that we do not hesitate to recommend it to those who scoff at the films and to screen patrons."

Sun and Globe: "The film, to our way of thinking, captures the spirit, the atmosphere and the age of the story quite excellently. And those three qualities are peculiarly elusive. Buddy Martin, as David, the child, proves extremely wistful, and displays an intensity which is easily the best part of the photoplay. In our opinion this is a classic rendition of one of our favorite stories."

Daily News: "They've got a dandy 'David Copperfield' up at the Cameo this week. There's no need to say that the story is one to be enjoyed by youth and age alike, inasmuch as it follows closely Charles Dickens' widely loved novel."

Evening Journal: "Quietly, with little advance notice, a picture was exhibited at the Cameo theatre yesterday that ought to make every movie fan caper with joy. It is 'David Copperfield.' It is a revelation to find a group of players performing with such a uniformly high calibre of ability."

New York American: "Dickens' immortal 'David Copperfield' opened yesterday with a splendidly chosen cast, beautiful settings, capable actors and understanding direction."

World: "The producers have selected capable players. Particularly was Micawber like an old friend suddenly come to life. It is a simple, tasteful and faithful photograph of the author's intention."

Studio and Player Brevities

(Continued from page 2475)

ture, has been changed to "Shadows of Paris."

Jesse L. Lasky is now in New York on business.

Friends of Wm. V. Mong, featured screen player, presented him with a handsome watch at a dinner party preceeding the Los Angeles premier of "In the Palace of the King," in which Mong plays the role of Perez. Inscribed on the watch is "We have all enjoyed the first one hundred, may there be many more." Mr. Mong is finishing the part of Pedro in the production titled "Thy Name Is Woman," his hundred and first production.

At the Christie plant they have been busy for the past few days interviewing directors in view of adding additional comedy producing units.

Bobbie Vernon has just completed a two reeler, and Dorothy De Vore has finished "Kidding Katie," also of two reel length; while "Call the Wagon" has been completed with Neal Burns as the principal player.

Thomas Meighan has purchased a home in Great Neck, L. I. He expects to move into his new home, which is situated in the Grenwood park section, facing the Sound, in April.

Nita Naldi has returned to New York after having been in Hollywood since last July. Miss Naldi has just finished a featured role in Cecil B. DeMille's mammoth Paramount production, "The Ten Commandments," and another role in "Holiday Love." William de Mille's latest production for Paramount.

Thomas Meighan's company and staff, consisting of fifty-nine members, left Monday for Georgetown, S. C., where exteriors for the Paramount picture, "Pied Piper Malone," will be filmed. Owing to the death of Mr. Meighan's father, John Meighan, in Pittsburgh Monday, the star was not expected to join the company in the South until late in the week.

The principals in the company who made the trip were Lois Wilson, Emma Dunn, George Fawcett, Charles Stevenson, Joe Burke, Cyril Ring, Dorothy Walters, Jean Armour, Pearl Sindelar, Marie Schaefer, C. Brooke, L. Bones, D. Walls, George Henry, and Charles Mussett. Among the fourteen children who were taken were "Peaches" Jackson and Douglas and Marshall Green, sons of Alfred E. Green, the director of the picture. The mothers of the children and the technical staff made up the other members of the party.

Regional News From Correspondents



Albany



THEY don't come any better than A. J. Herman, manager of the First National exchange in Albany for the past two years, and one of the best known film managers in New York state. Before becoming associated with First National, Mr. Herman was sales manager for a victrola company in New York city, making a record for himself and one which he has repeated many times over for the First Na-



A. J. Herman

tional exchange. As a film salesman for First National in central and northern New York, Mr. Herman demonstrated that he was qualified for a bigger position, which resulted in his appointment as manager. Mr. Herman is not afraid of work and his success in handling the local exchange was practically instantaneous. Incidentally, his word is as good as his bond, and that goes far with the exhibitors.

One of the best orchestras in this section of the state is attracting business these days at Bill Benton's Congress theatre in Saratoga Springs. Mr. Benton contends that good music is just as essential as good pictures.

Edgar Haines, film salesman for the Universal exchange, has absolutely no use for the dentists. After enduring a toothache for several days, Mr. Haines went to a dentist in Canajoharie last week, and is willing to take his oath that it required just one hour to extract the molar.

Ray Shaul, owner of the Richfield Springs theatre, is dropping from a three-day to a two-day-a-week program during the winter.

L. L. O'Connor, owner of the theatre in Cambridge, is making money these days, selling vacuum cleaners. He is also visiting towns in his capacity as vice-commander of the American Legion. His theatre is going over well but he figures that his vacuum cleaner is a good bet in Cambridge where the people are burning wood.

George F. Wright, known to everyone in this section, first as a film salesman, and later as a theatre owner, who sold out his latter interest some time ago, will now open a chop house in Albany.

Harry Aranove, poster clerk at the First National exchange, is back on the job after a few days' illness.

According to Victor A. Warren, owner of the Strand in Massena, there will be no scarcity of film in northern New York this winter. He is backing this statement by the assertion that during one day last week no less than five film salesmen called on him.

In spite of the cold weather, Mrs. Walton, of the Happy Hour in Lake Placid, motored to Albany's film mart the past week.

There was a big time in Troy on Saturday and Sunday when Abraham Edward, son of Mr. and Mrs. Benjamin Apple, was confirmed. Mr. Apple is the owner of the American theatre, in that city.

John Moran, of Coxsackie, and Elmer Griffin, of Kinderhook, shopped along Film Row last week.

Say what you want to, the exhibitors in this section of the state at least want pleasant pictures for Thanksgiving Day. This fact was revealed at one of the local exchanges, when two exhibitors booked their Thanksgiving Day specials. They absolutely refused to take a rather drab picture, saying that the spirit of the day demanded a picture of happiness and contentment.

Looking for all the world as though he had come from the Klondike, with his mittens and cap, Arthur Whyte, who books for the Proctor houses, motored in from Providence last Friday afternoon.

There will be a big amusement park erected near Watertown next spring by E. H. Arnold, former assistant manager of the Avon theatre in that city. It will cost about \$25,000.

William Shirley, of Schenectady, has confirmed a rumor to the effect that he will erect a 1200-seat house in Ilion in the near future. Accompanied by William Farley, Mr. Shirley spent last Thursday in Ilion, going over three possible locations.

The policy of the State theatre in Schenectady in so far as the opening of the week is concerned, has been changed, with the result that features will go on Saturday for straight weeks, while the week will open at the Strand and Albany on Fridays.

So bad did the situation become in Watertown one night last week, following a football celebration by high school students, that Dr. J. Victor Wilson, formerly of New York, now manager of the Olympic, was obliged to call the police. The students crashed their way into the theatre, tearing up a brass

railing, and then someone in the crowd yelled "fire." Spectators became excited and started for the nearest exits, two women fainting in the commotion.

Michael Freedman, of New York city, has just come to Schenectady as assistant to William Shirley, managing director of the Farash Theatre Corporation.

The banner film salesman in the Capital District is Jimmy Rose, employed by Pathe, and who turns in more business from his district than any man working out of Albany's Film Row. Mr. Rose originally hailed from Gloversville, and is an old-timer in the business, knowing all of the wrinkles of the trade. At one time he was with Universal, coming to Pathe, working for several years as a salesman and booker, then going with the Schine theatrical enterprises as house manager. Mr. Rose is known to hundreds of exhibitors as one of the most reliable men in the business.

Lightning struck among the Albany exchanges last Friday, when the announcement was made at the F. B. O. offices that L. Frank Ross was no longer manager of the exchange, and had returned to New York city that day. S. M. Katz, eastern district division manager, is temporarily in charge of the office. No reason is given for the change.

B. H. Mills, of New York city, put in his appearance last Friday as the Albany manager for the First Graphic exchange, which has taken over the Merit product.

C. H. Frasier and B. W. Snyder, well known exhibitors of Richmondville, who run the Odd Fellows' hall there, were in town during the past week for the first time in many weeks.

The hand of welcome went out a few days ago to Norman L. Sper, and Sam Goetz, connected with Warner Brothers' Buffalo exchange, who stopped off for a few hours in Albany on their way to New York.

Word has reached here that Bob Bertschey, who used to be well known in Albany when he was with Grand and Warners, and others, is now managing the Selznick office in New Haven.

Charles Walder, who handles the reins in the Goldwyn office here, was in New York for three days last week. The Pathe exchange, managed by Frank Bruner, enjoyed the biggest business last week of any six days since the exchange was opened.

At the State theatre, in Schenectady, where pictures have been shown up to the present time, several musical concerts will be given, including Paderewski on November 16. Commander Booth will be the attraction at the theatre on December 10.

H. C. Bissell, a salesman for Goldwyn, out of here, operated on

for appendicitis some little time ago, is once more about and will be back on the road next week.

An Italian Week, beginning December 6, was announced by the Colonial, in Troy. During that week, all pictures shown will be of foreign make and with foreign captions.

G. A. Woodard, manager of the local Fox exchange, was back in Albany for a week, after a month in the Adirondacks. While his health is somewhat improved, he has returned to the woods for another month.

Jacob Troy, who owns the Park theatre in Hudson, has just acquired the Allen, in Chatham.

Monday night, known as "Union College Night," was a big one at the State theatre in Schenectady. The college boys, headed by a band, marched to the theatre. The program included many scenes taken around the college and the fraternity houses by Mr. Hilsinger, a Cohoes cameraman.

The Troy has been leased for the afternoon of December 3, to the Elks lodge, for the annual me-



Charles J. Rose

morial services, which were held last year at the Lincoln.

Charles J. Rose, who has been resident manager in Oneonta for the Schine theatrical interests for the last four years, and for the past year field representative of the same concern, became general field manager last Monday for William Smalley of Cooperstown, who operates eleven theatres in this section of the state. Mr. Rose will retain his residence in Oneonta. Mr. Smalley plans to acquire several more houses in the near future.

Success is attending the efforts of Walter M. Powers, the new manager of the Griswold, in Troy. Mr. Powers was one time manager of the Colonial in Albany, when it was owned by Moss and Brell, later going to Elmira, where he managed the Majestic and Mozart.



Chicago



THE Saxe Amusement Enterprises, of Milwaukee, are pushing work on their new Wisconsin theatre, in that city, in order to open the house on February 22nd, Washington's birthday, if possible. The interior work is being started, the exterior having been practically completed, and contracts for elaborate draperies and other furnishings for the house, as well as organ, signs, etc., were expected to be let this week.

Manager Eichenlaub, of United Artists, has added J. J. Moss, formerly connected with Famous Players-Lasky Chicago exchange, to his sales staff and assigned him to the country territory.

Joe Hartman, widely known in the Chicago territory, where he was formerly connected with the Fox exchange, and also operated a theatre at Moline, is the latest addition to Manager I. Maynard Schwartz's Educational sales staff.

Jack Schwartz continues to lead in the New Town Business Derby of First National, which is now going into its fifth week. Country Sales Manager William Brumberg reports that the new business coming in from the smaller towns is surpassing his expectations.

Harry Gramp has sold out his Decatur theatre interests to Van Meter and Ellis, his partners, and expects to quit active participation in the management by December 15th. It is understood that Mr. St. Pierre will come from Rockford to supervise the management of the Decatur houses.

Dee Robinson, who has been ill for some time past, is now convalescing according to reports from Springfield, and is able to spend a half hour or more each day at his office.

Charles K. Fanning is now chief booker at First National exchange, succeeding Earl Silverman, who has been promoted to the sales force and assigned to northside territory. Jack Howland is back in his territory after being ill for some time with stomach trouble.

A. W. Stoolman has obtained control of the Rialto theatre, Champaign, Illinois, and Charles Pyle is no longer active manager of this house, according to a report reaching Chicago. Mr. Pyle, however, is continuing to manage the Park at Champaign and three houses at Danville, Illinois.

Frank Fisher, who operates houses at La Salle and Kewanee, has taken over the uncompleted theatre at Janesville, Wisconsin, which he will put in operation as soon as possible and it is also understood that he has secured the house at Fond du Lac, Wisconsin.

Frank Koppelberger, widely known theatrical man, has taken over the Butterfly at Milwaukee. It is understood that for the present he will continue on second run policy and may announce a change later.

Ted Holmes will make his headquarters in Chicago during the engagement of "The White Sister," at the Great Northern theatre. This feature opened on Monday night, November 12th.

Exhibitors were the guests of Florence Wallach, of Universal-

Loew and Pettijohn Speakers at Chicago Film Board Dinner

THE dinner dance, sponsored by the Chicago Film Board of Trade, which was held at the La Salle Hotel on November 9th, was voted by the large crowd that attended, as the most successful social event of the year.

President Eddie Silverman introduced I. Maynard Schwartz, of the entertainment committee, as chairman of the evening, and the popular manager of Educational, kept things moving at a lively clip throughout. He had arranged an elaborate program including nine acts of vaudeville, which were interspersed with dancing, snappy jazz orchestra providing music.

Among the distinguished guests of the Film Board were General Counsel Pettijohn, of the Motion Picture Producers and Distributors of America; Marcus Loew, Alderman Maypole and Tom Wise, genial star of "The Old Soak," which is now playing in Chicago.

Mr. Loew, in speaking of the Paramount shut-down declared he saw no reason to worry and said that he believed Famous had made a move in the right direction as production costs had become so high that producers had reached the end of the rope, and that these expenses must come down. He said that possibly the salaries of stars of box office pulling power were not too high, but that the supporting casts and others were getting too much money. The greatest danger facing the industry today, Mr. Loew declared to be the booking combines, many of which, he said, were buying pictures at unfairly low prices.

"Pictures cannot be made for less than they gross," Mr. Loew continued, "and the action of the combines is as dangerous to the independent theatre man as it is to the producer."

Mr. Pettijohn also warned against circuit bookings and pleaded for clean dealing and fair play among members of the Board of Trade and their salesmen, and highly praised the work and conduct of the Chicago organization. He termed President Eddie Silverman "the little giant killer," and lauded him highly as a most efficient, able and high-principled film board executive.

So enthused were members of the board over the success of the party, that plans are already being discussed to hold a series of these pleasant get-together events.

Jewel Productions, at a review of "The Darling of New York," in the Fulco Projection rooms, on Monday morning at which Baby Peggy appeared in person. The diminutive star made a big hit with the crowd.

Ralph W. Abbott, one of the best known exchange managers of Indiana and Kentucky, has retired from service after eleven years of activity with the Indianapolis branch of the Universal Film Exchanges, Inc. Mr. Abbott first became connected with the Universal company as a salesman and for the past seven years has been exchange manager. Mr. Abbott reports that he intends to take a two months' vacation before entering upon a new venture, in which he will become interested.

District Manager George Hickey, of Goldwyn-Cosmopolitan, has returned from a trip which took him to Minneapolis and other key centers.

Frank Levine of the Adams theatre, is planning his annual Thanksgiving treat for the orphan children of the Home of the Friendless and Chicago Orphan Asylum. Last year 350 of the unfortunate youngsters were transported to the theatre in automobiles furnished by kind-hearted Chicago motorists, and this number will be exceeded this year, according to hopes of Manager Levine, who is prepared to not only show them a fine pic-

ture program, but to regale them with cakes and candies.

Joe Friedman, of Celebrated, has appointed Paul Bush, feature sales manager, and Johnnie Mednikow, short subject sales manager. Horace Conway is now connected with Celebrated Film Corporation's Indianapolis exchange and will cover Indiana key centers for the Preferred Pictures, Grand-Asher features and other short subjects. Mr. Conway was formerly with United Artists. Another recent addition to the Celebrated Players' Indianapolis staff is H. L. Hancock, formerly with Selznick Distributing Corporation.

In the recent Paramount shake-up, H. Hurschman was transferred to Paramount's Milwaukee exchange and W. Washburn is now making his headquarters at the Peoria exchange.

Fred Schafer is in Chicago looking after the interests of "Rosita," during the extended engagement of this Pickford feature at the New Orpheum theatre.

Paul McDaniel, former head booker at Pathe's Indianapolis office, is again connected with that branch after having worked for Celebrated for some time.

Herman Stern, former assistant general salesmanager of Universal, with headquarters in Chicago, is receiving a warm welcome at Des Moines. Among the affairs given in his honor, was a dinner tendered

by the Des Moines Arbitration Board, at the home of Edward Wegener.

Philadelphia Briefs and News Notes

OSCAR NEUFELD, who was recently re-elected president of the Philadelphia Film Board of Trade, was recently tendered a dinner by his fellow board members at the Beaux Arts Cafe. About twenty-five, including C. C. Pettijohn, of the Hays Organization, New York, attended. Mr. Neufeld was presented with a silver service, and Ben Amsterdam, treasurer of the board, with a set of silver drinking cups. Gene Marcus, of the Twentieth Century Exchange, received a silver cigarette case, pocket knife and belt buckle for his untiring efforts in behalf of the board during the past year. Felix Mendelssohn, district manager for Goldwyn, served as toastmaster. In addition to the members who were honored by gifts and Mr. Pettijohn, the speakers were W. J. Heenan of First National, Bob Lynch of Metro and W. A. V. Mack of Pathe.

Charles U. Martin, who was for several years manager of the Philadelphia office of United Artists, who resigned several months ago to become manager of the Philadelphia office of Warner Bros. attractions, distributing Warner product, has resigned. Mr. Martin has not yet announced his new amiations.

On or about Dec. 1st the Philadelphia office of Goldwyn will move from its present location to the new building at 1228-30 Vine street. A five year lease has been taken on approximately 8,500 square feet of floor space. The first floor will be devoted to the executive offices and shipping room, and the second floor to an elaborately equipped projecting room, accessory department, and the district manager's office.

Frank N. Seltzer, who was at one time publicity director for the Philadelphia office of Goldwyn, and later director at the Betzwood studios has been appointed general press representative for the new Fox theatre at 16th and Market Street, Philadelphia. Arrangements are being made for an invitational opening of the theatre on Sunday evening, Nov. 18th, followed by a general opening to the public on the next day. The theatre will have a seating capacity of 3,000, an orchestra of 55 pieces under the direction of Conductor Rapee, formerly in charge of the Capitol theatre orchestra in New York. The initial attraction will be "The Silent Command."

Mr. and Mrs. Robert Lynch, of the Philadelphia office of Metro, were present at the Metro Loew ball in New York, and reported on their return that "a good time was had by all."

Harry Schwalbe, secretary of Associated First National, has returned to his home in Philadelphia after a very enjoyable fortnight's hunting trip in the Maine woods.

The Morris theatre, formerly the Arcade, Richmond and Somerset streets, Philadelphia, has been purchased by Sam Hyman.

Seattle

J. E. FLYNN, successor to Sam Dembow, Jr., as Western division manager for the Goldwyn-Cosmopolitan corporation, was a visitor at Manager Seth D. Perkins' local Goldwyn office recently for several days. Before taking over the position left vacant by Mr. Dembow's resignation, Mr. Flynn was associated with the Goldwyn home office, and on this trip he has been getting acquainted with the managers and offices in his new territory, which he is visiting for the first time. From here he was expected to return to Goldwyn exchanges in Portland, San Francisco and Los Angeles.

R. V. Anderson, special representative of the International News reel, spent several days here recently. He is on a tour of the country, and from here was scheduled to return to the East, having visited most of the International offices in the South and West on his way to this city. While here he spent much of his time at the Universal exchange, and also with T. G. "Shorty" Randolph, International News cameraman in this locality.

Raymond Pawley, national treasurer of the W. W. Hodkinson Corporation, visited Manager R. C. Hill's local branch office last week. He is making a tour of the Hodkinson offices over the country, and left here for San Francisco, where he was scheduled to meet S. J. Vogel, Hodkinson's Western district manager. He has been on the road for a number of weeks, having come here after visiting most of the exchanges on the way across the continent.

L. K. Brin, president and owner of the Kwalify Film exchanges, was out of the city for several days lately on a short sales trip into the northern part of Washington, including Bellingham and Mount Vernon. After a short time on the road Mr. Brin expected to return to his office and stay in this city for a number of weeks working on plans for the new year.

C. F. Harris, salesman for First National, resigned his position with that company last week and has left this city for Portland,

where he will join Manager Louis Metzger's Film Booking Office exchange staff. He was associated with Manager Charles E. Feldman's office here for the last year and a half. His successor has not yet been announced.

Al Rosenberg, owner and general manager of the De Luxe Feature Film Company, was scheduled to make a two weeks' trip to San Francisco and Los Angeles early in November, according to announcements made at his exchange. During his absence from the city, De Luxe office will be in charge of Louis Rosenberg, who has just returned to Seattle after a number of weeks spent on the road in Oregon and Montana.

Paul R. Aust, manager of the Selznick branch office, has been out of town for a number of days recently, on a sales trip to Portland and the Oregon territory. During his absence the office has been in charge of E. A. Lamb, special salesman for the exchange. Mr. Aust was expected back early in November.

Mrs. Evelyn Devore last week joined Manager L. J. Schlaifer's Universal Film exchange as head of the billing department. Mrs. Devore was formerly a member of the Metro exchange staff, before her association with Universal.

George P. Endert, manager of the Famous Players exchange, after a few days spent in the city following his return from a several weeks' trip to California, has set out on a short road trip into the western part of this state. He was expected back at his office within the next few days.

Guy F. Navarre, manager of the Fox office, has just returned to the city after a short trip on the road.

W. F. Code, owner and manager of the Paramount theatre, one of the neighborhood second-run houses in this city, has just announced plans for the enlargement of his house to nearly twice its present size, following the purchase of additional property adjoining his theatre. The house now seats approximately 430 persons, and will be enlarged to accommodate about 750. During the re-

pairs and enlarging, the house will be redecorated, renovated and put in entirely new and first-class shape.

A Hallowe'en Hi Jinx that set a precedent for affairs of that kind in this city was given the end of October at the Liberty theatre by Manager Leroy V. Johnson. The entertainment began at 11 p. m. and ran for practically three hours before the audience was satisfied to "call it a day" and go home. Comedies, a big girl revue, featured acts, special musical and theatrical novelties, and the usual line of Hallowe'en stunts were used to make the affair a success. Hallowe'en caps, favors and novelties of all kinds were given to the patrons, whose enjoyment of the affair was very evident by the manner in which they received each offering.

Lon Brown, exhibitor, was a recent visitor in town. Mr. Brown operates the Duvall theatre at Duvall, the Electric theatre at Granite Falls and the Cozy theatre at Redmond. During his stay here he arranged a number of bookings for pictures to play at each of the three houses.

C. H. Smith and **O. M. Whittington**, joint owners and managers of the Liberty and Grand theatres in Bend, Oregon, were visitors in this city for several days recently. The men have just taken over the ownership and management of the theatres from I. B. Sparks, who has run them for a number of seasons. Mr. Sparks bought the houses about two years ago from Mr. Whittington, when the latter expected to retire from the theatre game. Mr. Smith is owner and editor of the Bend newspaper. He and Mr. Whittington have formed their enterprise into a company which is now known as the Bend Amusement Company.

Mr. and Mrs. Roy Kemp, newcomers in the exhibitors' field in this territory, have recently purchased the Clinger theatre at Connell, Wash., from Mrs. Sadie Clinger, and are now operating it under the same policy.

George B. Astel, graduate of the University of Washington school of journalism, and an instructor in



Clarence Schattenfels, new sales manager for the Rex-Hedwig Laboratories

journalism at that institution last year, has just joined the staff at Manager Robert Bender's Columbia theatre and now works with Mr. Bender in the preparation of advertising, publicity and exploitation for the programs at that house.

Ruth Osborne Boyer, talented Seattle 'cellist, was a featured attraction on the bill at the Winter Garden theatre recently. She appeared at that house the week after winning a state-wide popularity contest at a ten-day Elks' Carnival and Charity Bazaar, and met with a big reception from patrons of the house at each performance.

John Hamrick, owner and manager of the Blue Mouse circuit of theatres, was expected back in this city within a short time, following the announcement of transactions recently conducted in the East between himself and Goldwyn-Cosmopolitan. It has been reported that Goldwyn has purchased a fifty per cent. interest in the Blue Mouse theatres in Seattle and Tacoma, and negotiations were understood to have been under way in regard to the Portland house.

Osborne Putnam Stearns, new director of the Coliseum Theatre Concert Orchestra, conducted his first Sunday noon recital at Manager Frank Steffy's house recently.

LUDWIG G. B. ERB,
PRESIDENT



LABORATORIES AND STUDIO

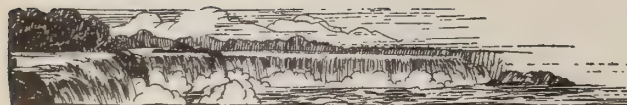
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Buffalo



VASSILIADIS BROTHERS were compelled to delay the opening of their new Clinton Strand, a community motion picture theatre, for a week and the house opened Sunday, November 11, with "Pioneer Trails," as the feature. F. L. Majerowski has been engaged to play the Marr and Colton organ. The house is beautifully decorated inside and out, excellently equipped with every modern device and fills a real amusement void in the east side section around Clinton street.

Sherman S. Webster, former manager of several Buffalo exchanges and recently a member of Goldwyn-Cosmopolitan sales staff, has left Buffalo to take over the management of the Hodkinson office in Cleveland. Mr. Webster is a brother of "Herk" Webster, genial booker at the Bond Photo-plays corporation exchange.

F. Ray Powers, nephew of "Pat" Powers, and one of the best known as well as popular exchange men in this neck of the timber, has resigned as assistant manager of the Goldwyn-Cosmopolitan exchange to accept a position as office manager at First National, a newly created office and where Ray will be associated with Frank McCarthy, the new manager who recently graduated from the Paramount sales force to the head of the F. N. office here. Mr. Powers' successor at the Goldwyn exchange has not yet been announced by Manager Vincent MacCabe. Mr. Powers will assume his new duties on Monday, November 19. Ray has been in the exchange business in Buffalo for over a decade. Ed Walsh, former booker at the First National

exchange, is now city salesman and Miss B. C. Kemp has been appointed booker.

Larry Weingarten, director of publicity for Jackie Coogan Productions, Inc., blew into town from Hollywood last week to meet Henry W. Kahn, Metro exchange head, and the newspaper boys. He arranged a big party and Jackie Coogan contest for Shea's Hippodrome on "Long Live the King," in co-operation with the Buffalo News.

Harry L. Royster, who recently lost his job when Paramount eliminated his exploitation department in Buffalo as well as other cities, is now on the First National pay roll as an exploitationist but has not as yet been assigned to any city. He is now in New York. Vic Gauvain, who has been in the Paramount inspection department as chief for four years, has also lost his job and is seeking a new connection.

The Buffalo First Graphic exchange has taken over the distribution of Merit products in New York State north of Westchester county, including the Albany and Buffalo territories. J. Berkowitz is manager of the local First Graphic exchange and is now preparing for First Graphic Month which opens December 1.

The exhibition of motion pictures in Endicott, N. Y., on Sunday between the hours of 2 and 11 p. m. has been authorized by the town board by unanimous vote of the seven trustees. The action was taken pursuant to the referendum when residents decided in favor of Sunday pictures by a vote of 1046 to 148.

Paul Barron, formerly with Ad-

vance Pictures corporation in Syracuse, is now a member of the United Artists' sales staff, according to an announcement by Chester A. Saunders, manager of the Buffalo exchange. Bill Allen has resigned from the U. A. sales force.

Joseph A. Schuchert, owner of the Columbia and Colonial theatres, has returned from Europe where he has been vacationing. And in his trunk was a wonderful watch for his son, Joe, Jr., manager of the Columbia.

The grill room of the new Hotel Statler was jammed to capacity Wednesday evening, November 7, when the Fox Film company and the Shea Amusement company put on a private screening of "If Winter Comes." Some very laudatory comments on the picture by prominent Buffalonians were published in the newspapers the other day.

Nikitas Dipson of Batavia announces that the remodelled Family theatre in that town will not be ready to open until next Spring. The house is being practically rebuilt.

Max Graf, supervising director of Graf Productions, San Francisco, was in Buffalo last week, for a visit with Henry W. Kahn, manager of the Metro office. Mr. Graf does not believe in million dollar pictures.

Henry Wilkinson, manager of the Buffalo Dependable exchange, is all puffed up these days. Has got three runs on Main street all set.

The Border Amusement company has taken over the Cazenovia theatre, a South Park section neighborhood house. They have renamed it "The Loco."

Mell R. Edwards has been engaged by Joe Miller as a member of the sales staff of Renown Pictures, Inc. Mr. Edwards is a veteran film man in this part of the state.

Fred M. Zimmerman announces that the Zicofe corporation will build a new picture theatre in Westfield, N. Y., to replace the Grand which was destroyed by fire two weeks after the company took it over.

Manager Fred M. Shafer of the Lafayette Square theatre, has returned from New York, where he signed up some big attractions for the Buffalo house.

Two special musical features, in addition to the overture, had a place on the Eastman theatre program in Rochester this week. As a special offering the orchestra played Gounod's beautiful "Hymn to Saint Cecile." Geoffrey O'Hara's newest ballad, "The Blush Rose," was sung for the first time by Stewart Gracey of the opera department of the Eastman school of music, with special lighting and scenic effects designed by Manager William Falt, Jr.

Jim Wallingford is packing 'em in these days at his Central Park theatre by giving the folks about five dollars' worth of entertainment at two bits. Jim is attracting business from all parts of Buffalo as the many autos in front of the theatre every night testifies.

Arthur J. Martel, organist at the Lafayette Square, has left for a month's vacation in Boston. During his absence William G. O'Neil is presiding at the console of the Wurlitzer.



Kansas City



RECENT development in the remote Southeast district of Kansas City has been sufficient to justify a suburban motion picture theatre, in the opinion of Sam Schultz, who plans to start construction on a new house next week. The building which Mr. Schultz will erect on a site 50 x 138 feet will contain two ground floor storerooms, one on each side of the theatre entrance in the center. The theatre, which will be a one-story affair, will seat 1,000 persons. The house will be located at Eighty-first and Woodland avenue.

An unusually good year in both motion picture and theatrical circles was predicted by Roy Crawford, vice-president and treasurer of Associated Exhibitors, who returned to New York last week from a trip to Middle western cities.

So confident does the Kansas City F. B. O. force feel of winning the sales contest that the entire office staff is looking up points of interest on the West Coast in contemplation of the much anticipated trip which Roy Churchill, branch manager, may take if the Kansas City office is victorious.

Theodore Roberts, showing on the Orpheum circuit in Kansas City this week found each hour of his spare time spoken for far in advance. Virtually all of the civic organizations and Women's clubs requested Mr. Roberts to speak before them.

Invitations have been issued by the Liberty theatre management of Kansas City to the Women's City Club to attend a pre-view showing of "Ashes of Vengeance" in the ballroom of the Peacock hotel Saturday night. An orchestra will

furnish music and dancing is scheduled as part of the entertainment.

E. C. Clay, former F. B. O. salesman in the Kansas City territory, has joined the Fox force and will cover Western Kansas, while Harry Kirshbaum, who has been covering Southwestern Missouri for Universal, left last week to join his former boss, L. W. Alexander, Chicago branch manager for Universal.

What matters a few floods, muddy roads and rains if the old "flivver" stays in the road and brings home the contracts? asks George Hinton, Kansas City Hodkinson manager, who returned from Oklahoma last week with pockets bulging with contracts.

W. C. Ansell, who seven years ago started his film career as a salesman with the Standard Film

exchange of Kansas City, has returned to his old job, after years of varied experience in the film industry.

The policy of the Oxford theatre, Enid, Okla., owned by H. B. Manning, will be changed, motion pictures being shown one-half of the week and vaudeville the remainder. S. J. Davidson purchased the Empress theatre in Enid last week, while the Rialto theatre at Tulsa, Okla., owned by William Smith, has been reopened after being completely remodelled and refurnished.

Tom Byerly, assistant manager of the Kansas City First National office, is passing around the "expensive" cigars this week. Was not a future great light in the film industry left at Tom's home the other night? Bruce Byerly is the name.

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Salt Lake City



FINAL plans are being completed for the banquet and meeting next Saturday evening at six o'clock, in the ball room of the Newhouse Hotel, of the Inter-mountain Film Board of Trade and the managers, salesmen, and bookers of the twelve local exchanges affiliated with the Board of Trade. W. C. Gehring, Fox manager here, is acting as chairman of arrangements, and will be the master of ceremonies at the banquet. He announces that preparations have been made for a meeting which will prove to mean much to all concerned in the business of selling films, and that the subject chosen and the speakers will all lend a part of instruction and cause a closer co-operation between the manager, salesmen and the Film Board of Trade. A musical program has been arranged.

One of the most successful affairs of the Salt Lake City social season, and by far the most successful event that the local film men have sponsored, was the Hallowe'en party tendered to the employees of the local exchanges and their friends by the Film Board of Trade of this city. The Merry Gardens of the Odeon were the scene of the festivities, which included dancing, refreshments and a general good time. W. B. Corby, F. B. O. local manager, was chairman of the committee having charge of the affair, and was ably aided by Barney Gurnette, manager for Universal, Ed. C. Mix, Select manager, and J. D. Solomon, manager for Goldwyn-Cosmopolitan. The event will be made

an annual celebration, so great was the success.

R. H. Campbell has just returned from a highly successful trip through the Southern Utah territory, selling the new product for the Universal local exchange.

Bob Sanders, who has been with the Universal offices in this city as short subject salesman, has resigned from that capacity and enters into business for himself.

It is announced this week that the Fred P. Dahnken Co. of San Francisco, who own and operate the American theatre in this city, have purchased the Orpheum theatre from the Ackerman & Harris Co. The Orpheum is located on West Second South Street. Last year the Ackerman and Harris Co. obtained this playhouse from the Orpheum Circuit interests, to be used as a vaudeville and picture house, and such has been the policy of the management. Under the new management first run pictures will be shown exclusively, for the admission price of ten cents. The amount reported paid by the Dahnken Co. was one hundred thousand dollars.

The State theatre on East Broadway which has been dark since the first of the summer will be opened during Christmas week under the management of C. A. Porter, who is now connected with the Paramount Empress theatre as assistant manager. The State will play under a picture policy.

J. D. Solomon, manager of the local Goldwyn-Cosmopolitan exchange is in Montana making the key centers in the interest of the

new season product. He is expected back the latter part of this week.



William R. Fraser, Sec. and General Manager of the Harold Lloyd Corporation

V. P. Whitaker, Special Representative of J. S. Woody, general manager of the Associated Exhibitors, is expected in Salt Lake City next week. While here he will confer with George Hays, local manager of the Associated Exhibitor exchange, who is now in Southern Utah, but will return by the time of Whitaker's visit.

E. M. Loy and F. S. Gulbrandsen, who cover the Idaho territory in the interest of the Famous Players-Lasky exchange, and P. J. McGinley, working the Montana

territory, are in conference with Manager W. H. Braly.

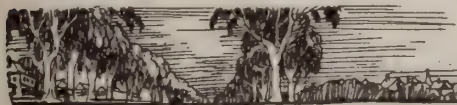
Louis Marcus, District Manager of the Famous Players-Lasky Corporation, has just returned from a trip to New York City.

Haynes and Hallenback of Rupert, Idaho, have been in Salt Lake City looking over new equipment for the new theatre they are opening in that city in the near future. This house was known as the Mutual theatre, but has been dark eight months. These men will open under a new policy.

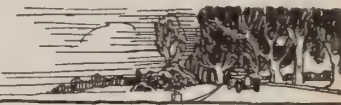
J. T. Bruggy, with the Associated First National Company, just returned to New York City, after installing the latest in steel poster racks at the local office, replacing the old wooden ones.

George L. Mayne opened his new office on Exchange Place a week ago last Monday, and is busy on the Preferred Pictures features which are lined upon the new season product. Mr. Mayne has seen a lot of changes and a great deal of growth among the film exchange and personnel here. He was the first man to open an office on Exchange Place five years ago when he started the Universal office there. Later he opened the First National office, and still later had the managerial duties of the American, Strand and Gem theatres under the late William H. Swanson interests.

Frank Knotts, who operates the American theatre at Park City, ran into town last week, as did Walter Sterling, managing the Gem at Montpelier, Idaho.



Cleveland



OSCAR RUBY, local Pathe manager, spent the past week in New York, the guest of the home office.

W. H. Barr, president of the American Motion Picture Corporation, distributors of educational films for non-theatrical exhibition, spent part of last Thursday in Cleveland. He had a long talk with Mrs. O. J. Gurwell, local representative of the company, and explained the large scope of the organization.

W. A. Kaiser, manager of the Ohio office of the American Motion Picture Corporation, who makes his headquarters in Cincinnati, paid the Cleveland branch office a short visit last week, and screened a number of the company's releases at the Cleveland Normal School, for the benefit of the visiting members of the North Eastern Ohio Teachers' Association, in convention here.

George W. Erdmann and C. L. Peavey are now lined up with the local F. B. O. force.

Larry Weingarten, Jackie Coogan's personal representative, is with us. He made the local Metro office his official hang-out, and was duly entertained by exchange man-

ager Clifford E. Almy with a luncheon at the Statler Hotel at which was present several members of the Cleveland Metro office, and press representatives.

H. L. Moranz, manager of the Opera House at Lisbon, paid the local exchanges a personal visit last Friday and looked at several pictures.

R. A. Bradshaw, who conducts the Grand theatre at Crestline, was seen around the Film Exchange Building last week one day. Bradshaw is seldom a visitor so his presence was one of the real events of the week.

H. A. Bandy, First National district manager, was greeted with enthusiasm when he returned to the office last week. Bandy has been gone four weeks, spending a week in each of the key cities in his division. He says business looks very bright all along the line.

J. S. Jossey is president of the Progress Pictures Company, an independent Ohio distribution organization which is now celebrating its first birthday. Being in a holiday mood, Jossey thought he'd get in on the celebration, and bought him-

self a Progress birthday party. It's a Wil's St. Claire, and if the Progress Pictures Company travels as fast during the coming year as this little bus travels, then its second birthday will be a matter of national importance.

It's hard to know whether to class W. J. Slimm as an exhibitor or as an exchangeman. For so many years he was a potent factor among local exhibitors of whom he was one, that it's difficult to place him among the exchange men, although his present interests are confined to distribution activities. Anyhow, what we wanted to say is that W. J. Slimm was in Chicago last week. He went to attend the funeral of an uncle.

Walter Reade, manager of Reade's Hippodrome, Cleveland, was in the city last week.

Last Saturday night, J. E. Beck, Vitagraph manager, entertained his sales force with a stag dinner at his home. The party was to celebrate the fact that the office has passed its sales quota for the year. Among the guests were R. E. Bishop, R. O. Flemm, F. H. Hathaway, C. B. Saunders, J. S. O'Connell,

and travelling auditor A. R. Jones.

James Dunlevy, manager of the Strand theatre, held an "at home" last week. If he didn't, it looked like one, for every film salesman in the territory was there. They all went away happy, so it's a guess whether Dunlevy bought something from each one of them, or whether he managed to stave 'em all off.

The Miles Square theatre, Cleveland, has changed hands. J. J. Machinics has taken it over from former manager Michael Hudack.

Ed Minoughan has disposed of his Princess theatre in Marion, Ohio, to Mr. and Mrs. Joseph Williams.

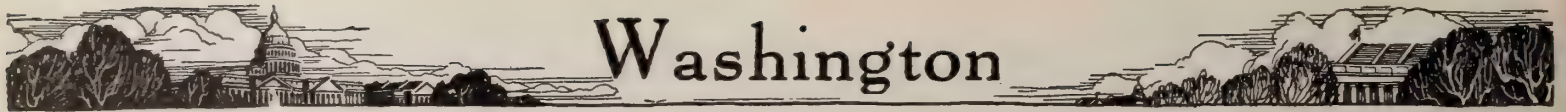
John Kessler, who owns and operates the Alhambra theatre in Canton, had a party one day last week. It was a fish party. Norman Moray, manager of the Cleveland First National exchange, and C. C. Deardourff, in charge of Metro publicity in these parts, were the guests of honor. As we stated, it was a fish dinner. And every fish served was personally conducted by Kessler from the place of its abode to the chef who prepared them for their ultimate fate.

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THE Pryors of the Dan and James rivers of Old Virginia consider their gala opening of the New National, Richmond, as an observance of the festal spirit of Armistice Day. Therefore the F. I. L. M. Board of Trade of Washington, voted at its last Monday meeting, to dispense with the weekly meeting of the twelfth, as all the managers would be in Richmond as guests of the Pryors. Only the help will man the local exchanges.

Despite the drastic sloughing off in Paramount employees here, K. C. Johnson has been appointed an assistant booker, vice Norman Barbour, recently resigned. Miss Leah Levin has been made an assistant cashier, vice Miss Schwartz, resigned.

Manager and district supervisor, Joe Young of Preferred Pictures, announces the appointment of Miss Madeline Junkins as secretary to himself and office aid, Al Palmer.

William Zollner, Baltimore representative of Goldwyn-Distinctive-Cosmopolitan, was walking the weary pavements of Baltimore most of last week. Someone eloped with the Zollner oil-chariot, and "Bill" was greatly relieved, when thanks to the Maryland Title Law for motorists, the State Police returned his road-burner.

Roanoke, Va., was represented in town last week, when Manager Toliafero, leading colored exhibitor of that section, paid his periodical visit to the Coleman Flax exchanges, Saturday.

Thomas Meighan, en route from "location," in South Carolina, to attend the funeral of his father, at Pittsburgh, Pa., passed through Washington and conferred, informally, between trains, with Manager Harry Hunter of Paramount. Incidentally, his last release, "Woman Proof," was premiering at the time in Loew's Palace, and was being day and dated for one or two-day showings at several points in the territory, including Hagerstown.

Charles Herschell, district supervisor for Pathe-Associated Exhibitors units in the East, visited Washington officials of Pathe, Friday, on his way to inspect the Pittsburgh exchange of Pathe. He replaced Robert Smeltzer, now manager of the Washington office of First National, with Pathe. "Bob" has been dividing his time between the exchange and his duty as a juror in Criminal Court of the District of Columbia. Harry Crandall has just finished his appearances in connection with the civil suits for damages, brought by Knickerbocker litigants.

Ben Lust, local film accessory dealer and exhibitor, is passing out the refreshments. Mrs. Lust presented him with a potential film magnet or star, Irving Lust. The youth is named for his grandfather, Irving Lust, father of S. B. Lust, Ben Lust, Sam Lust, et al.

Installment No. 10 of the Baltimore News sketches on film impresarios carries three photos of Messrs. J. Louis Rome, Morris Klein, and Samuel Back, and a pen and ink sketch of William Hoff-

meister, these four worthies being described as follows: "These men control a group of Baltimore theatre and motion picture enterprises embracing the Rialto, Capitol, Broadway, Apollo, Poplar, Sunset and Patterson. 'Moe' Klein is president (of the holding corporation); Sam Back is vice-president; William Hoffmeister functions as treasurer, while J. Louis Rome, legal light and film luminary, is general manager of the syndicate, and serves as president or vice-president of some of the subsidiary units."

Last Saturday, Woodward & Lothrop, Washington's leading department store, featured Mrs. Harriet Hawley Locher of Crandall theatres, and president of the District of Columbia branch of the League of American Penomen, and "Mother Goose" in a children's story period from 2-4 as the opening gun in "Children's Book Week."

The Moller organ factory has engaged a Washington organist, Byron Bloggett of Takoma Park, to manage its new downtown music shop at Hagerstown, Md. He has also been retained to serve as organist and music director at St. John's Lutheran Church in Hagerstown. He played at one time in the Presbyterian church in Washington, where both President Wilson and the late President Harding worshipped.

Merchants of Hagerstown, Md., have bought the use of the Maryland and Colonial theatres of that mountain city, for an extra matinee, every Wednesday. The firms advertising in the special announcement ad will hereafter give their patrons tickets to these theatres, and special film and vaudeville programs will be run. This is quite an impressive tie-up.

The damage done to Evans Bros'. "San Toy" theatre, Lonaconing, Md., in a recent fire is estimated at \$9,000. A new house will replace it, construction to start soon.

Thirty-seven theatres are now listed in the film chart of the Baltimore News, which means that film houses are back to normalcy, there.

Commencing next Sunday the Shubert-Belasco goes into the first-run film class, reducing Washington legitimate houses to three. The President announces a second big week of "If Winter Comes." Other distinctive photoplays, will, it is said be premiered there during the season 1923-24. The Belasco begins its film run of the Laemmle touring unit of "The Hunchback of Notre Dame" on the 18th, and if the run is over by December 3, will follow with, "The Covered Wagon," now being road-showed on a similar plan. This means that the Shuberts will only have the Garrick and Poli's for their traveling shows while their New York and Chicago houses are still under lease to film producers, in many cases. It will thus be after January 1, before a drama is seen in the Shubert-Belasco.

The Hippodrome theatre at Covington, Va., is again on the market, the last purchaser having



Bob McGowan, director, meditating with "Farina" over one of the "Our Gang" comedies

decided to quit the field there. It seats 500.

Nelson B. Bell, in charge of advertising and publicity for the Crandall theatres in Washington and vicinity, returned to the Capital last Monday from a four-day visit in New York, during which he consulted numerous producing company publicity men and the editors of the trade press with a view to inaugurating a new and exclusive service for the Crandall enterprises.

Mrs. Phillip Werlein, 3rd., of New Orleans, was a visitor at the studio of Mrs. Harriet Hawley Locher, director of the Public Service and Educational Department of Crandall theatres, on Tuesday and Wednesday of last week and expressed much interest in the conduct of the visual instruction classes of the Americanization School of the District in the projection room of Crandall's Metropolitan theatre on Tuesday afternoon and evening. These classes are being copied by chain theatre owners in all parts of the United States.

Five musicians have been added to the personnel of Tom Gannon's Loew's Palace Orchestra. P's-st. It is said to be in recognition of the fifth anniversary of the opening of The Palace, which was built under the personal supervision of Maurice Rosenberg, for the architects and contractors, and E. J. Stutz for the Loew syndicate. Stutz later was succeeded by Fred Kleine, Mark Gates and Lawrence Beattus as special representative, manager and managing director, the position now held by Larry Beattus, who oversees the two Washington properties of "Mark" Loew. Stutz for the past 18 months has been supervising the construction and successful operation of his own theatre in Chevy Chase.

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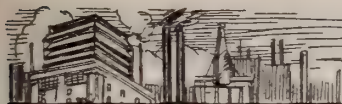
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- 9.—PRICES. Reasonable and competitive.
- 10.—GUARANTEES. Write for our unique guarantee of quality work.



St. Louis



THE annual ball given by the Motion Picture Machine Operators' Union, Local Union No. 143, at Arcadia Dance Hall, proved a stupendous super-production as a movie publicity man would say. The attendance was 5,000, and every one seemed to enjoy the program.

All the movie stars and starines were present in the form of impersonators, while gypsies, country maids, farmers, escaped convicts, musketeers, elves, pixies, clowns, pierrots and villains were on hand in abundance.

Al Friedland and Oscar Kleintopf had charge of the program, ably assisted by other members of the local.

Incorporation papers for the Grand theatre, Alton, Ill., were taken out the past week by John Karzan, John Pano and John Jia-nokopolis. Each carries \$1,700 stock in the company. Karzan also oper-

ates several theatres in St. Louis, including the Casino, Olympia and Lincoln.

Jack Underwood, of Enterprise, has returned from a successful trip through Central Eastern Missouri. His stops included Sullivan, Union and St. Clair.

Charles La Pee is building an addition to his house in Sullivan, Mo., and when the improvements are completed it will have accommodations for 500 persons. Its present seating capacity is 250.

Mrs. I. W. Rodgers, of Poplar Bluff and Cairo, was a visitor of the week.

Henry Lowry, of the Palace, Highland, Ill., was seen along Picture Row. Came in to prepare for his winter season.

A Siegfried, of the Bijou, Decatur, Ill., called on Barney Rosenthal, of the Universal exchange, during the week.

Morris Engel, publicity director for the local Universal office, has returned from Jefferson City, Mo.,

Tom McKean, F. B. O. manager, has returned from a trip to Memphis, Tenn.

The Amuse U, Capital, Strand and New Empress theatres in Springfield, Ill., have settled with the operators, and they have returned to work. The men asked for an increase in wages, which the theaers declined to grant, and when the old agreement expired the theatres declined to enter into a new one.

The Lyric, Gayety, Princess and Vaudette are said to be still operating as open shop theatres, the proprietors and managers running the picture machines.

E. R. Ship recently purchased the New Empress theatre, Springfield, Ill., from George Koehn. The policy of the house will be unchanged.

When Billy Goldman, of the Kings theatre, St. Louis, gave a special matinee of "Fighting Blood" for the St. Louis boys on Saturday, November 9, it was necessary to call for police reserves to keep the lads in line.

Mr. and Mrs. C. C. Jones, of the American theatre, Cambria, Ill., were among the visitors of the week.

Leo Deloney, of Monroe City and Shelby, Mo., was a caller, as was Jim Reilly of the Princess theatre, Alton, Ill.

Steve Farrar, of Harrisburg, Ill., and George Hamilton, Gem theatre, Marissa, Ill., were seen along Picture Row during the week.

Tony Serara has opened his new theatre in Pawnee, Ill. His opening feature was "Human Wreckage," which he showed on Wednesday, November 14.



Southeast



THE New National theatre, Richmond, Va., threw open its doors November 12 to the greatest reservation list of seats ever recorded in the South for any formal opening of a picture theatre. The National has been under construction for two years and is said to be the most gorgeously appointed theatre in the South. It is owned by the First National Amusement Corporation, Pryor Brothers, owners of the National theatre in Greensboro, North Carolina, being principal owners.

The final exodus of Southern Enterprises officials to take up their domicile in the new head offices in New York City included F. L. Metzler, T. L. Varnon, of the legal department, H. L. Robinson, auditor and eight members of the auditing department. The last carload of files and furniture has already gone forward in advance of their departure.

All of the new District offices of Southern Enterprises are now in full operation. Headquarters in Atlanta will be in the Cone street building to the rear of the exchange. Montgomery Hill has gone to Charlotte to take up his work as Carolina District manager, taking with him A. H. Frazier, formerly in the auditing department, as booker. Loyless Kennedy left Saturday of last week for Jacksonville to act as booker in that office under District Manager Arthur J. Amm. E. R. Rogers will maintain Tennessee headquarters in Chattanooga instead of Memphis as was at first understood.

District Manager Fred Creswell of Famous Players is on a tour of the exchanges accompanied by H. G. Rosebaum, formerly San Francisco branch manager, who has been made Southwestern division manager, relieving Mr. Creswell of the Dallas, Oklahoma City, Memphis

and newly proposed San Antonio exchanges.

B. L. Tante, of Fort Gaines, Florida, who is a half-brother to Babe Hardy of Larry Semon comedies, has joined Savini Films, Inc., as road man out of Atlanta.

Arthur J. Amm, Florida district manager of Southern Enterprises, left Atlanta for Jacksonville last week after a brief visit to the home office where he consulted with Harold B. Franklin, director of Famous Players theatres.

Frank Bell, formerly connected with the Howard, Atlanta, Ga., came over to Atlanta from Memphis the past week. He is assistant manager to Harold Horne, of Loew's Palace, Memphis.

Joe Burton, well known Toccoa, Ga., exhibitor, was in Atlanta last week en route to a meeting of the Masonic Grand Lodge in Macon, Ga.

C. D. Stanbaugh has taken over

the Pastime, at Cornelia, Ga. He formerly operated a theatre at Demorest, Ga.

Homer Edenfield, son of the late R. G. Edenfield, who has been operating the Dreamland, Augusta, Ga., since his father's death, was in Atlanta the past week.

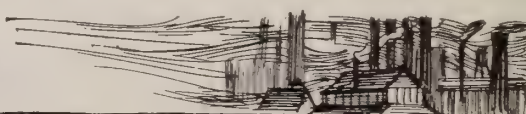
Dan Michalove was in Atlanta last week coming down from New York for his first trip since removing to the Big City.

E. L. McElravey, who will supervise Famous Players theatres in Memphis, Jackson and Little Rock, left Friday for Memphis after a brief visit in Atlanta.

Albert Hill, formerly of Jacksonville, has gone to Miami to become assistant manager of the Fairfax theatre.



Central Penn.



SEVERAL changes in the personnel of the management of some of the theatres controlled by the Nathan Appell Enterprises, in the city of York, have been announced. Edward R. Moore, manager of the Hippodrome, has been transferred to the management of the York Opera House and The Orpheum theatre, succeeding James E. Kelly, who has been made manager of the Orpheum in Reading, which the Appell interests also control. W. O. Heckman has been sent from the Reading theatre to manage the Hippodrome in York. Ernest L. Hickey remains as the manager of the Wizard, in York.

Improvements and enlargements are being made in the Lotus theatre, Allentown. Two hundred additional seats will be installed and the lobby will be enlarged so as to

have a frontage of 40 feet. Thomas F. Herrity, the manager, believes the alterations will be completed by Christmas week when the theatre will celebrate its third anniversary.

Complete picture equipment has just been installed in the Lyric theatre, Allentown, which has been devoted almost exclusively to the "Legit" but which hereafter will frequently include motion pictures in its programs. Phil Levy is manager of the house. "The Covered Wagon" was shown there the first three days of November.

C. D. Buss, of Easton, left on November 1 for Miami, Florida, where he has assumed control of the Plaza motion picture theatre. George Kilpatrick, assistant manager of the Strand theatre, Easton, has gone with Mr. Buss to act as manager of the Plaza.

More than \$130 was cleared at a benefit picture show given in the Minersville opera house, through courtesy of Manager Kear, by the seniors of the Minersville High School, to be used in promoting the study of the drama in the school.

Christ Weber, president of the Hazleton Theatre Company, and his brother, William J. Weber, have purchased the interest of Claude M. Stuffer in the Grand theatre, Hazleton, which the Webers now control. Mr. Stauffer retires as manager of the house and is succeeded in that capacity by the Weber brothers. The house was opened in February, 1922.

A fund of \$325 was raised for the Berwick Hospital at a benefit picture show held in the Palace theatre, Berwick. The money goes into the nurses' fund.

Fred Schuerman, manager of the Plaza theatre, Stroudsburg, which has been closed for extensive improvements, announces the theatre will be reopened about Thanksgiving Day.

The Theatorium, at Mt. Carmel, which was closed last Spring for improvements, has been reopened by the Chamberlain Amusement Company.

Panic was averted in the Luna theatre, Danville, by the cool-headed action of the audience when a film took fire in the booth during a performance when the house was crowded at 9 o'clock in the evening recently. The fire department was called but because the asbestos booth withstood the flames while the film was being destroyed, the flames were prevented from spreading.

"Power's The Projector of the greatest satisfaction"

Stanley CO. OF AMERICA

MARCUS A. BENN



PHILADELPHIA, September 24, 1923

Philadelphia Theatre Equipment Co.,
262 N. 13th St.,
Philadelphia, Pa.

Attention of Mr. Harry Blumberg

Dear Mr. Blumberg:-

I want to take this occasion to thank you for your co-operation and the service you rendered in completing my projection installation at the Benn Theatre.

It is hardly necessary for me to call attention to the perfect picture which the Powers Projectors are showing on my screen. You know my opinion of the Powers as the one machine best adapted to furnish the kind of projection which a theatre of the size and importance of the Benn requires. My fourteen years' experience with projectors in the various theatres I have operated have taught me that the Powers is the projector of the greatest satisfaction and the least worry.

Very truly yours,

Marcus A. Benn

Better Projection Pays

NEW THEATRE CONSTRUCTION & EQUIPMENT PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT

TECHNICAL EDITOR

"Theatre Arrangement" of Great Importance

*Maximum Seating with Good View of Picture; Also
Theatre Lighting Recommendations*

THE form of the motion picture theatre interior is very important, both from the standpoint of artistic treatment and to obtain the maximum seating capacity. In considering the latter requirement, careful consideration should be given to the question of the proper arrangement to provide the maximum number of seats from which the audience may view the screen without undue distortion of the picture and without eye strain. A knowledge of the principles of motion picture projection, of the proper screen angle and arrangement of seats, is absolutely essential to the success of a motion picture theatre. The most important of these principles are outlined below.

Location of Projection Room

The ideal location of the projection booth for a perfectly projected picture would be, of course, directly in front of the center of the screen. The customary compromise arrangement is to have the booth placed somewhat above the center of the screen but not off to either side.

If the projector is placed too far above the center of the screen so that the picture is thrown down at any considerable angle, the picture becomes distorted. In many cases where this is the situation, attempts have been made to overcome distorted appearance by filing the edges of the aperture plate to counteract the "keystone" effect on the screen. Done in the proper way, this can be made to produce a picture on the screen whose edges are parallel in truth, but the picture itself will be distorted in this case and no lens or combination of lenses can be made to compensate for the distortion of the objects in the picture.

If the projection booth is placed somewhat above the center of the screen, and for each 100 feet of projection distance, not more than 15 feet to one side, the condition shown in Figure 176 will apply.

In this case the angle C, known as the vertical projection angle, must not be greater than 15 degrees to

THE article presented on this page treating of theatre arrangement and illumination points out very clearly through discussion and graphical illustration, the faults inherent in many of the present day theatres.

A comparatively small amount of study by the exhibitor in conjunction with the architect would readily tend to give a desirable "arrangement" within the theatre.

The matter of theatre illumination has often been subjected to discussion through these columns. Additional data and information are presented for consideration by the exhibition which should be of material aid.

This article is an excerpt from the Westinghouse Lamp Company's bulletin, "Motion Picture and Stereopticon Projection with Mazda Lamps." Copies of this bulletin may be obtained through the Illuminating Engineering Bureau, Westinghouse Lamp Co., 165 Broadway, New York City.

avoid distortion. In other words, dimension D must not be more than one-quarter as large as dimension E. In rare instances it may be necessary to offset the projection booth to one side of the center of the screen by a greater amount than 15 feet for each 100 feet

of projection distance. In such cases satisfactory projection may still be obtained, provided the angle C be reduced greatly. If the projection is nearly horizontal, the booth may be offset 20 to 25 feet to one side for each 100 feet of throw without unduly distorting the picture.

The motion picture screen is sometimes tilted so that the lower edge of the screen is nearer the audience than the upper edge, in the attempt to overcome distortion due to projection from a point very high in the house. This practice has a number of objections. It frequently produces eye strain due to the unnatural location of the plane of vision. Dust will accumulate much more rapidly on the tilted screen and its useful life will be very much shorter. In addition to this, it will be found that the tilted screen does not truly overcome picture distortion, except for one small portion of the audience.

Eye Strain

The most common cause of eye strain in poorly designed motion picture theatres lies in having the front seats so near the screen that it is necessary to look upwards at an angle too great to view the picture comfortably. Such a prolonged unnatural visual position is always discomfiting, since the direction of vision horizontally or slightly downward is natural and agreeable. Referring to Figure 176, it will be seen that the front seat

is at such a short distance from the screen that it is necessary for the occupant, whose eye will be about 3 feet 6 inches above the floor, to look upward at an angle of 35 degrees to see the upper edge of the picture. This has been agreed upon by authorities as the greatest angle at which pictures can be viewed in comfort. Dimension B is measured from the eye level to the top of the screen. Another way to express this limiting angle of 35 degrees is that dimension A must be at least 40% greater than dimension B. With the theatre arrangement shown in Figure 176 the front seat is as near the screen as good practice will allow, and the other seats in the theatre are all placed in such a manner that the picture can be viewed com-

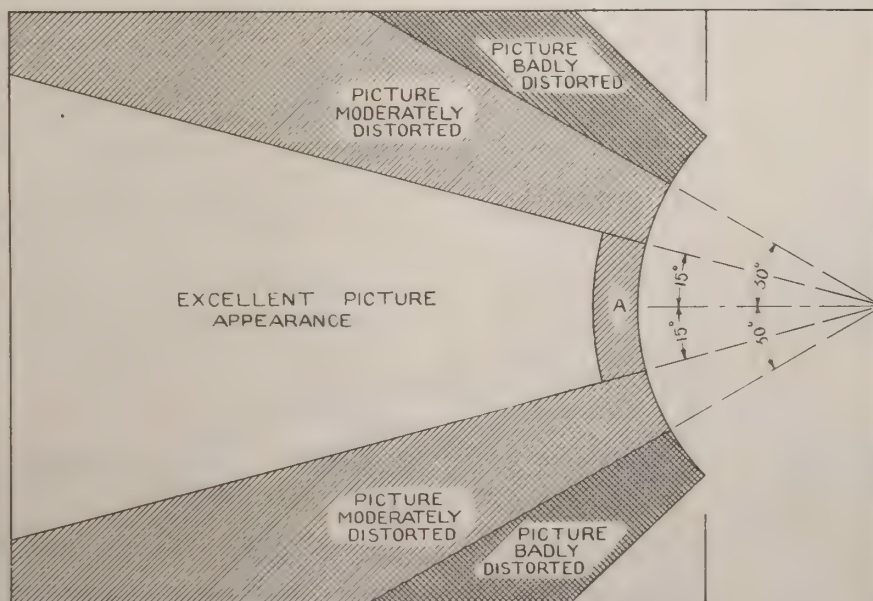
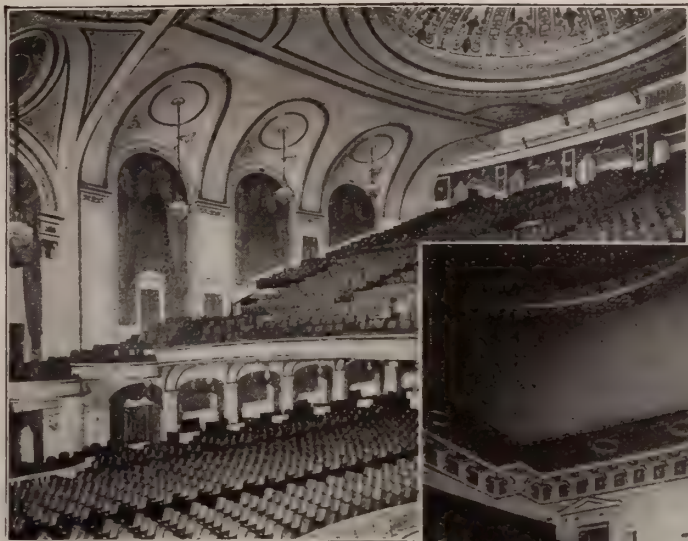
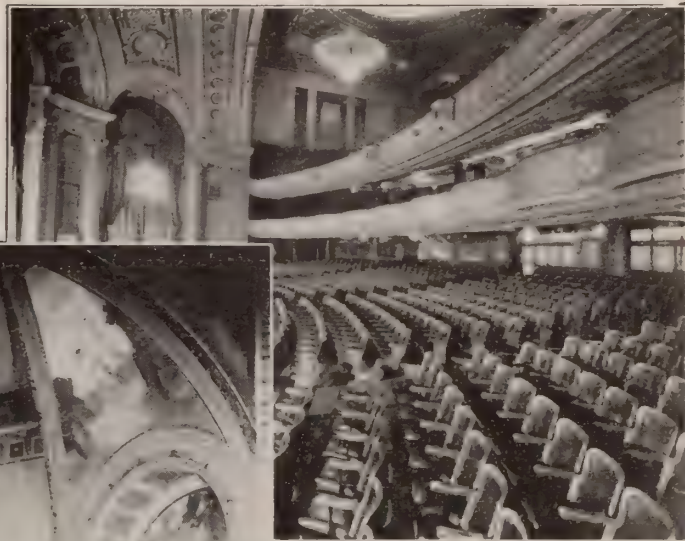


Fig. 176—Theatre plan showing seat locations from which picture will appear distorted

* This article is an excerpt from the Westinghouse Lamp Company's bulletin, "Motion Picture and Stereopticon Projection with Mazda Lamps."



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SELWYN, NEW YORK



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Lesson VIII—Part I

Electrical Measuring Instruments



N dealing with electrical quantities, such as pressure, current and power, it is only natural that occasions arise when it is necessary to know the absolute values of such quantities in order to

know or be able to explain certain occurrences.

The most common electrical quantities with which the projectionist has to deal and hence should be familiar with are naturally *voltage*, *amperage* and *wattage*. In order to find these values in any particular circuit, instruments known as *meters* are used. The use of these meters, in the hands of intelligent persons, is comparatively simple, but due to their extreme delicacy they must be handled with a reasonable amount of care if their *accuracy* is to be maintained. This point of accuracy often proves a stumbling block in the case of inexperienced persons since it is usually taken for granted that a meter once right is always so. On the contrary, with meters ranging in type from those of high precision for extremely careful laboratory work to those intended for approximate results in commercial usage, such as some of the instruments mounted on projection equipment, the error in registration may vary from a very small fraction of one per cent to ten or even twenty per cent.

Occasionally, persons who are supposed to know better conduct so-called "tests" on projection apparatus with meters intended for only the coarsest kind of commercial usage. Obviously the results of such "tests" are open to considerable argument.

One such instance stands out prominently in the writer's mind. Recently the various motion picture trade papers carried full-page descriptions extolling the virtues of a new form of projecting equipment giving detailed results of a test to support the statements. These results were so much different from those ordinarily accredited the apparatus that inquiries were made as to the methods used in conducting the test. It was found that the meter used to measure the light was one designed for very approximate results, being subject to an initial error of *ten to fifteen* per cent, even when in perfect working condition. It was further learned that the meter had not been checked against another standard type for more than *one year* and the ordinary experience with such instruments was that they should be checked every *three or four months*. The results of that "test" can well be imagined.

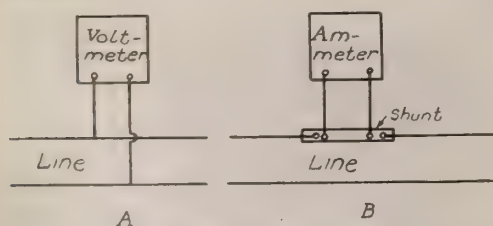


Figure 139

As in most other electrical devices so in the case of meters there are two main types depending upon whether D.C. or A.C. is used. Strange as it may sound, the direct current type cannot be used on alternating current, but the alternating current type can be used on direct current. The reason for this will be brought out later.

D. C. Voltmeter

Most direct current voltmeters consist of a movable coil pivoted to swing between the two

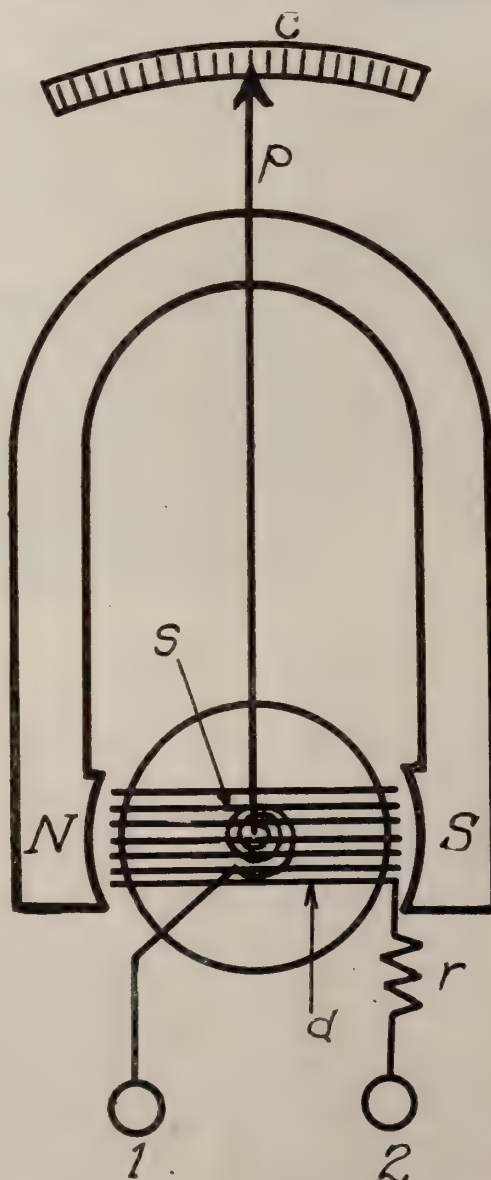


Figure 138

poles of a permanent magnet. Fig. 138 shows the details. The *positive* lead from the circuit is connected to binding post 1 and the *negative* to post 2. Current then flows from post (1), through the hair-spring *s*, then through coil *d* and the high resistance *r* to post 2. The poles of the permanent magnet are represented by the large letters *N* and *S*. The current flowing through coil *d* causes it to re-

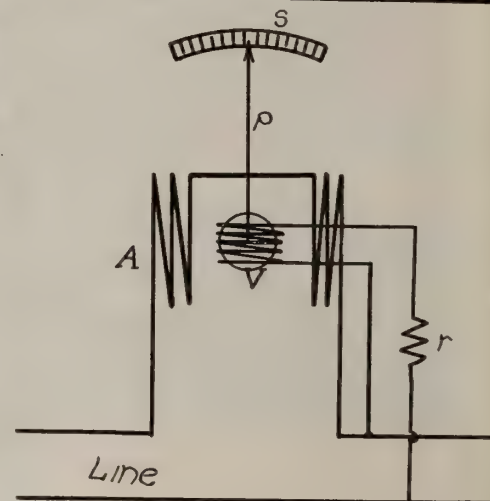


Figure 140

volve in an arc against the tension of the hair-spring *s* since the device is really a small motor. The arrow *p* then indicates the correct voltage on scale *c*. Since the voltmeter is connected *across* the line a high resistance *r* is placed in series with the coil to take up the voltage.

D. C. Ammeter

There is no difference in construction between the direct current voltmeter and the direct current ammeter and Fig. 137 might just as well represent either instrument. However, where the voltmeter was connected in *parallel* with the circuit through a high internal resistance the ammeter is connected in *series* with the circuit through an additional external resistance called a *shunt*.

The shunt consists of a known resistance placed in *series* with the circuit, as shown in *B*, Fig. 138. Then a voltmeter is connected in *parallel* with the shunt whereupon the meter will register the current through the shunt. It is necessary to arrange both the internal resistance *r* and that of the shunt to make the meter read directly in amperes.

A. C. Ammeters and Voltmeters

If the permanent magnet of an ordinary direct current voltmeter or ammeter is replaced by an electro-magnet consisting of a coil of wire connected in series with the movable coil the result will be an A. C. voltmeter-ammeter. This for the reason that the polarity of the magnet field will change the same as the current flowing through the coil thus causing the pointer to move in one direction.

Such instruments can be used on either A. C. or D. C. but are not quite as accurate as those of the permanent magnet type. In the case of any D. C. meter if the pointer moves *backward* the leads should be reversed, since the polarity is wrong.

Wattmeters

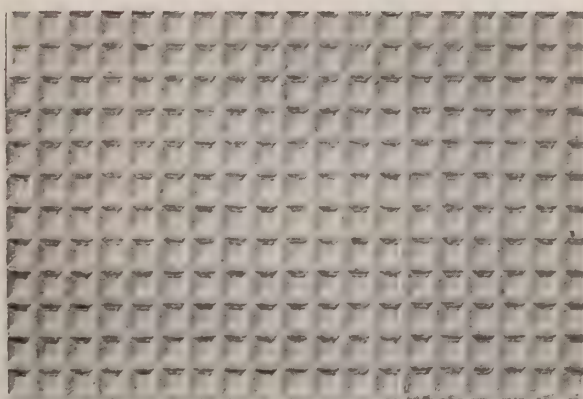
A wattmeter is really an ammeter and voltmeter combined. In one form known as the dynamometer type there are two coils, one connected in *series* with the line and carrying the line current and the other connected *across* the line known as the *voltage* coil.

A simple diagram of this meter is shown in Fig. 140 where *A* is the coil of heavy wire forming the series coil and hence carrying the line current and *V* is the small wire voltage

(Continued on page 2502)

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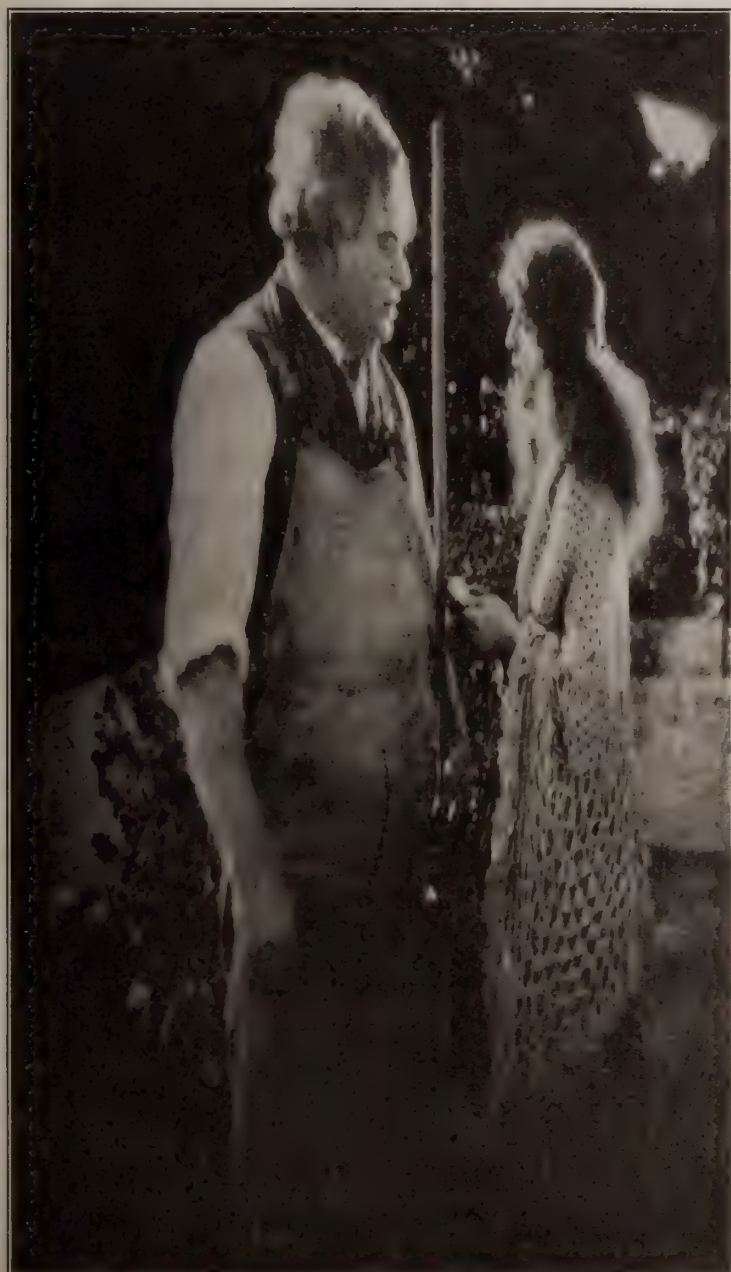
From photograph showing actual size of cross corrugations

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These photographs were taken at an angle of 70 degrees—the one at the right on a EUREKA PRISM SCREEN—ELIMINATES ALL DISTORTION

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Eastern Zone Supply Dealers Hold Successful Two Day Session

THE Eastern Zone of the Supply Dealers' Association held a very successful two-day meeting at the Hotel Astor, New York City, November 12 and 13. A great many subjects of vital importance to the dealer, manufacturer and exhibitor were discussed and acted upon. A spirit of co-operation and good fellowship was predominant, which greatly increased the bond of unity among the supply dealers themselves, and also the manufacturers. The following list of subjects was taken up during the meetings and given detailed attention: Credit Information Bureau; uniform system of 30-day accounts; resolution to National Association to permit associate members to vote; time payment plan; business ethics; old man overhead; insurance of equipment; chattel mortgages; national membership campaign by secretary.

A large number of members and guests were in attendance at all the meetings as follows: M. G. Felder, presiding; F. F. Barth, national secretary, Chicago; E. Altman, Capitol Theatre Equipment Co., New York; Joe Cifre, United Theatre Equipment Co., Boston; R. D. Marson, Exhibitors' Supply Co., Boston; Joe Hornstein, Howells Cine Equipment Co., New York; E. R. Behrends, Behrends M. P. Supply Co., New York; I. Perse, Capitol M. P. Supply Co., New York; A. Becker, Becker Theatre Supply Co., Buffalo; F. W. Spriter, Auburn Theatrical Supply Co., Auburn; C. B. Hoy, Hoy Reporting Service, New York; H. Griffin, Nicholas Power Co., New York; Paul Becker, Hugo Reisinger Co., New York; Max Ruben, Amusement Supply Co., Detroit; Irving Samuels, Automatic Devices Co., Allentown, Pa.; Robert Priest, Non-Theatrical Pictures Co., New York; Will C. Smith, Burwood Sales Co., New York; H. A. Flynn, Stanley Frame Co., New York; Mr. Katz, Crown M. P. Supply Co., New York; W. E. Green, Precision Machine Co., New York; J. C. Kroesen, Edison Lamp Works, New York; W. P. Snow, Globe Ticket Co., Philadelphia; S. K. Rosenstein, Rosco Labarotines, New York; H. H. Cudmore, Non-Theatrical M. P. Co., New York; W. H. Rabell, Independent

Movie Supply Co., New York; Paul Abbott, MOTION PICTURE NEWS, New York; Otto Greenbaum, Brooklyn, N. Y.; D. Adler, Adler Service, New York; C. C. Perrin, Inter-Theatre Insurance Exchange, Philadelphia; James R. Cameron, Non-Theatrical M. P. Co., New York; F. M. Savage, Exhibitors' Herald, Chicago; Ernest Carlson, C. S. Wertsner & Co., Philadelphia; J. A. Towers, Inter-Theatre Insurance Exchange, Philadelphia.

Luncheons were held both days and a very successful banquet followed the last session. H. H. Cudmore, in his usual role, furnished great entertainment as toastmaster, and as the dinner progressed there was every appearance that the supply dealers had not only taken possession of the Astor, but also of the whole of New York City.

The only casualty reported was the loss of an overcoat by one of the prominent members who claims that the overcoat was lost either at the meeting, downtown New York, uptown New York or somewhere the other side of Albany. For some unknown (?) reason the loser was not positive as to the exact place the loss was suffered.



The Colorado theatre at Denver, Colo., is a fine example of a well laid out auditorium with a large seating capacity. Consideration is taken of the patron's comfort, the seats themselves being of a high grade



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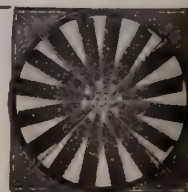
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Women Entering New Field

Women have succeeded in breaking into many professions heretofore closed to them, but it remained for Miss Anne H. Dornin of New York City to blaze the trail for the lady superintendent of building construction.

Miss Dornin, an architect affiliated with the firm of Thomas W. Lamb, specializes in theatres and is in charge of construction of the Loew State theatre, Eighth street and Washington avenue, St. Louis.

The local house is the sixteenth to come under Miss Dornin's charge and she has travelled from New York to Winnipeg and from San Francisco to Atlanta, Ga., in her work. Her base of operations is a little wooden shack at one corner of the big playhouse's steel and concrete framework and there surrounded by blue prints, engineering plans and such unfeminine things she busies herself with her work.

"It was the war that first started me on the outdoor work," she explained. "Our men were all overseas or in the camps and someone had to do their work, so Mr. Lamb sent me. And I've been doing it ever since."

Eight years of drafting and a course in architecture at Columbia University, New York, constituted Miss Dornin's preparatory training for her present work. Her task includes the supervision of the interior decorating of the theatres, and her feminine touch has added much to the charm of the houses she has erected.

Miss Dornin states that her sex has not been a handicap to her, as it doesn't make any difference so long as you know what you're talking about.—Barrett.

Theatre to be Constructed in Seattle

The Ideal Investment Company of Seattle, Wash., recently announced the sale of two lots at Fifteenth Avenue and Harrison Street, on which contract has already been let for the erection of a new motion picture theatre. This property is in one of the best residence sections in the city, and the sale is said to have represented an investment of approximately \$30,000. Definite announcement as to who will build the picture house has not yet been made, but it is reported on several occasions that the newly purchased property will be the site of the \$50,000 neighborhood theatre to be erected by A. L. Beardsley, of Snohomish, Wash. Contracts for the erection of a house were let by Mr. Beardsley to the Great Northern Construction Company of Seattle a few weeks ago.—P.

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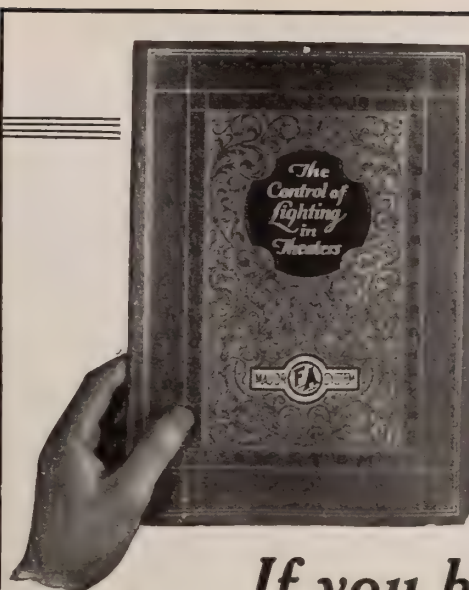
is an important part of the equipment of the

Covered Wagon Hunchback of Notre Dame Scaramouche

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KANSAS

Arkansas City—Owner, J. R. Buford, care
Rex theatre, is taking bids on the building of
a motion picture and vaudeville house, 52 x 125
feet, two stories, brick, costing \$100,000. Archi-
tects, Carl Boller & Bros., 508 Ridge Ave., Kan-
sas City, Mo.

Topeka—Ralph J. Gabriel, pipe organist at the
Cosy theatre, has secured building permit for the
erection of a suburban motion picture theatre
to be erected at 1251 Seward Ave.

**Saenger Amusement Co.
Lets Contract**

A contract has been let to the Stewart and
McGee Construction Company of Little Rock,
Ark., by the Saenger Amusement Company of
New Orleans, La., for the erection of a costly
new theatre at Shreveport, La. The cost will
approximate \$550,000, to which will be added
about \$150,000 for decorations, fixtures and
furnishings, and as the site is valued at \$100,-
000, the new theatre will represent an expendi-
ture of around \$750,000.—Liuzze.

Oelwein "Gem" Remodelled

Ted Bryant, the liveliest motion picture ex-
hibitor in north Iowa, has remodelled his the-
atre, the Gem, at Oelwein, so completely that
it is practically a new theatre. New stage
and seats and machines and draperies, new
lobby, new everything but the main walls.
He spent about \$8,000 in turning his theatre
into the most beautiful little house to be found
for some states. Flowers and vines are used
in the lobby to make the theatre quite live
up to its name.

Bryant has been manager of the Gem for
the past ten years and reports that business
is the best that it has ever been.—Grah.

**Theatre Arrangement of
Great Importance**

(Continued from page 2496)

and perpendicular to, the rays from a one
candlepower light source. In order that this
may be more easily understood, the illumina-
tion produced on a wall by an ordinary safety
match held six inches from that surface would
be approximately one foot-candle. Moonlight
is on the order of one one-hundredth of a
foot-candle. The illumination towards the
rear of the theatre should be approximately
0.1 of a footcandle when Mazda lamp pro-
jection is used. In between, the illumination
should be uniformly graded. In the foyer
a considerably higher value should be used,
approximately 3 foot-candles. In the pas-
sageways leading to the street a still higher
intensity should be used, about 5 to 10 foot-
candles. With this arrangement a person
coming in from a brightly lighted street can
readily find his way, due to the fact that
there is a gradual diminution which he ex-
periences when passing to the dimly lighted
seats in the front of the theatre. The change
is so gradual that his eyes will accommodate
themselves to the lower level of illumination
by the time he reaches the front of the theatre.
For the same reason when a person leaves a
theatre there is no painful flood of light when
he steps out to the street.

The Foot-Candle Meter, Figure 179, is a
simple, compact and inexpensive instrument
for the measurement of illumination intensi-
ties. It has a sufficient range to read the low
values of general illumination in motion pic-
ture theatre auditoriums as well as the intensi-
ty of light on the screen itself. The latter
reading may be made from time to time with
no film in the machine, to check the perform-
ance and adjustment of the projection equip-
ment.

**Typical Lighting Arrangement and
Color Schemes**

A good system of illumination is shown in
Figure 178. Here the auditorium is lighted
entirely by concealed light sources in the coves
near the ceiling and under the balcony. The
lamps, in suitable reflectors, are spaced at
close intervals along the coves, successive
lamps being arranged to throw a flood of
white, blue, amber, or red light on the ceiling,
causing the entire auditorium to be filled with
a soft glow of white or colored light.

The clear lamps should be arranged on two
circuits with separate dimmers for each circuit,
the first circuit being so arranged that when
white light is used during the picture show-
ing, the foot-candle values will be as indicated
by the numbers in Figure 178. Both white
light circuits thrown on together during the
intermission should produce an intensity of
2 to 4 foot-candles throughout the auditorium.

All lamps of a certain color are grouped
on a separate circuit with a dimmer, thus
making possible a great variety of gradually
changing color effects to suit the moods of
the music and picture. Color is supplied by
using properly coated lamps or clear lamps
behind gelatine screens of different hues.

Additional striking effects may be obtained
with color spotlights, and since all such color
artistry adds so much to the pleasure of the
audience, these effects should be carefully
planned by experienced lighting experts.

**Simplified Electricity for
Projectionists**

(Continued from page 2498)

coil with the resistance r in series with it.
The combined effect of these two coils causes
the pointer p to register the correct wattage
of the circuit on scale S .

There are other types of instruments be-
sides those described but this will serve to
acquaint the projectionist with the general
working principles.

"We Build Club" Builds

Down in Sarasota, Florida, they have a
"We Build Club." John Ringling, the famous
showman, is one of the members of this club,
as well as one of Sarasota's greatest boosters.
The club decided that Sarasota needed an au-
ditorium, and it is reported that John Ringling
and Andrew McAnsh at once employed an
architect to draw up the plans and gave the
contract for the house to the G. A. Miller
Company of Tampa.

The auditorium is to be 100 by 175 feet;
two stories high; stucco finish; seating capac-
ity of 1,000; a full sized stage; dressing
rooms; projection room, and in fact all the
accessories of a modern theatre. They wanted
an auditorium, and they wanted it quick,
with the results that the construction company
have agreed to turn over the finished building
within sixty-five days from the date of the
signing of the contract.—L.

WEST VIRGINIA

Huntington—Plans are being revised for the
remodelling of the Strand theatre, 1033 4th Ave.,
60 x 120 feet, by Architect W. Francis Diehl,
616 R. & P. Bldg. Building to cost \$50,000, one
story, owned by the Strand Amuse. Co., H. K.
Pancake.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39th ST. NEW YORK

EASTMAN POSITIVE FILM

Carries through to the screen, tone for tone from highest light to deepest shadow, every gradation that skillful photography has secured in the negative.

Look for this positive identification in the transparent film margin — “Eastman” and “Kodak” in *black* letters.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Adam and Eve	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Preferred Pict.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love	Ethel Clayton	Film Book Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Down to Sea in Ships	McKee-Court	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
Flames of Passion	Larkin-Stonehouse	Independent Pict.	5 reels	Jan. 20
Fourth Musketeer, The	Johnnie Walker	Film Book Offices	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
Her Accidental Husband	Special Cast	C. B. C-S. R.	6 reels	
High Speed Lee	Reed Howes	Arrow	5 reels	
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsen-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	July 21
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Law Rustlers, The	Wm. Fairbanks	Arrow	5 reels	
Leopards, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	Mar. 31
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Lost in a Big City	John Lowell	Arrow	7 reels	Jan. 27
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mau Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife	Special Cast	Arrow	5 reels	Aug. 4
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Time	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. MacDonald	First National	6 reels	Apr. 21
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Shriek of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C-S. R.	7 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	Apr. 21
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice	Josephine Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	July 7
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Shawl, The	Rich Barthelmess	First National	8 reels	Apr. 28
Broken Violin, The	Special Cast	Arrow	6 reels	
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book Offices	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 3
Hunting Big Game in Africa		Universal	10 reels	Jan. 27
Jacqueline	Special Cast	Arrow	7 reels	Mar. 31
Little Red Schoolhouse	Special Cast	Arrow	6 reels	May 26
Li-shound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	5 reels	Apr. 28
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	Mar. 31
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Power Divine, The	Wynn-Livingston	Independent Pict.	5 reels	
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Rip Tide, The	Special Cast	Arrow	6 reels	June 2
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox	5 reels	June 9
Souls for Sale	Special Cast	Goldwyn	5 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	Aug. 4
Tansy	Special Cast	Burr Nickle Prod.	5 reels	
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals		Metro	7 reels	May 19

Feature

Star

Distributed By

Length Reviewed

Trail of the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Film Book Offices	7 reels	May 8
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book Offices	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bava	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 10
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The	Alden-Morey	Truart Film	7 reels	
Fighting Strain, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	6 reels	June 9
Fortune of Christina McNab	Special Cast	Playgoers	5 reels	
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 12
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back	Special Cast	Preferred Pict.	6 reels	Apr. 21
Lonely Road, The	Kath. MacDonald	First National	5 reels	May 12
Man From Olegary	Special Cast	Hodkinson	5 reels	Mar. 31
Me'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Ragged Edge, The	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman	Ethel Clayton	Film Book Offices	7 reels	May 19
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	May 26
Valley of Lost Souls	Special Cast	Independent Pict.	5 reels	
Wandering Daughters	Special Cast	First National	6 reels	June 30
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	
Counterfeit Love	Special Cast	Playgoers	5 reels	Aug. 11
Critical Age, The	Special Cast	Hodkinson	5 reels	May 15
Daughters of the Rich	Special Cast	Preferred Pict.	6 reels	June 30
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norma Shearer	Independent Pict.	5 reels	
Divorce	Jane Novak	Film Book Offices	6 reels	June 16
Don Quickshot of the Rio Grande	Jack Hoxie	Universal	5 reels	June 9
East Side, West Side	Harlan-Percy	Principal Pict.	6 reels	Apr. 21
Fog, The	Harris-Landis	Metro	7 reels	July 7
Exciters, The	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The	Agnes Ayres	Paramount	5 reels	June 16
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Main Street	F. Vidor-Blue	Warner Bros.	10 reels	June 23
Man of Action	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran	Irene Rich	Hodkinson	7 reels	June 23
Monkey's Paw, The	Special Cast	Selznick	5 reels	
Mysterious Witness, The	Robert Gordon	Film Book Offices	5 reels	June 30
Only 38	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Purple Dawn, The	Bessie Love	Aywon	5 reels	Apr. 28
Queen of Sin	Special Cast	Selznick	6 reels	Apr. 7
Railroaded	Herbert Rawlinson	Universal	5 reels	June 10
Rum Runners	Leo Maloney	Aywon	5 reels	
Sawdust	Gladys Walton	Universal	5 reels	June 30
Shock, The	Chaney-Valli	Universal	7 reels	June 23
Sun-Dog Trails	Wm. Fairbanks	Arrow	5 reels	
Temporary Marriage	Wm. Davis	Principal Pict.	7 reels	May 12
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Western Blood	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces	Pete Morrison	Paramount	6 reels	June 30
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 9

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The	Special Cast	First National	6 reels	July 28
Children of Dust	Special Cast	Paramount	6 reels	June 23
Children of Jazz	Special Cast	Independent Pict.	5 reels	July 21
Crashing Courage	Jack Livingston	Film Book Offices	5 reels	July 14
Desert Driven	Harry Carey	Aywon	5 reels	
Drug Monster, The	Special Cast	Film Book Offices	6 reels	Aug. 4
Flying Dutchman	Special Cast	Pathe	4 reels	
Forbidden Lover, The	Special Cast	Selznick	5 reels	
Forbidden Range	Neal Hart	Wm. Steiner Prod.	6 reels	May 5
For You My Boy	Special Cast	Paramount	5 reels	July 30
Gentleman of Leisure, A	Jack Holt	Pathe	4 reels	
Good Men and Bad	Special Cast	Paramount	7 reels	
Homeward Bound	Thomas Meighan	Film Book Offices	5 reels	July 28
Itching Palms		Paramount	6 reels	June 30
Law of the Lawless, The	Dorothy Dalton	Goldwyn-Cosmo	6 reels	July 7
Love Piker, The	Anita Stewart	Gaso. Exhibitors	6 reels	
Man Between, The	Special Cast	Film Book Offices	5 reels	
Man's Man, A	Karren Kerrigan	Universal	5 reels	July 14
McGuire of the Mounted	William Desmond	First National	6 reels	June 23
Penrod and Sam	Special Cast			

Feature	Star	Distributed By	Length	Reviewed
Rapids, The	Harry Morey-Mary			
Self Made Wife, A	Astor	Hodkinson	5 reels	June 30
Shooting For Love	Special Cast	Universal	5 reels	July 31
Skid Proof	Hoot Gibson	Universal	5 reels	July 7
Stormy Seas	Charles Jones	Fox	5 reels	
Toilers of the Sea	McGowan-Holmes	Asso. Exhibitors	5 reels	Aug. 4
Trilby	Special Cast	Selznick	5 reels	
Victor, The	Special Cast	First National	7 reels	Aug. 4
	Herbert Rawlinson	Universal	5 reels	July 28

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Alias the Night Wind	William Russell	Fox		
Bright Lights of Broadway	Special Cast	Principal Pict.	7 reels	Sept. 8
Broken Wing, The	Special Cast	Preferred Pict.	6 reels	Aug. 18
Circus Days	Jackie Coogan	First National	6 reels	June 30
Common Law, The	Special Cast	Selznick	8 reels	Aug. 11
Cricket on the Hearth	Special Cast	Selznick	6 reels	
Destroying Angel, The	Leah Baird	Asso. Exhibitors	6 reels	
Dulcy	Con. Talmadge	First National	6 reels	Sept. 8
Gold Madness	Guy Bates Post	Principal Pict.	6 reels	
Harbor Lights	T. Moore-Elson	Asso. Exhibitors	5 reels	Sept. 8
Hollywood	Special Cast	Paramount	8 reels	July 14
Human Wreckage	Mrs. Wallace Reid	Film Book Offices	7 reels	July 14
Huntress, The	Colleen Moore	First National		
If Winter Comes	Special Cast	Fox	12 reels	Mar. 17
Legally Dead	Milton Sills	Universal	5 reels	Aug. 18
Love Brand, The	Roy Stewart	Universal	5 reels	Aug. 11
Man Who Won, The	Dustin Farnum	Fox	5 reels	Sept. 1
Miracle Baby	Harry Carey	Film Book Offices	6 reels	Aug. 18
Out of Luck	Hoot Gibson	Universal	5 reels	Aug. 4
Purple Highway, The	Madge Kennedy	Paramount	7 reels	July 7
Range Patrol, The	Livingston-Wynn	Independent Pict.	5 reels	
Rupert of Hentzau	Special Cast	Selznick	10 reels	July 21
Salomy Jane	Special Cast	Paramount	7 reels	Aug. 18
Scarlet Lily, The	K. MacDonald	First National	6 reels	
Second Hand Love	Charles Jones	Fox		
Shadows of the North	William Desmond	Universal	5 reels	Aug. 25
Soft Boiled	Tom Mix	Fox		
Spoilers, The	Special Cast	Goldwyn-Cosmo	8 reels	June 30
Tea-With a Kick	Special Cast	Asso. Exhibitors	6 reels	Sept. 8
Three Wise Fools	Special Cast	Goldwyn-Cosmo	7 reels	July 7
Tipped Off	Special Cast	Playgoers Pict.	5 reels	
Wife in Name Only	Special Cast	Selznick	5 reels	
Yesterday's Wife	Rich-Percy	C. B. C.-S. R.	6 reels	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	Sept. 29
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Breaking Into Society	Bull Montana	Film Book Offices	5 reels	
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Gold	E. Hammerstein	Truett Film	7 reels	July 7
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Call of the Wild	Buck (dog)	Pathe	8 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib.	6 reels	
Daytime Wives	Dorothy Farnham	Film Book Offices	6 reels	Sept. 8
Defying Destiny	Monte-Blue-Irene			
Drivin' Fool, The	Rich	Selznick	6 reels	Oct. 27
Eleventh Hour, The	Wally Van	Hodkinson	6 reels	Sept. 8
Enemies of Women	Jones-Mason	Fox	7 reels	Aug. 4
	L. Barrymore			
Eternal Three, The	Rubens	Goldwyn-Cosmo	10 reels	Apr. 14
Fair Cheat, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fighting Blade, The	Dorothy Mackall	Film Book Offices	6 reels	Sept. 29
French Doll, The	Rich. Barthelmess	First National	9 reels	Oct. 6
Going Up	Mae Murray	Metro	7 reels	July 28
Green Goddess, The	Douglas MacLean	Asso. Exhib.	6 reels	Oct. 20
Gun Fighter, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Haldane of Secret Service	William Farnum	Fox	5 reels	Sept. 15
Hell's Hole	Houdini	Film Book Offices	6 reels	
Her Reputation	Charles Jones	Fox	6 reels	Aug. 11
Is Money Everything?	May McAvoy	First National	7 reels	Sept. 22
Lawful Larceny	Special Cast	Lee-Bradford	6 reels	Aug. 4
Lone Star Ranger, The	Special Cast	Paramount	6 reels	
Modern Matrimony	Tom Mix	Fox	5 reels	Sept. 22
Monna Vanna	Owen Moore	Selznick	5 reels	Sept. 22
Merry-Go-Round	Lee Parry	Fox	9 reels	Aug. 4
Mothers-in-Law	Philbin-Kerry	Universal	10 reels	July 14
Potash and Perlmutter	Special Cast	Preferred Pict.	7 reels	Aug. 18
	Barnard-Carr			
Red Lights	Gordon	First National	8 reels	Sept. 15
Rosita	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rouged Lips	Mary Pickford	United Artists	9 reels	Sept. 15
Scarred Hands	Viola Dana	Metro	5 reels	Sept. 8
Shattered Reputations	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Silent Command, The	Walker-Saunders	Lee-Bradford	5 reels	
Silent Partner, The	Special Cast	Fox	9 reels	Sept. 15
Six Days	Special Cast	Paramount	6 reels	Sept. 1
Souls in Bondage	C. Griffith-F. Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
St. Elmo	Special Cast	Sanford Prod.	6 reels	
Strangers of the Night	John Gilbert	Fox	6 reels	Aug. 18
Tango Cavalier, The	Special Cast	Metro	8 reels	Sept. 15
Three Ages	Geo. Larkin	Aywo	5 reels	
To the Last Man	Buster Keaton	Metro	5 reels	July 21
Unknown Purple, The	Special Cast	Paramount	7 reels	Sept. 8
Intimateable, The	Walthall-Lake	Truett Film	7 reels	
Virginian, The	Gladys Walton	Universal	5 reels	Sept. 8
How of Vengeance	Special Cast	Preferred Pictures	5 reels	
Where Is This West?	Jack Livingston	Independent Pict.	5 reels	
Why Worry?	Jack Hoxie	Universal	5 reels	Sept. 22
	Harold Lloyd	Pathe	6 reels	Sept. 15

Feature	Star	Distributed By	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict.	6 reels	
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan	Charles Jones	Fox		
James Kirby	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile, The	Special Cast	Film Book Offices	6 reels	
Day of Faith, The	Special Cast	Goldwyn-Cosmo		

Feature	Star	Distributed By	Length	Reviewed
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilbert	Fox		
Flyin' Fool, The	Tom Mix	Fox		
Foolish Parents		Asso. Exhib.	6 reels	
Governor's Lady, The	Special Cast	Fox		
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
Held to Answer	Special Cast	Metro	6 reels	Nov. 3
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	
Lights Out	Ruth Stonehouse	Film Book Offices	6 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset-S. R.	5 reels	
Long Live the King	Jackie Coogan	Metro		
Meaneat Man in World	Special Cast	First National	5 reels	
Men in the Raw	Jack Hoxie	Universal	5 reels	
Miracle Makers, The		Asso. Exhib.	6 reels	
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	Oct. 27
Ponjola	Special Cast	First National	7 reels	Oct. 27
Prince of a King, A	Dinky	Selznick	6 reels	
Printer's Devil, The	Wesley Barry	Warner Bros.		
Puritan Passions	Special Cast	Hodkinson	8 reels	
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Shattered Faith	Special Cast	Independent Pict.	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion	Edmund Cobb	Arrow	5 reels	
Thundergate	Special Cast	First National	7 reels	
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor	Special Cast	Independent Pict.	5 reels	
What Love Will Do	Kenneth McDonald	Sunset-S. R.	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Blow Your Own Horn	Lewis-Perdue	Film Book Offices	6 reels	Oct. 20
Crooked Alley	Special Cast	Universal	5 reels	
Dangerous Maid, The	C. Talmadge	First National		
Flaming Waters	Eddie Hearn	Film Book Offices	6 reels	
Flaming Youth	Colleen Moore	First National		
Hospitality	Buster Keaton	Metro	5 reels	Nov. 3
Human Mill, The	Special Cast	Metro		
Jealous Husbands	Special Cast	First National		
Kentucky Days	Dustin Farnum	Fox		
Little Old New York	Marion Davies	Goldwyn-Cosmo		
Man, Woman and Temptation	Special Cast	Metro		
Maytime	Special Cast	Preferred Pict.		
Million to Burn, A	Herbert Rawlinson	Universal	5 reels	Nov. 3
Pleasure Mad	Special Cast	Metro		
Rendezvous, The	Special Cast	Goldwyn-Cosmo		
Scars of Hate	Jack Livingston	Independent Pict.	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
Social Code, The	Viola Dana	Metro	6 reels	Sept. 29
South Sea Love	Shirley Mason	Fox		
Thundering Dawn	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Wanders, The	Special Cast	First National		
When Odds Are Even	William Russell	Fox		

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Aged in the Wood	Aesops Fables	Pathe	2/3 reel	Oct. 20
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
Back to Earth	Earle Engle	Universal	2 reels	Sept. 15
Barnyard Rodeo, A	Aesops Fables	Pathe	1 reel	
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Be Yourself	Billy West	Arrow	2 reels	
Big Game	Sid Smith	Grand-Asher	2 reels	
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messenger	Universal	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messenger	Universal	2 reels	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	Sept. 1
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 13
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die	Neely Edwards	Universal	1 reel	Sept. 15
Dancing Love	Ben Turpin	Pathe	2 reels	
Dare-Devil, The	Snub Pollard	Pathe	1 reel	
Dear Ol' Pal	Aesops Fables	Pathe	1 reel	Sept. 22
Derby Day	Children	Pathe	2 reels	
Derby Day	Jimmie Adams	Educational	2 reels	Oct. 20
Done in Oil	Sid Smith	Grand-Asher	3 reels	
Don't Play Hookey	Pal (dog)	Universal	2 reels	Oct. 20
Don't Scream		Pathe	2 reels	Oct. 13
Down to Sea in Shoes	Pal (dog)	Universal	5 reels	
Down to Ship to See	Aesops Fables	Pathe	2/3 reel	
Do Women Play?		Fox	2 reels	
Explorers, The				
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	
Fashion Follies	Gorham Follies			
Fearless Flannigan	Girls	Universal	2 reels	
Finger Prints	Charles Murray	Hodkinson	2 reels	
Fly Time	Paul Parrott	Pathe	1 reel	Sept. 22
Fool Proof	Neal Burns	Arrow	1 reel	
Front!	Poodles Hannaford	Educational	2 reels	Oct. 13
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Gasoline Trail		Arrow	1 reel	
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	
Go West	Animals	Pathe	1 reel	

Feature	Star	Distributed By	Length	Reviewed
Green Cat, The.....	Snub Pollard	Pathe	1 reel	Aug. 4
Happy Go-Luckies.....	Aesops Fables	Pathe	1 reel	
Heads Up.....		Educational	1 reel	
Heavy Seas.....		Pathe	2 reels	
High Fliers.....	Aesops Fables	Pathe	1 reel	
High Life.....	Lige Conley	Educational	2 reels	Sept. 29
His New Papa.....	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze.....	Bert Roach	Universal	1 reel	Sept. 8
Hold Everything.....	Vernon-Steadman	Educational	2 reels	Sept. 1
Horseshoes.....	Larry Semon	Vitagraph	2 reels	
Hustlin' Hank.....	Will Rogers	Pathe	2 reels	
Idea Man, The.....		Universal	1 reel	
Jollywood.....	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru.....	Will Rogers	Pathe	2 reels	Oct. 13
Kidding Capt. Kidd.....		Lee-Bradford	1 reel	
Kids Wanted.....	Monty Banks	Grand-Asher	2 reels	
Knockout, The.....	Animals	Pathe	1 reel	Oct. 27
Let's Build.....		Pathe	2 reels	Sept. 15
Life of Riley, The.....		Hodkinson	2 reels	Oct. 27
Lightning Love.....	Larry Semon	Vitagraph	2 reels	
Limit, The.....	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood.....	Baby-Peggy	Universal	2 reels	
Love in a Cottage.....	Aesops Fables	Pathe	1 reel	Sept. 29
Man About Town, A.....	Stan Laurel	Pathe	1 reel	Sept. 15
Man of Position, A.....	Sid Smith	Grand-Asher	2 reels	Aug. 18
Monkey Farm, The.....		Fox	2 reels	
Moving.....	Bowes-Vance	Educational	1 reel	Sept. 15
My Pal.....	Pal (dog)	Universal	2 reels	
Napoleon Not So Great.....		Lee-Bradford	1 reel	
Navy Blues.....	Dorothy Devore	Educational	2 reels	Sept. 1
Nobody's Darling.....	Baby Peggy	Universal	2 reels	
No Noise.....	Children	Pathe	2 reels	Sept. 22
No Pets.....	Paul Parrott	Pathe	1 reel	Oct. 13
Oh What a Day.....	Tincher-Murphy	Universal	2 reels	
Oh Teacher.....	Bobby Dunn	Arrow	2 reels	
One Cylinder Love.....		Pathe	2 reels	Nov. 3
One Dark Knight.....	Joe Rock	Grand-Asher	2 reels	
One Exciting Day.....	Earle-Engle	Universal	2 reels	Oct. 6
One Exciting Evening.....	Billy West	Arrow	2 reels	
Optimist, The.....	Lloyd Hamilton	Educational	2 reels	Sept. 15
Own a Home.....	Neely Edwards	Universal	1 reel	Oct. 13
Paging Love.....	Monty Banks	Grand-Asher	2 reels	Aug. 18
Pat's Patients.....	Charles Murray	Hodkinson	2 reels	Aug. 25
Perfect 36, A.....		Educational	2 reels	
Pinhead, The.....	Clyde Cook	Vitagraph	2 reels	
Pitfalls of a Big City.....	Ben Turpin	Pathe	2 reels	Sept. 1
Pop Tuttle's Russian Rumor.....	Dan Mason	Film Book. Offices.	2 reels	June 3
Regular Boy, A.....	Buddy Messinger	Universal	2 reels	
Restless Rest, The.....	Neely Edwards	Universal	1 reel	
Rip Without a Wink.....		Lee-Bradford	1 reel	
Robinson Crusoe Returns on Friday.....		Lee-Bradford	1 reel	
Rolling Home.....	Joe Rock	Grand-Asher	2 reels	Aug. 18
Roughest Africa.....	Stan Laurel	Pathe	1 reel	Sept. 29
Roughing It.....		Pathe	2 reels	Nov. 3
Round Figures.....	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild.....	Lige Conley	Educational	2 reels	Oct. 13
Save the Ship.....	Stan Laurel	Pathe	1 reel	
She's a He.....	Buddy Messinger	Universal	2 reels	
Short Orders.....	Stan Laurel	Pathe	1 reel	Sept. 1
Simple Sadie.....	Special Cast	Educational	1 reel	Oct. 20
Skylarking.....	Special Cast	Pathe	2 reels	Sept. 8
Sleepwalker, The.....	Joe Rock	Grand-Asher	2 reels	Oct. 13
Soilers, The.....	Stan Laurel	Pathe	2 reels	
So Long Sultan.....	Chuck Reisner	Universal	1 reel	
Somebody Lied.....		Fox	2 reels	
Stage Fright.....	Children	Pathe	2 reels	Oct. 20
Stepping Out.....	Animals	Pathe	1 reel	
Take the Air.....	Paul Parrott	Pathe	1 reel	Sept. 8
Three Cheers.....	Roger Keene	Educational	2 reels	Nov. 3
Tom's First Fliver.....		Arrow	1 reel	
Two Johns, The.....		Fox	2 reels	
Uncle Bim's Gift.....	Tincher-Murphy	Universal	2 reels	Sept. 8
Uncle Sam.....		Educational	2 reels	
Uncovered Wagon, The.....	Paul Parrott	Pathe	1 reel	July 7
Unreal News Reel.....		Fox	2 reels	
Up in the Air.....	Snub Pollard	Pathe	2 reels	Sept. 15
Walkout, The.....		Pathe	2 reels	
Walrus Hunters, The.....	Aesops Fables	Pathe	2 1/2 reel	
Watch Papa.....	Tincher-Murphy	Universal	2 reels	
Wet and Weary.....	Clyde Cook	Fox	2 reels	
Whole Truth, The.....	Stan Laurel	Pathe	2 reels	Nov. 3
Why Pay Rent?.....		Fox	2 reels	
Winner Take All.....	Paul Parrott	Pathe	1 reel	Oct. 20
Yankee Spirit.....	Bennie Alexander	Educational	2 reels	Sept. 8

Feature	Star	Distributed By	Length	Reviewed
Double Suspicion (Drama), Neal Hart.....		Universal	2 reels	
Down the Crater of Vesuvius.....		Truart Film	1 reel	
Drifter, The (Drama), Harry Carey.....		Universal	2 reels	
Duck, The (Rod-Gun Series).....		Hodkinson	1 reel	
Eagle's Talons, The (Serial).....		Universal	15 episodes	
Einstein's Theory of Relativity.....		Premier Prod.	2 reels	
End of a Perfect Fray, Geo O'Hara.....		Film Book. Offices.	2 reels	
Extra Seven, The (Drama), Leo Maloney.....		Pathe	2 reels	Mar. 31
Face to Face (Drama), Edmund Cobb.....		Universal	2 reels	Sept. 15
False Play (Drama), Pete Morrison.....		Universal	2 reels	
Festive Haul, The.....		Pathe	1 reel	
Fight for a Mine, A (Drama), Roy Stewart.....		Universal	2 reels	June 9
Fighting Blood (Drama), George O'Hara.....		Film Book. Offices.	2 reels	Feb. 3
Fighting Fists (Drama), Jack Ford.....		Universal	2 reels	
Fighting Skipper, The (Serial).....		Arrow	15 episodes	
Fight in the Fog, The, Jack Mulhall.....		Universal	2 reels	
Forgetting the Law, Jack Daugherty.....		Universal	2 reels	
From Montreux to Bernese Alps.....		Truart Film	1 reel	
From the Windows of My House.....		Educational	1 reel	May 12
Fun From the Press.....		Hodkinson	1 reel	
Gall of the Wild, Geo. O'Hara.....		Film Book. Offices.	2 reels	
God's Law (Drama), Roy Stewart.....		Universal	2 reels	
Golf Played by Gene Sarazen.....		Educational	1 reel	June 9
Gray Rider, The (Wilderness Tales).....		Educational	1 reel	July 14
Grim Fairy Tale, A, Geo. O'Hara.....		Film Book. Offices.	2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart.....		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart.....		Universal	2 reels	
Haunted Valley (Serial).....		Pathe	15 epis'ds.	Apr. 28
Heavyweight Fight Pictures.....		Universal	3 reels	May 26
Her Dangerous Path (Serial).....		Pathe	10 episodes	
Homeward Trail, The, Pete Morrison.....		Universal	2 reels	July 14
Hyde and Zeke (Drama), Leo Maloney.....		Pathe	2 reels	June 9
Immortal Voice (Bray Romance).....		Hodkinson	1 reel	July 14
In the Days of Daniel Boone (Serial).....		Universal	18 epis'ds.	June 30
In Wrong Right (Drama), Leo Maloney.....		Pathe	2 reels	
Island of Surprise (Burlingham).....		Truart Film	1 reel	
Jenkins and the Mutt (Wilderness Tales).....		Educational	1 reel	Feb. 3
Judy Punch, George O'Hara.....		Film Book. Offices.	2 reels	
Jungle Belles of Borneo (Burlingham).....		Truart Film	1 reel	
King of the Ice.....		State Rights	2 reels	
Knight in Gale (Drama), Geo. O'Hara.....		Film Book. Offices.	2 reels	Feb. 3
Knight That Failed, Geo. O'Hara.....		Film Book. Offices.	2 reels	
Land of Tut Ankh Amen.....		Fox	1 reel	
Lonesome Luck, Jack Daugherty.....		Universal	2 reels	June 23
Long Live the Ring, George O'Hara.....		Film Book. Offices.	2 reels	
Lure of the South Seas (Burlingham).....		Truart Film	1 reel	
Lyn' Hunt, A (Howe Hodge-Podge).....		Educational	1 reel	
Mediterranean Scenes (Burlingham).....		Truart Film	1 reel	
Memories of Alpine Republic.....		Truart Film	1 reel	
Mixed Trails (Wilderness Tales).....		Educational	1 reel	June 16
Monkey Land Up Barito River, Borneo.....		Truart Film	1 reel	
Mont Blanc (Burlingham).....		Truart Film	1 reel	
Moon Blind (Wilderness Tales).....		Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart.....		Universal	2 reels	
Night Riders, The (Drama), Harry Carey.....		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney).....		Pathe	2 reels	Apr. 28
One of Three (Drama), Roy Stewart.....		Universal	2 reels	
Oregon Trail, The (Serial).....		Universal	18 epis'ds.	Feb. 16
Outlaw and the Lady (Drama), Harry Carey.....		Universal	2 reels	
Paradising on Italian Lakes.....		Truart Film	1 reel	
Partners Three (Drama), Leo Maloney.....		Pathe	2 reels	Mar. 17
Pelican Island (Burlingham).....		Truart Film	1 reel	
Perilous Ascent of Zinal-Rothorn.....		Truart Film	1 reel	
Phantom Fortune, The (Serial).....		Universal	12 epis'ds.	Mar. 17
Quaint Berne, Swiss Capital.....		Truart Film	1 reel	
Radio Active Bomb (Drama), Roy Stewart.....		Universal	2 reels	May 26
Red Russia Revealed.....		Fox	2 reels	
Right of Way Casey (Drama), Neal Hart.....		Universal	2 reels	
Romance of Life (Bray Romance).....		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart.....		Universal	2 reels	
Rustin' (Drama), Jay Morley.....		Universal	2 reels	Aug. 19
School Days in Japan (Educational).....		Fox	1 reel	
Science of Life (Series).....		Bray Prod.	1 reel	May 12
Sea of Dreams.....		Educational	1 reel	June 16
Secret Code, The (Drama), Roy Stewart.....		Universal	2 reels	
Sentinels of the Sea (Educational).....		Fox	1 reel	
She Supes to Conquer, George O'Hara.....		Film Book. Offices.	2 reels	
Shooting the Earth (Hodge Podge).....		Educational	1 reel	June 9
Six-Second Smith (Drama), Geo. O'Hara.....		Film Book. Offices.	2 reels	Feb. 3
Sky Trails Above Lake Lucerne.....		Truart Film	1 reel	
Some Punches and Judy, Geo. O'Hara.....		Film Book. Offices.	2 reels	
Some Sense and Some Nonsense.....		Educational	1 reel	May 5
Something For Nothing, Reginald Denny.....		Universal	2 reels	
So This is Hollywood, George O'Hara.....		Film Book. Offices.	2 reels	
Speed Demons (Hodge Podge).....		Educational	1 reel	
Starland Revue (Series).....		Film Book. Offices.	1 reel	
Steel Shod Evidence, Leo Maloney.....		Pathe	2 reels	July 7
Steel Trail, The (Serial).....		Universal	15 epis'ds.	Aug. 11
Strike of the Rattler, Pete Morrison.....		Universal	2 reels	Aug. 28
Tarpon Fishing (Hodge Podge).....		Educational	1 reel	
Tempest Cody Rides Wild, Marie Walcamp.....		Universal	2 reels	
This Wife Business.....		Alexander Film	2 reels	
Tom, Dick and Harry, Leo Maloney.....		Pathe	2 reels	June 30
Trail of No Return (Drama), Hart-Sedgwick.....		Universal	2 reels	May 26
True Gold, Jack Daugherty.....		Universal	2 reels	
Turkey, The (Rod and Gun Series).....		Hodkinson	1 reel	
Two Stones With One Bird.....		Film Book. Offices.	2 reels	
Under Secret Orders (Drama).....		Universal	2 reels	
Unsuspecting Stranger (Drama), Pathe.....		Pathe	2 reels	May 26
Wandering Two (Drama), Reginald Denny.....		Universal	2 reels	
Wedding Feast Among Borneo Dyaks.....		Truart Film	1 reel	
Weeping Waters (Artfilm).....		Pathe	1 reel	May 5
When Fighting's Necessary, Leo Maloney.....		Pathe	2 reels	Apr. 14
When Gale and Hurricane Meet.....		Film Book. Offices.	2 reels	
Widower's Mite (Drama), Reginald Denny.....		Universal	2 reels	
Wild Waters (Educational).....		Fox	1 reel	
Will He Conquer Dempsey? Firpo.....		Selnick	1 reel	
Wings of the Storm (Drama), Leo Maloney.....		Pathe	2 reels	May 12
Winter in the Engadine.....		Truart Film	1 reel	
With the Movie Camera Through the Bolshevic Revolution.....		Mondial Film-S. R.	3 reels	
Yellow Men and Gold, Leo Maloney.....		Pathe	2 reels	

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Alaskan Honeymoon, An (Educational).....		Fox	1 reel	
Algeria (Educational).....		Fox	1 reel	
Alpine Ride Up Stanserhorn (Burlingham).....		Truart Film	1 reel	
Arctic Hike on Great Aletsch Glacier.....		Truart Film	1 reel	
Barnaby's Grudge, Reginald Denny.....		Universal	2 reels	
Bath, Famous British Spa (Burlingham).....		Truart Film	1 reel	
Better Than Gold (Drama), Roy Stewart.....		Universal	2 reels	June 23
Borneo Venice, A (Burlingham).....		Truart Film	1 reel	
Broad Highway (Bray Romance).....		Hodkinson	1 reel	
Cat and the Fiddle, The (Hodge-Podge).....		Educational	1 reel	
Cataracting Around Niagara (Burlingham).....		Truart Film	1 reel	
Champion in the Making, A.....		State Rights	1 reel	
Christopher of Columbus (Geo. O'Hara).....		Film Book. Offices.	2 reels	
City of Dreams (Bray Romance).....		Hodkinson	1 reel	
Close Harmony (Sing Them Again Series).....		Educational	1 reel	July 18
Columbia the Gem of the Ocean, R. Denny.....		Universal	2 reels	
Crystal Ascension, The (Artfilm).....		Pathe	1 reel	May 26
Crystal Jewels (Educational).....		Fox	1 reel	
Dark Timber (Wilderness Tales).....		Educational	1 reel	
Dipping in the Deep (Hodge Podge).....		Educational	1 reel	Aug. 11
Dizzy Land of Wm. Tell (Burlingham).....		Truart Film	1 reel	
Don Coyote (Drama), Reginald Denny.....		Universal	2 reels	
Double Cinched (Drama), Leo Maloney.....		Pathe	2 reels	Mar. 3

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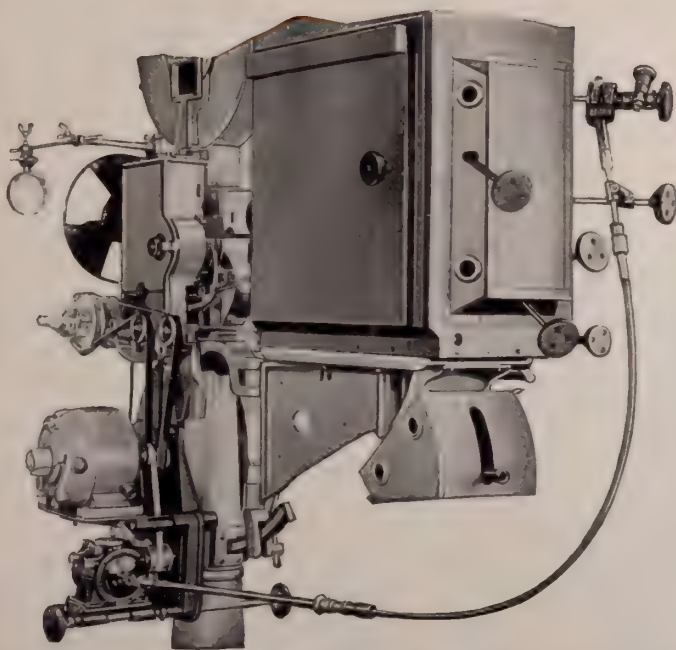
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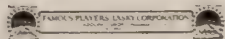
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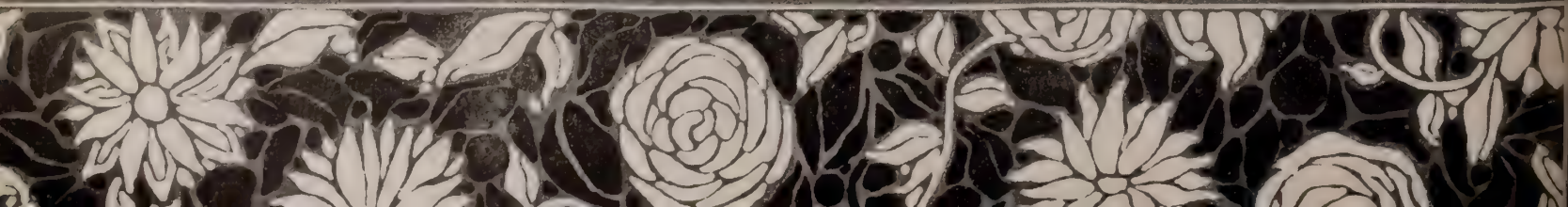
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"A WOMAN of PARIS"

A DRAMA OF FATE

featuring

Edna Purviance

Written and Directed by

CHARLES CHAPLIN

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No One Should Miss It"*

"Charles Chaplin has made the perfect motion picture—at least it is our idea of the perfect picture. The story is fascinating, and is humanly done."

"No one should miss it."

"Edna Purviance is splendid, and Adolphe Menjou never equalled his portrayal. The entire cast is perfect."—Harriette Underhill, N. Y. Tribune.



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for his

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E. W. Hammons

The Kick Out (Educational), with Lige Conley.—Two reels. Boys grab this and talk about it as much as you want, but be sure the premium on your tornado insurance is paid up before you let the youngsters get their eyes on the screen. Except where "polite" comedies are the most desirable, this one should be a bear, and I believe that some of the dignity of the better class might stray away for a while, at that.—Chas. W. Lewis, I. O. O. F. theatre, Grand Gorge, N. Y.—Small town patronage.

Rapid Fire (Educational).—Two reels. Here's a comedy that will get the laughs. This comedy saved the show, as we happened to have a bum feature. We find the majority of Educational comedies good.—Ben. L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

High Power and Choose Your Weapons (Educational).—Two reels. "Spice of program" is right. All are good, but some are best. **High Power** is better than **Choose Your Weapons**. These are some of the best two reels we get.—V. E. Sager, Southern theatre, Akron, Ohio.—General patronage.

Moving (Educational), a Cameo comedy.—This comedy is better than lots of the two reels. In fact, they are all good. I have not had a bad one this year. We look forward to a Cameo date for we will brace any weak feature. One reel.—Hugh C. Martin, American theatre, Columbus, Ga.—General patronage.

Navy Blues (Educational), a Christie comedy, with Dorothy Devore.—A snappy comedy with a little patriotic interest. Much favorable comment. Two reels.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

That Son of a Sheik (Educational).—A Christie comedy.—A knockout and one that's a pretty good burlesque on **The Sheik**. Two reels.—C. W. Langacher, New Glarus theatre, New Glarus, Wis.—General patronage.

No Luck (Educational), with Lloyd Hamilton.—Has plenty of action and will get the laughs. I consider this one of Hamilton's best. Two reels.—Hobart Wickens, Dreamland theatre, Kiowa, Kans.—General patronage.

Back Fire (Educational) with Lige Conley.—One of the best. If you have this one booked, don't be afraid to get behind it. If they don't laugh at this one there is something wrong with them. Two reels.—Walter H. Musson, Queen's theatre, Hespeler, Ont., Can.—Small town patronage.

Close Harmony (Educational).—This is the first of the "Sing 'Em Again" series, a novelty reel introducing three old songs in which the audience is supposed to join. Our people were slow taking hold, but the reel went over big and drew applause at the finish. It is seldom that a feature is applauded here and when they applaud a single reeler it must be good. One reel.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

Ocean Swells (Educational), a Christie comedy.—This is a good comedy. The photography is splendid. It is a high class comedy that will please the kids as well as the adults. More of this class of comedy would be welcome. Most Christies are good. Two reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Mile a Minute Mary (Educational).—Another good Educational short subject. Two reels.—C. W. Langacher, New Glarus, Wis.—General patronage.

Educational Pictures



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EXCHANGES, Inc.

E. W. Hammons
President

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Featuring
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IRENE RICH
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Norma Shearer

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Directed by
JACK CONWAY
A HARRY RAPF
PRODUCTION



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With a brilliant cast — Based on the
story of "JEWEL" by
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FROM THE PLAY BY
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from **W.A. BRADY'S** production
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A **HARRY GARSON** PRODUCTION
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PRESENTED BY
CARL
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The ACQUITTAL

with
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Directed by CLARENCE BROWN from
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OF RITA WEIMAN'S PLAY
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Starring VIRGINIA VALLI with
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A HOBART HENLEY PRODUCTION
From FRANCES HODGSON BURNETT'S
famous novel and play
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in her FIRST big FEATURE
The DARLING of NEW YORK
Directed by
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REGINALD DENNY

in
SPORTING YOUTH
BYRON MORGAN'S
GREAT RACING STORY
Directed by HARRY POLLARD
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starring
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Directed by TOD BROWNING
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A MARY PHILBIN

PRODUCTION
TITLE TO BE ANNOUNCED
LATER

ADVERTISED IN THE SATURDAY EVENING POST

says Reginald Denny to Billy Sullivan



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CLASS OF SERVICE	SYMBOL
Telegram	TL
Day Letter	DL
Night Message	NM
Night Letter	NL

If none of these three symbols appears after the check (number of words) in a telegram, other than a character to indicate the symbol appearing after the check.

1923 Nov 14

LOS ANGELES CALIF
CARL LAEMMLE, PRESIDENT,
UNIVERSAL PICTURES CORPORATION, 1600 BROADWAY, NEW YORK,
N. Y.

I WANT TO EXPRESS MY HEARTIEST APPROVAL OF THE NEW HERO OF THE LEATHER PUSHERS AND I CONGRATULATE YOU ON SIGNING THE BEST MAN FOR THE ROLE STOP JUST BEFORE I TOOK A TUMBLE AND LANDED IN BED FOR A FEW WEEKS I HAD THE PLEASURE OF WATCHING BILLY SULLIVAN GOING A FEW FAST ROUNDS IN HIS FIRST TRY AT THE FIGHTING PICTURES AND TODAY THE BOYS HUNG A SCREEN IN MY BEDROOM AND SHOWED ME THAT KID FROM MADRID HIS SECOND VEHICLE STOP THAT BOY SHOWS HE IS THE SON OF JERRY SULLIVAN AND THE NEPHEW OF JOHN L. SULLIVAN AND TO MY WAY OF THINKING HE IS THE BEST LIGHTNING LIGHT-WEIGHT THE SCREEN HAS EVER SEEN STOP EVERY FAN IN THE WORLD WILL LIKE HIS PERSONALITY AND I AM GLAD TO HAND OVER MY FIGHTING ROLE TO THE NEW KID ROBERTS.

REGINALD DENNY

Carl Laemmle will soon present
BILLY SULLIVAN
in

The LEATHER PUSHERS FOURTH SERIES

Directed by EDWARD LAEMMLE Stories by H.C. WITWER

This greatest series of two reel pictures ever made was Reginald Denny's pride—he lived and loved "The Leather Pushers." It was only after an exhaustive search and careful consideration that a successor to Denny was chosen—Billy Sullivan. The above wire from Denny himself is convincing proof that Sullivan has scored a decisive hit in Denny's famous role and that exhibitors are assured of a tremendously powerful continuation of those famous pictures.

SET YOUR DATE NOW

Nationally Advertised in The Saturday Evening Post

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Aaron Jones Captures
Mabel Normand
"The Extra Girl"

For an indefinite run in his Orpheum Theatre, Chicago



Los Angeles—"The Extra Girl" was held over at the Mission Theatre from the 5th week to the 6th to the 7th to the 8th—

"It's Miss Normand's Best Work," wired Manager Jack Root—

San Francisco—Smashing runs at the California and the Portola—

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Chicago—It follows "Rosita" at the Orpheum.

A Mack Sennett Production

Directed By
F. Richard Jones

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in her greatest dramatic work—"THE LOVE PIRATE" . . . Never has this popular star ever appeared to better advantage . . . Never has she put across her many talents so well as in "THE LOVE PIRATE" . . .

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and
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Presented by
William La Plante*

WHAT'S WRONG WITH THE MOVIES?

By TAMAR LANE

**THE BOOK WHICH FORETOLD THE BIG FILM UPHEAVAL!
THE BOOK WHICH THE PHOToplay CRITICS ARE SCOFFING
AT AND THEN COPYING!**

THE BOOK WHICH IS REVOLUTIONIZING THE SILENT DRAMA!

A brilliant critical volume which has exploded like a bombshell and rocked the film industry from coast to coast, tearing apart the old traditions and conventions and exposing many of the shams and artificialities in the realm of the photoplay.

A Daring volume which throws aside all bunk and gives for the first time a complete appraisal of who's who and what's what in the silent drama. Walter Prichard Eaton in Judge says: "The best chapter in it is that on exhibitors."

Albert Dorris in the Hollywood News says: "If censorship existed on books as on films Tamar Lane would go to jail for life and be shot at sunrise every morning for good measure."

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OF STORY STOP AUDIENCE AMAZED AS THE THRILLING CANOE SCENE
FLASHES ACROSS THE SCREEN STOP METRO IS TO BE COMPLIMENTED
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DAN BURGUM
MANAGER RIALTO THEATRE

LOUIS B. MAYER
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The REGINALD BARKER PRODUCTION

The ETERNAL STRUGGLE

A NOTABLE
CAST including
Earle Williams
Renee Adoree
Barbara La Marr
Pat O'Malley
and
Wallace Beery

From the G.B. LANCASTER novel
"The LAW BRINGERS"

Directed by
REGINALD BARKER

Adapted by J.G. HAWKS and
MONTE M. KATTERJOHN

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FIGHTING BLOOD SERIES

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Now playing Chicago and
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To open in Boston, San
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dares to discuss the most personal of all problems of American life—*Divorce!*
The inside story of matrimonial mix-ups in his latest Goldwyn Picture.

RENO

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Chadwick,
Lew Cody,
Carmel
Myers,
George
Walsh



Goldwyn-Cosmopolitan

The Wonder Picture of the World!

Here are the actual figures!

1,186,742 persons have seen it in New York, London, Chicago and Los Angeles since its world premiere on August 1, 1923 at the Cosmopolitan Theatre, New York.

—then it started at popular prices in the Capitol Theatre.

102,424 persons saw it last week at the Capitol—60,000 persons had to be turned away last week at the Capitol.

Its success in New York has made the hardest boiled showmen in the business sit up and gasp.

Its success in other cities is also nothing short of sensational.

TELEGRAM FROM WASHINGTON, D. C.

Little Old New York opened today at Moore's Rialto playing to absolute capacity every performance. Crowds turned away every show. Picture is the talk of the town. This showing more than remarkable in face of such opposition as Hunchback of Notre Dame, Harold Lloyd Why Worry, Chaplin's Woman of Paris, and Ziegfeld's Follies. Monday night picture will show to the most distinguished audience in the country's history. Ex-President Wilson, members of the Cabinet, foremost Senators, foreign Diplomats have sent acceptances.

—6th crowded week at Roosevelt Theatre, Chicago.

—13th crowded week at Empire Theatre, London.

—2nd crowded week at Moore's Rialto Theatre, Washington.

—2nd crowded week at Imperial Theatre, San Francisco.

Other crowded engagements to follow next week in Detroit, Seattle, Milwaukee, Baltimore.

Here are the actual facts.

It is an unforgettable picture.

It is Marion Davies' greatest achievement.

When she jumped into "Pat O'Day" clothes she jumped right into the hearts of every man, woman and child lucky enough to see the picture.

She has the support of the greatest cast ever assembled for a motion picture.

An exquisite musical score specially composed by William Frederick Peters.

The great days of early New York live again before your eyes.



MARION DAVIES

*Adapted by Luther Reed from the stage play by
Rida Johnson Young*

Directed by Sidney Olcott. Settings by Joseph Urban

**A Cosmopolitan
Production**



*Distributed by
Goldwyn-Cosmopolitan*

**"The
Swamp
Angel"**

**For a
Prosperous New Year
Book**

**Start
the Year with
a BANG!**

**First
National
First!**

**Norma Talmadge
in "Song of Love,"
Stars' New Year
Party for your
Patrons!**

**"The Eternal City"
Black Oxen"
Special Free
Accessories!**

**"Boy of
Mine"**

**Big
Pictures!
Big
Profits!**



**FIRST
NATIONAL
MONTH**



JANUARY 1924

Casper

Smash! - Smash! - Smash! go the box-office records

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NEW YORK CITY
TEL. VANDERBILT 3119

2NY K 90 BLUE

NEW HAVEN CONN NOV 19

E A ESCHMANN NY

JUST RECEIVED FOLLOWING WIRE FROM PRINCESS THEATRE HARTFORD CONN
FLAMING YOUTH OPENED HERE TONIGHT TO BIGGEST TURN AWAY CROWDS PRINCESS
HAS EVER HAD PUTTING IT MILD STOP TURNED AWAY THOUSANDS ONE HALF
HOUR BEFORE BOX OFFICE OPENED STOP LINE AT LEAST THREE HUNDRED FEET
LONG STOP WAITED FOR SALE OF TICKETS SUCH MOBS SURROUNDED FRONT OF
THEATRE AS I HAVE NEVER SEEN BEFORE STOP IF I HAD NOT SEEN THIS WITH
MY OWN EYES I COULD NOT BELIEVE IT STOP IT IS ONE OF YOUR BEST
PRODUCTIONS OF THE YEAR

M H KELHER
221PM

with

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NEW HAVEN CONN NOV 17

E A ESCHMANN NY

RECD FOLLOWING TELEGRAM TOD BROWNING MANAGER OLYMPIA NEW HAVEN OPENED
WITH FLAMING YOUTH SUNDAY EVENING NOV 18TH TO THE LARGEST AUDIENCE
THE THEATRE HAS EVER HAD. THIS PICTURE IS THE FIRST PRODUCTION WHICH
HAS PLAYED CAPACITY TO BOTH PERFORMANCES STOP COULD NOT ACCOMMODATE
THOUSAND PATRONS WAITED IN LINE 95 MINUTES FOR SECOND SHOWING STOP
SOLD OUT OUR FIRST SHOW OF 25 HUNDRED SEATS IN TWENTY FIVE MINUTES
STOP AM POSITIVE THIS PICTURE WILL BREAK EVERY RECORD THIS THEATRE
HAS EVER KNOWN STOP GIVE US MORE FLAMING YOUTHS

M H KELHER
2PM

WESTERN UNION
TELEGRAM

RECEIVED AT

2NY K 27 BLUE

NIAGARA FALLS NY NOV 19 1244PM

E A ESCHMANN

NY

FLAMING YOUTH BROKE ALL BOX OFFICE RECORDS HERE YESTERDAY BEATING
SUCH PICTURES AS (Names furnished upon request) CONSIDER FLAMING
YOUTH GREAT AUDIENCE PICTURE WISH TO COMPLIMENT FIRST NATIONAL UPON
THEIR WONDERFUL IMPROVEMENT IN THEIR COMING RELEASES

A C HAYMAN PRESIDENT CATARACT THEATRE CORPN

ASSOCIATED FIRST NATIONAL
PICTURES INC., PRESENTS

"One of the
BIG 10"

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

"FLAMING YOUTH"

Featuring
**COLLEEN
MOORE**

Supported by an all star cast comprising
Milton Sills, Elliott Dexter,
 Sylvia Breamer, Myrtle Stedman
 and Ben Lyon

For a prosperous
New Year, book
**FIRST
NATIONAL
FIRST**

Directed by
JOHN FRANCIS DILLON
Scenario by HARRY O. HOYT
Titles by HOLMAN DAY
Editing by ARTHUR TAVARES
Photography by J.C. VAN TREES
and ROY CARPENTER
Settings designed by
MILTON MENASCO

FIRST NATIONAL MONTH



You can count your profits before you ever play it!

It's Out!

There's no use—
It's too good to
keep under our
hat any longer—
in



FIRST NATIONAL
offers to this industry
one of the funniest
laugh creating comedy-
farces that has ever
been registered on a strip
of motion picture film
Are we delivering ?
Just watch our release list!

For a prosperous
New Year
book

First National First



A fine picture plus pep - and look at



Just because the Garden Theatre management, in Paterson, N. J., knew they had a fine picture in "The Wanters"—do you suppose they were content to sit back and let the picture do the work?

Nothing doing. They knew, as all real hustling showmen know, that an excellent picture possessing good public selling possibilities, such as are found in "The Wanters," means greater business and larger *net profits provided*—one takes advantage of the picture's possibilities and exploits them.

They told Paterson about the "The Wanters" and the results obtained more than justified their judgment as showmen.

What they did in Paterson —you can do

Nine days in advance of the showing they used 1000 snipes, 14x42 with a teaser title—"Are You a Wanters?"

Seven days in advance—they made a tie-up with the leading papers with a "Wanters" solution problem, the paper giving a quarter of a page daily to this. Prizes being given to the best answers to the question—"What do you want?"

Seven days in advance—a teaser campaign connected with prominent people in Paterson. "Mr. ———, you are a famous Wanters by the people of Paterson for the purpose of obtaining more schools."

Regular newspaper advertising started five days in advance with twelve inches—increasing daily to fifty on Sunday and twenty, opening day. Ten outside papers, covering the outlying districts around Paterson—42 inches.

Three days in advance—formed a "Wanters Club" by enlisting pupils of different schools. Each member being presented with a button reading: "R. U. A. Wanters?"

Lobby display—marquee cut-outs and local store tie-ups completed the campaign.

LOUIS B. MAYER
presents the

JOHN M. PRODUCTI *The* WAN

From the story by LEILA BURTON WELLS
Directed by — JOHN M. STAHL
Scenario by J.G. HAWKS & PAUL BERN
Photography by ERNEST G. PALMER



The same thing can be
done in any city in the
country. /

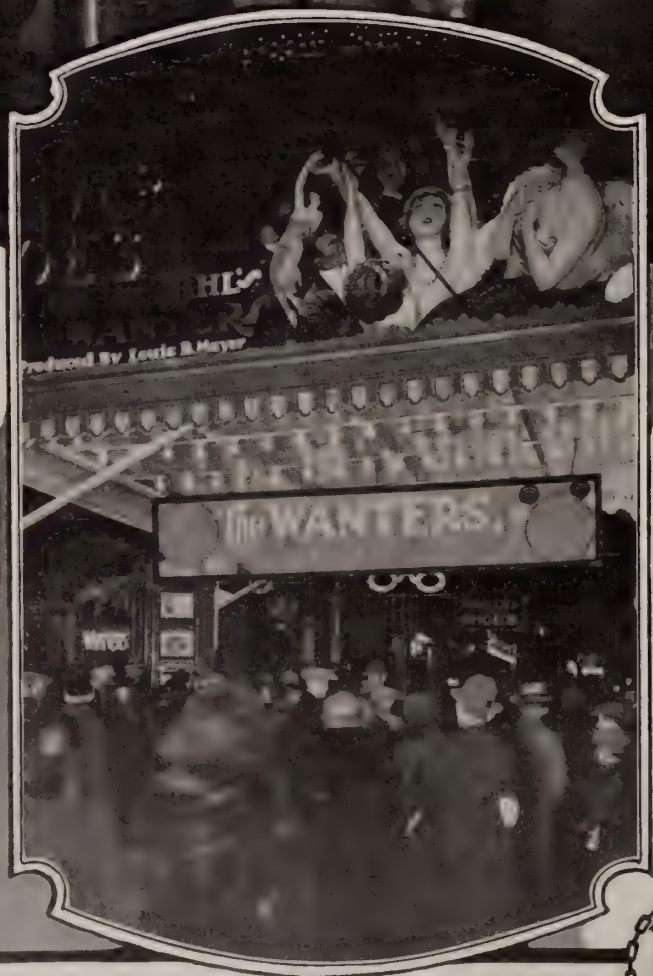


a little showmanship
the result. /



STAHL ON TERS"

The story of "The Wanters" is just what the title implies. It tells of the wanters in the world and there are millions of them. Who they are. What they want. You see them all in this picture. John Stahl could not have picked a better public appeal theme, and like "The Dangerous Age" he has treated it boldly with that human touch that makes big pictures. You can do a lot with "The Wanters".



A First National Picture

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York



-and now New

Los Angeles, San Francisco, Detroit, Cleveland, Cincinnati, Chicago, Indianapolis, Boston and now New York stand as glowing testimonials to the powerful box-office strength of "Ponjola."

New York American: "One's interest is held throughout."

New York Telegram: "Miss Nilsson makes Cynthia Stockley's chief character a genuine thing."

New York Evening Mail: "We enjoyed this picture and during the big moments little shivers of anticipation kept running up and down our spine."

SAM. E. RORK
presents

**"One
BIG**



Foreign Rights Controlled by
Associated First National Pictures Inc.
363 Madison Avenue, New York

A First National Picture

York proves it!

of the
10"

N. Y. Daily News: "We don't think you ought to miss 'Ponjola.' Anna Q. Nilsson does the finest work of her career."

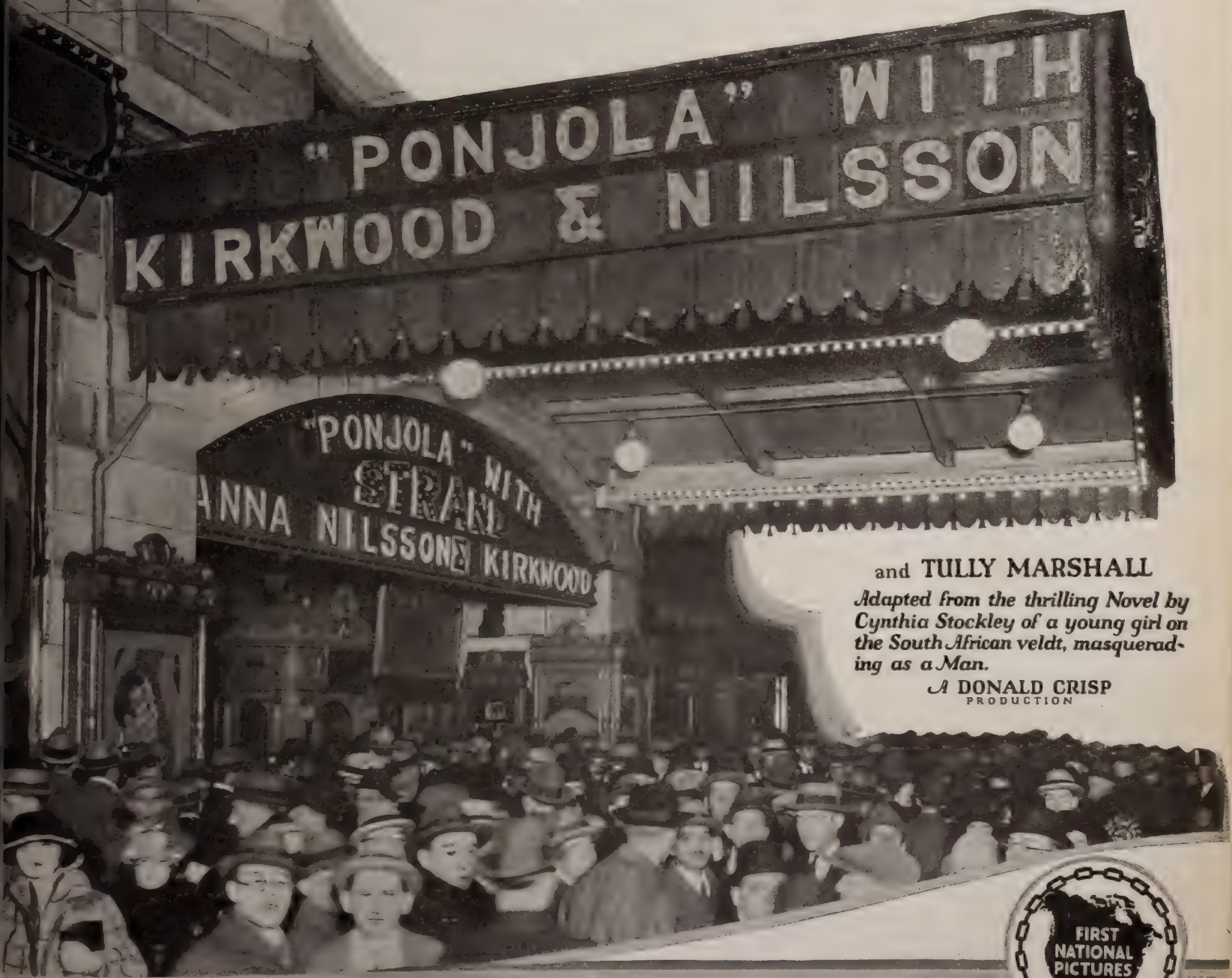
N. Y. Evening Journal: "A right good melodrama."

N. Y. Times: "Good suspense and is compelling."

N. Y. World: "... the ultimate impression is distinctly favorable."

N. Y. Sun and Globe: "'Ponjola' packed the Strand yesterday with the largest crowds we have seen there and the audience enjoyed it immensely."

In such convincing demonstrations lies your best guide to profit earning pictures.



and TULLY MARSHALL

Adapted from the thrilling Novel by Cynthia Stockley of a young girl on the South African veldt, masquerading as a Man.

A DONALD CRISP
PRODUCTION



A First National Picture

Imagine-



the result in a picture
that contains the best
efforts of two of the
greatest masters of
stage and screen drama
living today. It just had
to be ~ ~ ~ ~ ~

THE BIGGEST DRAMA
this industry has ever
seen ~ ~ ~ ~ ~

Published Weekly

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William A. Johnston, President
E. Kendall Gillett, Treasurer

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752 South Wabash Ave., Chicago
Room 616 Security Bldg., Hollywood, Calif.

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Founded in September 1913

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Why Not the Whole Truth?

THE season for published interviews seems about closed, and happily so.

A few good and sensible things have been said; but, mostly, it would be better to confine open admissions of business mistakes to the trade family circle. The public is only interested in pictures.

As the matter stands today, after everyone has had his say, the public mind has probably grasped just two ideas: first, that something is wrong with the movies and secondly, that the men responsible don't know how to correct the errors.

Which isn't good publicity.

* * * * *

How wise it would be if, occasionally, we just told the truth to the public.

There are so many true and interesting things to tell about the industry.

For instance, as one good and practical interview pointed out, the stars' and other players' salary budget is really a minor item in production cost. It runs from about ten to about twenty-five percent, depending of course upon the character of the picture. The major part of all the production millions goes into the pay envelope of those whom the politicians love to call the poor, lowly and horny handed toilers, etc.; in other words to the carpenters, painters, plasterers, electricians, bricklayers, property men and other high wage earners.

How wise it would be to let the politicians know this significant fact.

And to add that the country is overbuilt with a billion dollars' worth of theatres, the construction cost of which also went largely into the payroll envelope of the building trade laborers.

That is good publicity.

* * * * *

After all, the whole outcry simply means that we are in a period of retrenchment—a very necessary and salutary one for the entire industry.

And it strikes us that the job of economy is up not merely to the producer but also to the exhibitor. It is an all-around duty.

It is true that a lot of over-expensive and some notoriously expensive pictures have been made by directors as monuments to themselves.

But there are some monuments too in the exhibiting field—some over-expensive houses over-expensively run.

In the high falutin' period several years back of us the larger theatres went into a competitive orgy of extravagant presentation. Retrenchment, it is true, set in some time ago. Prologues have been gradually disappearing and orchestras have generally been reduced in size. But there is room still with many a house management for sane economy in overhead and operating expense.

It is impossible to be specific on this point; everywhere the theatre problem is a local one. And we have no thought whatever of telling the other fellow how to run his business.

We do, however, wish to emphasize a general fact, a true and most important one, and that is this: this industry is sympathetically, even delicately tuned as to its different branches, all its branches. Consequently the producer's problem of retrenchment is not his alone; it is the distributor's and exhibitor's also. And the producer's heavy investment and earnest effort to produce box office pictures is not his responsibility alone. The exhibitor must encourage him or the producer will either cheapen his product or quit.

The house today that's wasting money is not only unfair to its owner but also to the man who makes the goods that keeps its doors open to the public.

Shortsightedness and greed have done this business more harm than any other factors. It may not be human to be otherwise but it is intelligent and in the long run it is good business, and true economy.

And this industry has arrived at the time when true economy is ruling its destiny.

William A. Johnston

WE all know at what extremes the censors will go to accomplish their ends, but if there is anything more silly than the recent crusade in Pennsylvania we would like to know what it is.

According to Harry L. Knapp, Chairman of the State Board of Motion Pictures Censors, none but "dry" pictures are to be permitted in movie houses from now on. Drinking pictures, scenes of bacchanalian festivities, the hip flask, the slender-stemmed wine glass and the squat whiskey glass are banned. Scenes to ridicule the Eighteenth Amendment or the Volstead law, as well as those funny at the expense of Prohibition enforcement officers, are also to be condemned.

Mr. Knapp has the indorsement of Governor Pinchot for he said (according to a news dispatch): "The Governor warned us to be cautious in the matter of permitting pictures to get by showing violation of the Eighteenth Amendment."

Knapp, who spoke before the Motion Picture Committee of the Civic Club on a recent afternoon, added this was why a flask-breaking scene was cut out of one of the latest Chaplin pictures.

* * *

WE pity the citizenry of Pennsylvania, for Thomas H. Ince has produced a picture in "Anna Christie," which will cause their bigoted censors to point thumbs down. Here is one of the best plays ever written—a play considered good enough by men of discernment to win the Pulitzer prize—and it has been made into one of the best pictures of this or any other season. It reveals life in the raw—life guided by real human passions and emotions. It is true and vital and vivid—and releases more spiritual uplift and comfort in its revelation of human frailties than all the sugar-coated slices of sentiment which masquerade under the name of humanity—and which are eulogized by the censors.

We defy any tender fledgling to get anything from it, but good. But according to the recent edict from Pennsylvania a great deal of its character will be trimmed once it passes its borders. There is much hard drinking—as characteristic of sailor-folk—and some revelations by a girl of what made her a social outcast. But these are fundamentals of the theme—which is nothing more or less than an accurate account of souls in conflict with themselves and with each other.

O'Neil knows his subject and Ince with respect for a playwright who searches for truth and finds it, has abided faithfully by the text. If our best plays—destined to reach the screen—cannot reach it without being manipulated and maltreated to please a host of unhealthy morons, then there is no use of trying to place our pictures on the heights.

"Anna Christie" belongs on the heights. It throbs with realities and humanities. It shows a clash of emotions which fairly embrace one with their tensivity. We follow the quartette of figures with the deepest interest, sympathizing with the old Swede who curses "dat old daval sea," and his pitiable daughter—who cries out in her anguish for spiritual comfort—although she doesn't know the meaning of religion.

We hope this picture is left untouched by the censors—left intact as we saw it. It is a work of sincerity and enthusiasm—and exceptionally eloquent in its human appeal and its interpretation.

* * *

MOST of the censorship agitation is inspired to save the Youth of the land. But ignorant and naive is that censor who, failing to recognize the psychology of the childish mind in its thirst for knowledge, would try to keep from the adolescent and the pre-adolescents the mysteries of sex. He might better try and stop Niagara. Youth will experiment—and find

PICTURES AND PEOPLE

experience and knowledge. And human nature is just contrary enough to want the forces and express the urges that are denied.

If these denials keep on—if we must constantly be told: "You mustn't do this," or "You mustn't do that,"—we'll be suffering from such suppressed desires that something will surely pop. Then we'll have a reproduction of a modern Nero playing his fiddle. We'll become a nation of degenerates.

* * *

THE "shut-down" policy does not seem to affect attendance figures according to all the box-office statistics. Indeed more than one manager appears to be "sitting tight and pretty," and there is no indication that the theatres will be converted into stables or restaurants conducted by men who love their initials.

Up at the Capitol, the Marion Davies opus, "Little Old New York," is creating several new records—records backed up with box-office statistics. It is now in its second week—and if it carries on as it has been doing—there is a strong chance of its being held over for a third week. Which would be something never before realized in the history of the Capitol.

* * *

A FEW steps nearer Times Square—at the Strand is "Ponjola," which is also breaking records. The box-office receipts indicate that it has distanced Chaplin's personally directed picture, "A Woman of Paris." Anyone catching sight of Sam Rork standing in the rear of the house would instantly comprehend the fact that he has a rich money-getter on his hands in this film version of Cynthia Stockley's best-seller.

It's a great season for Sam Rork—and not a man identified with the industry would deny him his right to find a place in the sun. He is enthusiastic over his production—and he has a right to be—for it is one of the most fascinating films which have ever graced the screen. It is one of the few pictures to play a return engagement in Los Angeles within a month after its premiere. It was brought back to the Alhambra there after opening at Loew's State.

Yes, Sam Rork, than whom there is no one more regular or level-headed or democratic in this or any other business, has a right to be proud of his achievement. May it net him good coin of the realm.

His war-cry may well be: "For God, for Country, for Yale—and for 'Ponjola'." Yale? Sam sat on the Yale side at the Princeton game. 80,000 spectators in the Bowl? Pooh! 80,000 spectators at the Strand! The Bowl gets them but once a year, the Strand once a week when a "Ponjola" comes along.

* * *

WHEN Sidney Olcott complimented Sam Rothafel of the Capitol for his prologue on "Little Old New York," and toasted him on the typewriter with: "May your shadow never grow less!"—he inspired a response from Roxy who wished the director to understand that he is trying to make his shadow grow less. "Now you put the curse on me," he writes, "for shame, Sid!"

* * *

THE New York Tribune tosses an ironic spear into the side of the picture actor. In an editorial of November 15th, carrying a caption—Real "Movie" Heroes—one may read:

"Millions of motion-picture-goers will be thrilled to learn that the stars they have worshipped on the screen are as heroic in private life as they are on the film. Though the screen has fallen on bitter days, chill penury has not served

to repress their noble rage or freeze the genial current of their souls. In the teeth of the wolf, now camping hopefully on the running boards of their limousines, they have calmly elected to be heroes.

"It is announced by a leading producer that the threatened shut-down of the film business has been averted through the willingness of the stars to accept \$750 a week instead of \$2,000 for their services. To a motion picture actor \$750 a week is practically a starvation wage. When the chauffeur and the valet and the personal press agent and the divorce lawyer have been paid less than nothing will be left at the end of the year.

"Yet, rather than deny their public the enjoyment of their performances, they have decided to carry on, no matter at what sacrifice. Nothing that the scenario writers have thought up can be more sublime than this. But noblesse oblige.

"It is to be hoped that the depression in business which has called forth this exhibition of devotion to ideals will soon pass. Surely such magnificent behavior should not be its own and only reward."

THERE was something of a happy reception at the Rivoli theatre, New York, last Sunday night, the occasion being the personal appearance of Douglas Fairbanks, Jr. He made his screen debut that afternoon in "Stephen Steps Out," a picture that gives him an opportunity to show that he is a "chip of the old block."

It is seldom that personal appearances mark an afternoon or evening at the regulation picture houses—and a precedent was more or less established when he was dragged from his hotel suite to shake hands with hundreds of patrons on the mezzanine of the Rivoli. Young Doug went through the ceremony like a born diplomat. While the other side of sixteen, he possesses perfect poise. And this quality punctuates his work in his picture.

Just prior to the second performance the Fairbanks party took their seats in the balcony loge, and the youthful star was recognized and applauded as he passed down the aisle. Which accounted for the insistent desire of the patrons to meet him.

GLORIA SWANSON registered happiness last Tuesday when her recently adopted little son, Joseph, arrived from the West. The youngster has come to be playmate and brother to little Gloria, two-year-old daughter of the actress and her former husband, Herbert E. Somborn, whom she divorced in September.

OTHERS are able to recognize talent too. We, who know Lillian Gale through her association with us on the editorial staff of the NEWS, sensed the fact that she would succeed on the screen. She had the talent to begin with—and put it over because of her spirit and determination.

And now comes Danny. Of the Film Daily. With one of his brief eulogies. A eulogy well merited in this instance. About our former associate. Here it is. We give it to you straight. Is entitled MAKING THE GRADE. But listen to Danny. He has the right "dope."

"Lillian Gale. Well known in trade paper circles. Said she was going to get on in pictures. And did. Appears in 'The Way of a Man,' Pathe. As a hardened woman of the plains. Carrying a gun big enough to choke a horse. And

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smoking a pipe. Fine character stuff. Should have no trouble in keeping on. And in."

HUGO RIESENFELD, the impresario of the Rivoli, Rialto and Criterion theatres, is having the acoustics at the Rivoli adjusted so as to be suitable for grand opera. His novel experiment in presenting operas to picture audiences will begin the latter part of this month. "Faust" will be presented first—to be followed by "Aida," "Martha," "Pagliacci," "La Gioconda," "Il Trovatore" and some of the lighter Gilbert and Sullivan operas. They will be condensed to fifteen minutes in order to fit in with the regular program.

Riesensfeld has enlisted the services of the Zuro Opera Company for his "movie-opera" experiment—an organization that has been giving productions in New York for the past twelve years.

BOBBY NORTH proposes a brand new idea, namely, giving forth an interview. His object is to increase attendance at motion picture theatres. It is a very brief interview and is addressed to motion picture people themselves. It is: "Stop giving out interviews."

WE do, however, like the interview with Sam E. Rork, which appeared in the New York World last Saturday. Besides being a practical talk from a man who, himself, makes pictures, it points to the fact that the laborers—carpenters, electricians, plasterers, property men—receive most of the production dollars. A very important fact, it would seem, for the legislators and politicians of the country to digest thoroughly.

WE have all been thrilled and enlightened by pictures that have taken us to the far corners of the earth—pictures that have shown us glimpses of far-off horizons and strange, fascinating places that lie off the beaten track. But we are promised something entirely new in Captain Frank Hurley's Papuan picture, "Hunting Headhunters with a Movie Camera."

Captain Hurley, the British polar explorer, who accompanied Shackleton to the South Pole, has arrived in New York from a two years' expedition in the jungle fastnesses of New Guinea and brings a story—a story backed up by the film—of an unknown primitive people with Hebraic features and bearing a striking resemblance to historians' description of the Lost Tribe of Israel.

The captain financed his expedition with the assistance of wealthy Australians—and after charting the undiscovered isle by means of an aeroplane, he set out for the land of mystery—where he experienced many amazing adventures.

The making of the film was a romantic and arduous business. It was accomplished in the face of almost unsurmountable obstacles. The explorer takes us through miles of trackless bush into a land of lurking dangers and half-hidden wonders.

It's a picture of realities—not a cruise into the land of Make-Believe—which is one reason why Hurley's venture-some journey will fascinate every spectator. The explorer was saved from being an entree at a cannibal feast because he was regarded as a spirit from an unknown world.

We eagerly await "Hunting Headhunters With a Movie Camera."

Motion Picture Day Is Big Success

M. P. T. O. A. Reports Splendid Co-operation and Most Gratifying Results

THE results of National Motion Picture Day last Monday are of a most gratifying character, with respect to public enthusiasm in the event and the reports to the National Office, from leading theatre owners and organizations throughout the country, according to the M. P. T. O. A. offices.

Because of the interest aroused in this movement, Governors of states, high officials of the Federal Government, Mayors of important cities and other public men and women gave their endorsements and joined with the Motion Picture Theatre Owners of America, and the theatre owners generally in National Motion Picture Day in all parts of the United States.

In many sections of the country, the theatre owners joined in extensive advertising campaigns which served to considerably augment public interest in the event. In Hartford, Conn., twelve of the leading theatre owners of that city had page advertisements of National Motion Picture Day printed in the newspapers.

In the Western Pennsylvania district where the theatre owners had inaugurated a very extensive campaign there were a number of added attractions in the theatres, one notable supplementation of the program being the addition of the Musical Club Choral Society with 80 feminine voices under the direction of Charles N. Boyd.

A special form of exploitation indicative of the enterprise of the western theatre owners was presented in Denver, Col., under the direction of H. E. Huffman, President of the Motion Picture Theatre Owners of Colorado.

In the Central West, especially in Ohio and Kentucky, great impetus was given to the observance of the day through special lines of exploitation in newspapers, billboards and direct contact by letters from the theatre owner to his patrons.

New York brought to the front one of the most unique evidences of official and public

approval of this event in a large parade which was headed by the New York City Police Band. This procession moved up Broadway, Saturday afternoon, November 17th, from 23rd street to 59th street and then into Central Park where a number of band selections was given.

A large detachment of Girl Scouts headed by the Girl Scout Band and others mutually interested in the development of public service work in the theatres of the Greater City, participated in the parade. The newspapers published extensive accounts. The New York campaign was under the direction of a special committee from the Theatre Owners Chamber of Commerce, under the chairmanship of J. Arthur Hirsch, Charles Schwartz, Hy Gainsboro, Joseph Jame, Henry Suchman, J. Alton Bradbury, Sol Raives and Clarence Cohen.

Picture Directors to Give Annual Ball

The Seventh Annual Ball of the Motion Picture Directors' Association will be held at the Biltmore Hotel, Los Angeles, on Thanksgiving Eve, November 28th, according to announcements being sent broadcast by Chairman of the Ball Committee, George L. Sargent. It is the first costume ball ever undertaken by the M. P. D. A.

Fred Niblo will act as the official pacesetter of the evening.

The ball committee, headed by Mr. Sargent, includes Fred Niblo, Joseph De Grasse, William Beaudine, William P. S. Earle, William Seiter, Harry Franklin, Phil Rosen, Douglas Gerrard, Wally Van, William Duncan, Jack Ford and James Hogan.

Swiss First National Is Chartered in Delaware

Recent Delaware charters include: The Adelphi Theatre Ticket Service, Inc., to establish and maintain a theatre ticket service, capital \$5,000.

The Regent Finance Corporation, to produce and present motion pictures, capital \$100,000.

The Swiss First National Pictures, Inc., distributors of Motion Pictures, capital \$5,000. This indicates the beginning of First National's plan of organizing its own distribution service in Europe and elsewhere in the foreign film field.

The Brockway Laboratories, Inc., of New York City and the Oranges, N. J., conducting laboratories, etc., capital \$450,000.

New District Supervisor for First National

Harry H. Buxbaum, who has been district supervisor for Paramount for a period of four years, has joined First National forces in a similar capacity. Mr. Buxbaum's new duties become effective immediately.

Bill Will Further Protect U. S. Copyrights

A NEW copyright bill prepared by Register of Copyrights Solberg will be presented to the next Congress, according to word from Washington. By the measure the United States would become a party to the International Copyright Union and American product would have instantaneous protection in England, Germany, France, Spain, Italy and all other countries in the world that are members of the Berne convention.

The United States has been barred from the convention in the past by the so-called "Manufacturers' clause," which refuses authority for copyright of any work not printed in type set or plates set in this country.

"Bird" and Mabel Condon Wedded on Coast

Russell Juarez Birdwell, known widely in theatrical and film circles as "Bird," and magazine writer for Mary Pickford, has taken Mabel Condon, manager for a group of motion picture luminaries, as his bride, according to word from the Coast. The young couple were married at the Church of the Blessed Sacrament in Hollywood, the Rev. Father Stack officiating. Attendants were Cherie Valentine, sister of the groom and noted Kosloff dancer, and Charles R. Condon, the bride's brother and well-known writer on film subjects.

Reisman General Manager of Canadian Paramount

P. H. Reisman, formerly of Minneapolis, has been appointed Canadian general manager of Famous-Lasky Paramount and has taken charge of the Canadian headquarters of the company at 206 Victoria street, Toronto. The Canadian company operates under the title of Famous-Lasky Film Service, Limited, and has branches in Toronto, Montreal, Winnipeg, Calgary, St. John and Vancouver. Mr. Reisman was formerly district manager for Paramount in Minnesota. He has succeeded G. Akers, formerly Canadian general manager at Toronto, who has gone to New York.

Kansas M. P. T. O. Aiding Anti-Cancer Fight

As a first step towards the plan of the public service bureau of the M. P. T. O. Kansas, exhibitors of Kansas City, Kas., between November 15 and 25 will contribute the use of their screens for the showing of a special film in the interest of the National Anti-Cancer campaign.

The United States department of health is distributing these films through Dr. L. B. Gloyne, health commissioner of Kansas City, Kas.

New York Journal Running "Black Oxen" Serial

The New York Evening Journal has started to publish Gertrude Atherton's "Black Oxen" in serial form. This best-selling novel has been picturized by Frank Lloyd for First National distribution with Corinne Griffith and Conway Tearle in the featured roles.

The Ten Commandments

DE MILLE'S Ten Commandments is a splendid accomplishment.

It has been, openly, the duty of the motion picture to make to the world just such a contribution; and we have waited long for it. Here is truly the motion picture's triumph, a realization of its unparalleled resources and inimitable power of appeal. This picture will do more good to humanity, especially in these days of social and political disorder, than any human agency of expression ever employed.

It was a daring effort. Any weakness might have wrecked so sublime a theme; a lack of sustained tempo would have confused its effect. As it is the picture moves with might and clarity, with power and smoothness. The prelude is magnificent; the modern story clever, convincing and sustaining; a remarkable co-ordination indeed! Not merely those responsible for this picture but the industry, as one man, may be proud of and thankful for what is from all standpoints unquestionably the high point of production to date.

William A. Johnston.

Blacklisting of Exhibitor Is Banned

Binderup Wins in Supreme Court

at rest upon arrival in Omaha and that the subsequent movement is intrastate.

COMBINATION of distributors to blacklist an exhibitor

and refuse jointly to furnish him with product were declared illegal in an important decision rendered by the Supreme Court of the United States on November 18 in the case of Charles G. Binderup, of Minden, Neb., vs. Pathe Exchange, Inc., Famous Players-Lasky, First National, Fox, Vitagraph, Select Pictures, Goldwyn, Universal, Hodkinson, Metro, A. H. Blank, the Omaha Film Board of Trade, and the individual Omaha exchange managers of these distributors.

The lower courts had held there was no conspiracy and upheld the defendants' contention that the films were shipped from New York to the exchange in Omaha as an agent before being actually placed in distribution and were therefore not in interstate commerce within the meaning of the Anti-Trust Act.

The Supreme Court reversed this ruling with costs and remanded the case for trial in the Federal District Court at Omaha on the basis that interstate commerce was involved.

In handing down the ruling of the highest court in the land, Justice Sutherland said:

"It is difficult to imagine how interstate commerce can be more effectively restrained than by suppressing it and that, in effect, so far as the exhibitor is concerned, is what the distributors in combination are charged with doing and intending to do.

"It is doubtless true that each of the distributors, acting separately, could have refused to furnish films to the exhibitor without becoming amenable to the provisions of the act, but here it is alleged they combined and conspired together to prevent him from releasing any of them.

"Combination and Conspiracy"

"The illegality consists, not in the separate action of each, but in the conspiracy and combination of all to prevent any of them from dealing with the exhibitor."

This is the first case brought to the Supreme Court under the Sherman Anti-Trust Act which directly involved the question whether transactions between a person residing in one state, with a branch agency or exchange in the same state, are interstate commerce when the property comes into the state and comes to rest in the hands of the agent before shipment to the user or purchaser within the state.

In 1919, Mr. Binderup personally operated six motion picture houses and supplied programs to 22 other theatres in south central Nebraska. In an action for \$750,000 damages, brought in the United States District Court at Omaha, he alleged that in 1919 he was obtaining his pictures from four of the defendant companies. He charged that coercive practices were used to require him to give bookings to defendants with whom he did not wish to deal.

Binderup further alleged that the Omaha Film Board of Trade caused the circulation of a blacklist, based on charges brought in bad faith, and that the defendants refused to serve those who maintained any relations with him. He charged also that there was a further refusal of all defendants, by virtue of common agreement for the purpose of destroying his business, to have any further dealings with him. He also alleged that he had been "driven out of business by a

Decision Affects F.P.-L. Case, Fuller Declares

THAT the Binderup decision by the United States Supreme Court strengthens the contention that the Federal Trade Commission has jurisdiction in the case against Famous Players-Lasky, is the declaration of W. H. Fuller, Chief Counsel for the Commission.

Mr. Fuller, asked by Motion Picture News to comment on the Supreme Court ruling with reference to its bearing on the Famous Players case, telegraphed the following statement from Washington:

"The Binderup decision strengthens the contention that the Commission has jurisdiction because interstate commerce is involved. It indirectly affects other issues."

Mr. Fuller also announced that Famous Players will begin the presentation of defense testimony at the hearings at Jacksonville, Fla., in January. The Government finished its testimony at the recent sessions in Los Angeles.

conspiracy among manufacturers and distributors of films, through denial by them of the use of their pictures."

When the case was called in the District Court at Omaha, the court sustained a motion for a directed verdict in favor of the defendants on the ground that interstate commerce was not involved and that the acts complained of were legal. This verdict was rendered without submission of testimony.

Mr. Binderup then appealed to the United States Circuit Court at St. Louis where the lower court was sustained. He took an appeal to the United States Supreme Court for a review of the case, which was denied. In October last, however, counsel for Binderup succeeded in getting the case before the Supreme Court on a writ of error.

This appeal resulted in a reversal of the lower courts and the return of the case to the District Court at Omaha for trial on its merits.

In the Supreme Court the defendants alleged that the facts stated in the complaint describe transactions which, as a matter of law, were local and not interstate and hence the allegations were insufficient in a jurisdictional respect to constitute a cause of action under the Sherman Act.

Defendants' Contention

The defendants also maintained that films are sent to Omaha for the purpose of sale or lease and further that although the local exchange finds the buyer, it is no more than the solicitor of orders on behalf of its New York principal. This contention was put in the following language: "It derives all of its powers from the principal and its acts are the acts of its principal whose long arm reaches from New York into the State of Nebraska. The argument of defendants must, of necessity, be based upon a separation between the movement of films from New York to the Omaha agencies and from the Omaha agencies to the plaintiff in Nebraska. This involves the proposition that the films are

Irving F. Baxter, of the firm of Baxter & Van Deusen, of Omaha, attorneys for Binderup, declared: "We can show damage of \$250,000 and that will entitle us to recover \$750,000. I believe we can force payment of the full amount.

"The immediate effect of this decision is to send our case to trial on its merits, but it also affects business in various other lines. In fact, it is almost revolutionary in its effect on business."

Butte Houses Open After Month of Strike

Theatre managers and representatives of the striking musicians and film operators in Butte, who have been out a month, finally got together in a conference, composed their differences and decided to open the theatres again on the old scale of wages. So the theatres opened on the third of November with their original personnel and did a land office business. With hardly an exception all the theatre employees were at their former posts and the same spirit of harmony prevailed that marked the theatres before the strike.

House Peters-Baumann Suit Decision Reserved

Decision has been reserved by Supreme Court Justice Daniel F. Cohalan in the injunction proceedings brought by House Peters against Charles O. Baumann. Peters sued on the injunction to restrain Baumann from publishing statements to the effect that he was under contract to him and warning others against employing him.

The two entered into an agreement for five years on May 1st, 1923, by which Peters bound himself to the management of Baumann. It is alleged by Peters that Baumann has violated the terms of the contract.

Four Malaga Houses Show American Pictures

Vice Consul Julian F. Harrington writes from Malaga, Spain, to say: "Malaga with its 150,000 inhabitants, has but four motion picture theatres, with an aggregate seating capacity of about 2,800 people. This figure is indeed small when compared to the total seating capacity of the theatres in many cities of equal population in the United States. These four theatres use American pictures for 90 per cent of their programs."

T. O. C. C. Discusses "Enemies of Women" Bookings

At a meeting of fifty members of the Theatre Owners' Chamber of Commerce of New York City who hold contracts for "Enemies of Women," Nathan Burkan, attorney for Cosmopolitan, discussed the difficulties over the booking of the picture.

Old contracts will be observed, but individual settlement will probably be made in each case. The meeting was held at the Hotel Astor November 16.

Hodkinson Against Higher Admissions Increased Prices Are Not Warranted Under Present Conditions, He Declares

INCREASED prices of admission for motion pictures, as advocated in some sections of the industry, as a means of combatting the waste that has been characteristic of production, is not warranted under existing conditions, in the opinion of W. W. Hodkinson, president of the W. W. Hodkinson Corporation. Questioned as to the situation, Mr. Hodkinson said:

"I believe that any move intended to generally increase the admission prices of motion picture theatres at the present time, to offset the alleged waste in the industry, will result in failure. Motion pictures are having difficulty enough maintaining attendance at the present admission scale and it is my belief that increased quality in production is necessary in order to maintain even the present prices.

"The hope of increased revenue to support the picture industry is wider circulation of motion pictures at present or lower prices, rather than any endeavor to force the public to pay for all of the waste that the present competitive condition in the production field has forced on the industry; that there must be drastic changes in the business if it is to continue to be the leading entertainment of the American people, is true; that occasional film production can run in so-called legitimate houses at regular admission prices is also true; but I have no faith in the idea that this can be generally accomplished at this time. The fact that it is proposed, or even rumored, is another one of the signs that the present line-up of the industry must be changed considerably if the business as a whole is to become profitable, which it is not at the present time.

"The recent statement that certain houses would charge \$2.00 is an indication of the course that the business must take in the way of classification of houses with different policies and different prices to show different types of pictures and to appeal to different types of the public. No progress is possible without such a classification of both houses and pictures and such classification is hardly likely except if the industry works as a unit toward that end. There is still too keen a competitive condition to permit of this being done. When this competitive condition is continued to the point where the different factions cannot exist separately, they will be required of necessity to meet on some common ground and lay out the policies which provide equitably for the interests of the public, the exhibitor and the producer of motion pictures.

"To say that such cooperation does not prevail in other lines is beside the point. The whole motion picture industry is dependent on such cooperation for its existence. This will be hard for the individuals in the industry to

realize because so far, the rewards have gone to those who were best able to push their own cause without any regard for any other faction of the industry or public. The combined industry can probably furnish enough pictures of really special quality to support, in each large community, a house charging regular theatrical prices of admission provided the pictures are shown only in those houses, but it would take the combined efforts of the industry, with the open hand extended to new producers, to encourage additional worthy things from new sources to get an adequate supply of really superior things to carry through such a policy. Such a general co-operative condition in the industry would permit not only the big house with the big productions to become established as an institution, but would provide for the establishment of several other classes of houses which would greatly simplify the present problems of censorship and other such complications.

"There are four basic movements that must be made that cover the whole subject:

"First, the classification of pictures in theatres, and this movement to increase prices in certain houses on big pictures is in that direction.

"Second, a percentage basis of dealing between Producer and Exhibitor, whereby they are both concerned in what the product grosses from the public rather than engaged in the present effort to 'sandbag' each other.

"Third, the abolishment of arbitrary lengths which cause the public to sit through five reels of padding in which the producer has an investment of \$100,000 to see an idea expounded that could have been better done in fifteen minutes with an investment of \$10,000.

"Fourth, that some system of refereeing between the two factions, production and exhibition of the business, must be set up; whether it is a mere arbitration between Producer and Exhibitor; whether it is a big figure from outside the industry with integrity enough to equitably serve both factions and not be dominated by either, or whether it is a practical business organization functioning between the Producer and Exhibitor, is immaterial. The referee principle must be established."

Children's Matinee to Be Held in Chicago

The Better Films Committee, of the Chicago Woman's Aid, is planning a children's matinee in the Kimball Hall on November 30th.

The purpose of the committee in arranging this program is to prove that pictures of the right kind are available for children and the pictures can be entertaining and at the same time wholesome.

J. C. Brady Heads M.P.T.O. of Ontario

FOLLOWING the holding of the first annual convention of the Ontario Division of the Motion Picture Theatre Owners, Canadian Branch, at the King Edward Hotel, Toronto, announcement was made of the election of officers for the Ontario exhibitors.

J. C. Brady, owner of the Madison theatre, Toronto, was the unanimous choice for the Ontario presidency. Mr. Brady, incidentally, was elected Canadian first vice-president of the Canadian Branch, at the first meeting of the M. P. T. O. at Montreal in September and he now holds the two offices, one National and the other Provincial.

J. Cohen, Toronto, was elected treasurer of the Ontario Division and Miss Ray Lewis, Toronto, was the unanimous choice for the Ontario secretaryship.

Berman Confers With Up- State Exhibitors

Many of the exhibitors in Albany received a visit last Friday from Samuel Berman, of New York City, the secretary of the M. P. T. O. of New York State. Mr. Berman also called at the State Capitol, where he is quite a familiar figure when the legislature is in session. Late in the afternoon Mr. Berman left for Schenectady where he met and conferred with the exhibitors of that city. His plans call for a continuance of his trip westward, taking in Utica, Syracuse, Rochester and Buffalo.

Damage Suit Against St. Louis Exhibitor

A damage suit for \$15,000 was filed in the St. Louis Circuit Court November 16 by Mrs. Mae H. Jones, 5079 Gates avenue, St. Louis, against William Goldman, owner and manager of the Kings theatre.

She alleges that she was injured permanently when she slipped and fell downstairs in the balcony of the theatre while being led to a seat by an usher. She charged the theatre management with negligence due to insufficient light near the stairway.

New First Run Theatre in Kansas City

Another first run theatre has been added to Kansas City's downtown colony—the Missouri theatre, owned by the Shuberts, which has been playing stock companies. The Missouri will show only pictures of the special type in runs of three and four weeks, opening this week with "Scaramouche." There will be two performances daily with a special orchestra at both shows.



Group of striking scenes from the latest Norma Talmadge production for First National, "The Song of Love"

Hays Aiding Tax Repeal Campaign

Invited by Exhibitor Group

WILL H. HAYS has accepted the invitation of a group of exhibitor leaders, headed by W. A. Steffes, President of the Motion Picture Theatre Owners of Minnesota, to lead the fight for repeal of the Admission Tax.

Official announcement of this important development was made this week by the Hays office, when telegrams exchanged between the French Lick Mid-West exhibitors' conference and Mr. Hays were released for publication. The telegraphic correspondence follows:

"French Lick, Ind., Nov. 14, 1923.

"Will H. Hays, President Motion Picture Producers and Distributors, New York, N. Y.

"We, the undersigned representatives of our respective states assembled in French Lick this fourteenth day of November in a Central States conference on the Admission Tax Question, have been designated as a committee to request you to assume the leadership in behalf of the exhibitors represented by us in an effort to secure the repeal of the admission tax and other taxes now burdening the industry. We therefore request that you immediately call a meeting of one leader from each state at which time a definite plan of action can be outlined. If you will accept this responsibility we pledge to you our undivided support and complete cooperation that this relief so vitally needed by this industry may be secured. Wire Mr. Steffes here today if possible."

JOSEPH R. DENISTON, MICHIGAN,
LUDWIG SEIGEL, ILLINOIS,
H. A. COLE, TEXAS,
H. B. VARNER, NORTH CAROLINA,
JAKE WELLS, VIRGINIA,
HARRY CRANDALL, per WELLS,
R. G. LIGGETT, KANSAS, by S. A. HANDY.
GUS SCHMIDT, INDIANA,
W. A. STEFFES, MINNESOTA, CHAIRMAN.

Hays Makes Reply

To which Mr. Hays replied:

"November 15, 1923:

"Wm. A. Steffes,
"French Lick, Indiana.

"Telegram from committee received last night. I appreciate the spirit which prompts it and the confidence which it evidences and would be glad if I could be of service in this matter which is of course of vital interest to all branches of the industry and of real public concern. I would be glad if I might consult

Allen Holubar Dies at Los Angeles Home

A LLEN HOLUBAR, one of the most prominent of film directors, died at his home in Los Angeles after a six weeks' illness following an operation. He is survived by his wife, known professionally as Dorothy Phillips; a daughter, Gwendolyn, and his mother.

He was taken ill soon after beginning work on "Human Mills," which was to be the first of a series of four pictures for Metro.

Allen Holubar was born in San Francisco in 1889. After a successful career on the stage in stock and repertoire companies, he joined Universal in 1914 and appeared in several pictures, among them "Twenty Thousand Leagues Under the Sea." He became a director for Universal and made, among others, "The Heart of Humanity" and "The Right to Happiness." For First National he directed a series of pictures, notably "Man, Woman, Marriage" and "Hurricane's Gal." For Goldwyn he made "Broken Chains."

by phone or in person at a very early date with your committee or with a committee of say three whom you might elect for that purpose and in such consultation decide as to the most convenient date and place and the general plan of any meeting or meetings that might be held for the purposes suggested in the telegram. By means of such consultation we can plan the best way to proceed. With very kindest regards and best wishes to all.

"WILL H. HAYS."

H. M. Richey, General Manager of the Michigan M. P. T. O., is in New York this week on matters connected with the tax repeal campaign.

Inauguration of a campaign for the repeal of the war tax on theatre admissions will be the subject of a sub-convention of the Motion Picture Theatre Owners of Washington, to be held in Seattle within the next two weeks, with all eastern Washington theatre owners in attendance.

Exhibitors Get Busy

Announcement of the sub-convention plans were made by Ray A. Grombacher, member of the executive committee of the state organization, which met last week at Seattle.

Realizing that the present admission tax is costing them thousands of dollars a year, and that it is absolutely unnecessary, motion picture exhibitors in central New York are responding to a letter which left Albany last Friday over the signature of Charles Walder, manager of the Goldwyn exchange, and named by the Albany Film Board of Trade to get the campaign under way. Exhibitors to a man in that section which extends west to Syracuse, north to the Canadian border and south to Poughkeepsie and Binghamton, are behind the movement. Every exchange in Albany stands pledged to do its best to bring about a repeal of the obnoxious tax. Robert Bendell has been named to take up the matter with the congressmen representing the Capital

District, and exhibitors in other places are being urged not to delay for an hour in getting

word to their respective congressmen and present their arguments.

Decision Halts Picketing in Kansas City

Picketing, which long has been a source of worry to Kansas City exhibitors, became a burden of the past with a decision of the circuit court in Kansas City this week. The case, Jay Means of the Murray theatre and F. A. Gibbons of the Prospect theatre, operating as partners, against the Musicians' Union Local No. 34 and the Motion Picture Operators' Union Local No. 170, has been pending before the court for some time.

In issuing a permanent restraining order against picketing, the court cited these reasons, excerpts of which follow:

"The owner of the theatre has the right of the use of the sidewalk for ingress and egress for himself and employees and his patrons. The method of picketing is a violation of the rights of the theatre owner. The evidence shows that it had the effect of reducing the plaintiff's patronage and his income. It is an interference with the plaintiff's business, therefore an interference with the use of his property."

Laboratories Organize to Protect Interests

The Film Laboratories Credit Association was born at a dinner conference of laboratory executives and representatives at the Hotel Astor last Thursday. It is the avowed purpose of the organization to check waste and put a curb on "wildcat" producers. The association will begin functioning December 1.

The Film Laboratories Credit Association is the result of a spontaneous movement on the part of the laboratory men to protect themselves against unscrupulous promoters and distributors who order prints shipped C. O. D. and then refuse to accept them. Through these and other practices the laboratories suffer tremendous losses annually, in addition to having their vaults jammed with many worthless negatives left as security for prints. About thirty concerns were represented at the meeting.

Intermountain Trade Board in First Conference

The first semi-annual conference and banquet given under the auspices of the Intermountain Film Board of Trade was held last Saturday evening, November 10, at the Newhouse hotel, Salt Lake City. This event was the culmination of the efforts of the local board and film managers to inaugurate a series of such meetings for the good of the industry, and to form a closer understanding and co-operation among the board of trade, the film managers, bookers and salesmen. The twelve exchanges affiliated with the Hays' organization in Salt Lake City called in all their salesmen from the territories. Fifty-nine plates in all were provided around a U banquet table. A dinner was served during which music, speeches and songs were enjoyed.

Home of Johnnie Walker Looted in Hollywood

THE Hollywood home of Johnnie Walker, F. B. O. screen star, was broken into recently, and stripped of all portable objects of value, including all the table silver, toilette articles, and curios which Walker has spent several years in collecting.

A set of dishes, inlaid with gold, which Johnnie received on the occasion of his wedding to Rene Parker, well known musical comedy artist, was also among the valuables stolen.

Police were immediately notified as soon as the robbery was discovered, and special detectives put on the case, but thus far no clues as to the identity of the house-breaker have been found.

Allen Theatre in Calgary Is Sold for \$306,000

Another chapter was written in the affairs of the Allen's Palace theatre, Calgary, Alberta, when proceedings were conducted at the Calgary court house on Friday, November 16, when an order was granted by the master in chambers confirming a sale by private tender of the large theatre built and formerly owned by the Allens of Toronto, the purchaser being the National Theatres, Limited, a Calgary company, the price being \$306,000. The proceedings were instituted in a mortgage foreclosure by the second mortgagee of the property. The National Theatres, Limited, was recently organized in Calgary and it comprises all local shareholders with entirely local capital.

The Palace theatre will be operated as an independent house and will have no connection with the Allens or with the Famous Players Canadian Corporation, who bought other Allen theatres some months ago, it is announced. The theatre is to be managed by Ray Tubman, formerly of Ottawa, who has been manager of the house for a long time. The managing director of the National Theatres, Limited, is J. B. Barron of Calgary.

Ban on "Sneeze Powders" in Harrisburg

"Sneeze powders" and "stink bombs" are to be strictly banned in Harrisburg motion picture theatres from now on. This is the decree of the police department, co-operating with the picture houses, and the police already have acted in the arrest of one offender who was made to pay a fine.

Theatre owners have complained that certain boys of the city have been annoying other patrons in the theatres by exploding "stink bombs," which consist of ill-smelling gases in paper bags, when the lights are low during performances, and other boys have taken fine powder into theatres in bottles and scattered it about, causing other patrons to sneeze violently.

On the evening of November 16, Mathew Novsel, 16 years old, of 1072 South Ninth street, was arrested by Patrolman McFarland in the Capital theatre, Thirteenth and Howard streets, charged with scattering "sneeze powder" in the audience. He was fined five dollars when arraigned before Magistrate Hallman. The police and theatre managers say they will continue to prosecute if there are further offenses of this sort.

Crippled Gateman Aids in Alleged Bandit Capture

CLARENCE ROGERS, crippled gateman at Universal City, was instrumental in capturing an alleged bank robber recently. The State Bank of Burbank, California, was robbed of \$2,650. The alleged bandit, Lee Cortez, a former employee at Universal City, was trailed to the Universal gate where admission was refused him by Rogers because he did not have written authority to enter. This gave the pursuers time to overtake the suspect and the arrest was made by Oscar Martinsen, Chief of Police at Universal City.

As a result of his action, Rogers was highly complimented in a letter from Carl Laemmle, which also contained a generous monetary reward.

Kansas M.P.T.O. in Novel Safety First Campaign

THE M. P. T. O. of Kansas not only virtually instigated a Safety First Week for Kansas City, Kas., November 25 to December 1, but has planned a novel feature which will be put into effect that week. Through the co-operation of the police department a "setting" for some wild violations of traffic laws will be provided for the cameraman to be employed by the association for the occasion.

Motorists will be shown speeding through safety zones, crashing into buildings and injured persons carried to ambulances on stretchers. The film, when shown on the screen to the public, will contain no hint that the picture is a burlesque, but will tend to convey to audiences that they are witnessing what actually happened, although no departure from the truth will be made, the picture depending upon the vivid imagination of the audiences for proper "effect."

Washington Cameramen to Fight Interference

Movie cameramen in Washington, all members of the White House Cameramen's and News Photographers' Association attached to the White House, retained Wilton J. Lambert as their attorney as a result of an incident which occurred last week. Much excitement was caused last week when police exceeded their authority and interfered with the activities of cameramen at the Wilson residence on Armistice Day. The former President had asked a slight check on the cameramen which they were glad to comply with. Police officers are said to have exceeded orders by destruction of plates and cameras. As a result Private E. C. Musselman of the Sixth Precinct, charged with conduct unbecoming an officer of the peace, has been ordered to appear before a Police Trial Board on Saturday, November 24. The trial board will consist of Assistant Corporation Counsel William Wahley and Captains Stoll and Lord.

Chinese City of 120,000 Without Movies

A city has been discovered where the moving picture is unknown. It is Amoy, in southern China, with 120,000 inhabitants who have never seen a cinematograph. In fact, the people of Amoy have hardly any amusements at all, Consul W. J. McCafferty informs the Department of Commerce, except Mahjongg, and that is restricted to the homes of mandarins and wealthy merchants.

The absence of movies in so populous a community deserves investigation, Consul McCafferty believes, and he suggests that if American moving picture producers can not see their way clear to invest money in the construction of theatres in Amoy they can without doubt interest local Chinese capitalists who will put up the houses and take by contract or other arrangement a regular supply of films.

Northwest Film Board in New Executive Offices

The Northwest Film Board of Trade of Seattle recently opened executive offices in the Securities Building in that city, following the growth of the organization to such an extent that official rooms were believed to be a necessity.

Knickerbocker Theatre Co. Wins Three Suits

Three initial or test suits for damages of \$10,000 each were decided by the jury in circuit court number 1, Washington, D. C., in favor of The Knickerbocker Theatre Company, Inc. The cases were the consolidated three of Mrs. Josephine T. Lyman, administratrix of the estate of her son, David H. Lyman, Jr.; William J. Forsyth, administrator of the estate of his sister Mary Ann Forsyth, and Miss Mary Young, who sued for personal injuries.

These cases have been on trial the past three weeks and are the first of fifty such cases. Testimony was concluded last week before Justice Siddons. The jury began consideration of its verdict on Thursday or Friday of last week and was finally respite Monday at 5.30 when the foreman announced that they were ready to deliver the verdict.

The contention of defendant's counsel that proof of responsibility stronger than any evidence offered in court must be given was sustained by local courts and led to the jury agreeing with the judge that no proof sufficiently strong had been offered. Hence the verdict, releasing the company from any liability in the three test cases.

Big Theatre Deal Made in Washington State

One of the largest theatre deals ever consummated in the State of Washington was completed recently when the Sun Motion Picture Company, owners and operators of three Hoquiam theatres, was bought out by E. Singelov of Seattle and Ed Dolan and William G. Ripley of Aberdeen. The deal included purchase of the two-story Hicks office building, which houses the Arcade theatre, from R. E. Connell, president of the Sun Company. The new owners took charge immediately.

Penn. Exhibitor Killed in Automobile Accident

James Gilliland, manager of a picture theatre in Greensburg, Pa., was instantly killed and two other men were injured when two autos collided on the Lincoln Highway, five miles from Greensburg, on the evening of November 11.

Mr. Gilliland was 60 years old. His skull was fractured. Joseph Kent, 48, and George Kyle, 40, both of Greensburg, were injured and were taken to a hospital. All three were in the same car, which was ditched in a crash with another machine.

Arrests in Blue Law Campaign at Frankfort, Ind.

TWENTY-TWO business men who defied Mayor Robert Keene's Blue Law Edict Sunday were under arrest at Frankfort, Ind., Nov. 19. The mayor had forced all lines of business to close for two Sundays previous. Included in the list were M. L. Conley, proprietor of the Conley, and Walter S. Merritt, proprietor of the Strand. Both are photoplay theatres. The theatres were opened at 2 p. m. promptly, the owners were taken to police headquarters and slated, then released. The theatres were not closed, however.

Agitation against Sunday movies started the trouble, the mayor clamping the lid on all business when it was pointed out it was unfair to attack only one line.

Late Wire Briefs from Coast

JAMES R. GRAINGER left for New York Wednesday. Harry Berman, sales manager for F. B. O., announces he will be back in New York for Thanksgiving.

Louis McLoon, formerly publicity director for Cosmopolitan, has arrived here and will produce a legitimate play at the Majestic theatre, which he will later take to New York.

Exhibitors Have Choice of Picture Titles

Because there has been so much divided opinion concerning the value of the title of the Warner Brothers screen adaption of Kathleen Norris' novel of flaming passion, "Lucretia Lombard," starring Irene Rich and Monte Blue, the Warners have made a novel inauguration and will give exhibitors the option of presenting the Warner Classic as either "Lucretia Lombard," the same title as the book, or as "Flaming Passion."

For the benefit of exhibitors who desire to present the feature as "Flaming Passion," the Warners have created a special set of advertising material in addition to that which has already been issued for "Lucretia Lombard." There will be a special twenty-four sheet, a six-sheet, a three-sheet and a one-sheet; and also a special slide advertising "Flaming Passion," as well as the necessary special film title for the picture and for the trailer.

Leading Italian Director Here With Print

Signor Enrico Guazzoni, Italy's premier director, arrived in New York on November 9th aboard the Italian steamship Duilio. He brought with him a print of his latest production, "Messalini," which is regarded as the sensational European film of the year. Signor Guazzoni will best be remembered for his production of "Quo Vadis?", one of the first elaborate spectacles to be made.



Enrico Guazzoni, noted Italian director, producer of "Quo Vadis," who is now in New York



Buster Keaton in scenes from his latest comedy for Metro, "Our Hospitality"

Pathe Race Views Start Controversy

Slow Motion Pictures Show In Memoriam Nose Finish Winner Over Zev

PATHE NEWS' view of the Zev-In Memoriam race at Churchill Downs last Saturday are in a fair way of becoming the center of one of the greatest controversies ever waged by the sport experts of America.

When Zev, conqueror of Papyrus, and In Memoriam, winner over Zev and My Own in the recent match race at Latonia, met again last Saturday, November 17th, at Churchill Downs, nobody foresaw how keenly contested would be the last few feet to the wire. Pathe News was taking no chances, however, and so dispatched with its battery of cameras a slow-motion camera—the only slow-motion camera used at the now famous turf classic.

The race and its outcome are now history. So close was the finish that despite the verdict of the judges in favor of Zev there have been many, among the thousands who witnessed the final moments of the great struggle, who disagree with the official decision. In the general wrangle consequent upon this divergence of opinion, the Pathe News' slow-motion views are very likely to be called into service in the settlement of the controversy.

The first step in this direction was taken on Tuesday evening of this week, November 20th, when race track experts and writers of prominence gathered at the Pathe News studio to witness a showing of the picture. Prior to the showing, Emanuel Cohen, editor of Pathe News, briefly described the exact conditions under which the pictures were taken so that the spectators in viewing the picture might make proper allowances for differences in the camera's angle of vision as distinct from the actual finish line as viewed by the judges. Mr. Cohen's description was illustrated by a chart wherein the true relations of camera, horses, and the finish post were indicated with mathematical accuracy. The chart and the computations involved were drawn up by Dr. Paul Sorel, Professor of Mathematics at City College, New York City.

As seen from the camera's angle of vision, the picture shows In Memoriam nosing out Zev across the finish line. The cameraman was standing eight feet in front of the judges' stand and only six feet beyond the finish line, facing the horses. In this position, the camera would slightly favor In Memoriam—be-

ing the horse farther away from the camera lens—in registering the positions of the horses in relation to the finish post. Professor Sorel calculates that this "interval of favorable registration" by the camera would be four inches, figuring the angle of vision and the distance of the cameraman from both horses and the finish line at the time the horses cross the line. In other words, the difference between the vision of the judges and the angle of view of the camera lens, when reduced through a simple process of mathematics, calls for a correction of about four inches in eighty feet—eighty feet being the width of the race course, or the distance from the judges' stand to the finish post opposite.

"Were it possible to determine accurately how far In Memoriam was from the rail and how far Zev was from In Memoriam at the finish point," writes G. F. T. Ryall in The New York World of November 21st, in discussing the Pathe News picture, "a calculation could be made that might prove In Memoriam winner mathematically beyond a question."

Chadwick Will Release "Fire Patrol"

The Chadwick Pictures Corporation announces that it has arranged to release a series of six melodramas, the first of which "The Fire Patrol" is now being filmed under the direction of Hunt Stromberg at the Charles Ray studio on the coast.

The picture was adapted from the stage play of the same name by Harkins and Barber, which has been playing stock throughout the country for more than a generation.

Syndicate Will Publicize "Lucretia Lombard"

Exhibitors will have newspaper publicity with the Warner feature, "Lucretia Lombard," adapted from the novel of the same name by Kathleen Norris. The McClure Newspaper Syndicate has made arrangements to publish this love story in newspapers throughout the United States and Canada.

"Great White Way" Is New Witwer Story Title

Cosmopolitan Corporation has completed the picturization of H. C. Witwer's story, "Cain and Mabel," and announces that the new film will be presented on the screen under the title of "The Great White Way." This title was selected because of the large number of Broadway celebrities appearing in the cast.

Anita Stewart is featured and in her support are such prominent players as Oscar Shaw, T. Roy Barnes, Tom Lewis, and others. In addition there are Witwer, the author; Irvin S. Cobb, Tex Rickard, Harry Hershfield, Damon Runyon, "Bugs" Baer, Joe Humphreys, Johnny Loftus, Johnny Gallagher, who refereed the Dempsey-Firpo fight; Johnny Basham, British lightweight champion; Pete Hartley, popular lightweight; the famous "Kid" Broad, Tammany Young, and a score of others well known in the roaring forties.

Edwards to Start "World of Wonderful Reality"

Following "Boden's Boy," to be released by Hepworth Distributing Corporation, Henry Edwards will start work on the screen adaptation of the E. Temple Thurston story, "The World of Wonderful Reality."

Joseph di Lorenzo, in charge of distribution for Hepworth, expects this feature to be completed by March, 1924. It will undoubtedly be added to the 1923-1924 releases, making a total of fourteen pictures to be released by Hepworth this season.

Tully Completes Cast for "Flowing Gold"

Richard Walton Tully has commenced production of Rex Beach's "Flowing Gold" for First National release. Other prominent players engaged, in addition to Milton Sills and Anna Q. Nilsson who will play the leads, include Josephine Crowell, who will play Ma Briskow; Bert Woodruff cast for Pa Briskow; John Roche who will be Buddy; and Chares A. Sellon for Tom Parker. There are several minor roles yet to be cast. Joseph De Grasse will be the director.

"Man From Brodney's" Is Shown for Critics

"The Man from Brodney's" was given a pre-release showing for critics of trade and fan publications on Thursday afternoon, November 22. This is the latest production by David Smith, director of "Pioneer Trails" and is a screen adaptation of the novel of India Seas by George Barr McCutcheon.

Tarkington Story Titled "Boy of Mine"

The new Booth Tarkington story, produced by J. K. McDonald for First National distribution, will be issued under the title of "Boy of Mine." The picture has had two working titles, "Old Fathers and Young Sons" and "Misunderstood."

"Day of Faith" to Open at N. Y. Capitol

"The Day of Faith" which Tod Browning directed for Goldwyn Pictures Corporation, from Arthur Somers Roche's novel, will be the attraction at the Capitol theatre, New York, next week.

"Ten Commandments" N. Y. Premiere at Cohan

THE special production of Cecil B. De Mille's epic of ancient and modern times, "The Ten Commandments," will have its New York premiere at the George M. Cohan theatre, Forty-second street and Broadway, on Friday evening, December 21st. The present stage of the Cohan will be torn out and new equipment installed.

Augmenting the symphony orchestra of forty pieces will be a novel arrangement of reeds, i. e., musical pipes, operated by motor and amplifying the tonal effect. The score for the production was written by Hugo Riesenfeld of the Criterion-Rialto-Rivoli, and he will personally direct it.

The opening of the production will be preceded by a Fifth Avenue show of the designs and costumes.

N. Y. School Children See "David Copperfield"

So strong was the endorsement of school teachers for "David Copperfield" that the B. S. Moss offices in New York City issued special tickets, admitting high school students at half price to all matinees this week except Friday and Saturday. "David Copperfield" is studied in all the English literature classes of the New York City public schools, and Dr. Ernest L. Crandall, director of the bureau of lectures and of the visual instruction department, after a private showing previous to the opening of the Cameo engagement, endorsed this photoplay as an exceptionally faithful and altogether satisfactory adaptation.

Charlotte Merriam Joins "Swamp Angel" Cast

Charlotte Merriam has been added to the cast of "The Swamp Angel," to replace Clara Bow, pretty screen ingenue whose illness forced her to withdraw from Colleen Moore's supporting cast in this First National production.

Production began with Miss Bow in the role of "Stephanie Parish," one of the important characterizations of the story. Shortly after her engagement she became ill and, according to her father and personal physician, could not return to the studio for several weeks.

Paramount Changes Titles of Two Productions

Two changes of titles of recently completed productions are announced by Paramount. The title of the William de Mille production adapted from Julian Street's novel, "Rita Coventry," formerly called "Holiday Love," is now "Don't Call It Love."

The Herbert Brenon production, "My Man," starring Pola Negri, is now called "Shadows of Paris." This is an adaptation of the French stage play, "Mon Homme," by Andre Picard and Francis Carco.

Cosmopolitan Will Retain "Yolanda" as Title

Cosmopolitan Pictures Corporation has gone back to the title of Charles Major's novel, "Yolanda," as the name for its next Marion Davies picture, photography on which has been completed. At one time it had been decided to give the picture the title of "Mary of Burgundy," but that has now been abandoned.

Preferred Busy With Ten Special Productions

Plans for ten special productions, to be filmed as Preferred Pictures in the immediate future, are making the Schulberg studios in Los Angeles among the busiest spots on the West Coast.

Filming of three pictures is being started almost simultaneously. "Poisoned Paradise," from the novel by Robert W. Service, has been begun by Director Gasnier with a cast headed by Clara Bow.

With the completion of continuities, now being prepared, work will begin on "The Breath of Scandal," from the novel by Edwin Balmer, and "White Man," a screen version of George Agnew Chamberlain's novel.

New Le Baron Comedy Due on Broadway

A new musical comedy in two acts, entitled, "Moonlight," by William LeBaron, director general of the Cosmopolitan Corporation, is shortly to be presented on Broadway by L. Lawrence Weber. "Moonlight" has been adapted by Mr. LeBaron from his comedy, "I Love You," which was produced a few seasons ago at the Booth theatre. The lyrics and music are by William B. Friedlander and Con Conrad, both of whom have contributed the scores and lyrics to many musical comedy successes. The New York premiere of "Moonlight" will be held on Christmas Eve at the Longacre theatre.

"Anna Christie" Booked for Many First Runs

The Thomas H. Ince picturization of the Eugene O'Neill Pulitzer prize play, "Anna Christie," scheduled for release on December 3rd, will open in twenty-three first-run houses on December 1st, 2nd, or 3rd, according to the policies of the respective theatres, for a minimum run of one week. This is the announcement from First National.

"Anna Christie" is interpreted by a cast headed by Blanche Sweet, William Russell and George Marion, under the direction of John Griffith Wray.

"Long Live King" Release Set for Nov. 26

Jackie Coogan's initial Metro production, "Long Live the King," is to be released November 26, according to announcement by Metro. The first showing of the picture in New York is scheduled for December 9, when it will be presented at the Rivoli theatre.

Selznick Productions Are Sold in England

A contract has just been consummated disposing of five Selznick productions to the Marks Film Company, Ltd., of Manchester, England, and forty films, belonging originally to the American Releasing Company, have been sold to a Japanese concern.

Tully Marshall Assigned to "The Stranger"

Tully Marshall has been assigned one of the leading masculine roles in "The Stranger," the Joseph Henabery production for Paramount. Betty Compson, Richard Dix and Lewis Stone are the members previously announced.

Metro Comptroller Victim of Worthless Drafts

THE following warning comes from the Metro offices:

"Someone posing as a representative of Metro Pictures Corporation has been circulating worthless drafts drawn on the Harriman National Bank of New York, bearing the name of 'A. Bernstein, Comptroller,' and has apparently succeeded in obtaining the cash for these worthless drafts. Metro Pictures Corporation never issues drafts in payment of any obligations.

"The public should be cautious and should apprehend any person presenting such worthless drafts."

Mr. Bernstein is particularly desirous of getting this prominently before your readers and both he and myself will appreciate it immensely if you make mention of the facts.

Principal Will Produce "Taming of Shrew"

Having shipped the print of "The Good Bad Boy" to the Eastern offices of Principal Pictures Corporation, Bennie Ziedman announces his second picture under his contract with this organization.

A modern version of "The Taming of the Shrew" is being written by Dorothy Farnum, who prepared the scenario of "Beau Brummel" for John Barrymore. Through the courtesy of Warner Brothers, William Beaudine has been engaged to direct the Shakespeare comedy classic. No cast has been named thus far.

Principal Buys Rights to "Listen Lester"

Principal Pictures Corporation has purchased the screen rights to the comedy, "Listen Lester," as a vehicle for Harry Langdon. The erstwhile vaudeville headliner has been making two-reel comedies for the past six months, three of which are now completed, "The Greenhorn," "A Perfect Nuisance" and "A Tough Tenderfoot."

The comedian has been loaned by Sol Lesser to Mack Sennett for two pictures, after which "Listen Lester" will go into production.



Douglas Fairbanks Jr. in scenes from his first production for Paramount, "Stephen Steps Out."

Hudson Returns to Coast for New Productions

EARL J. HUDSON, production manager of the First National forces on the West Coast left New York November 17th after a week's conference with First National executives concerning future production activities of that company. Mr. Hudson was in New York in time to attend the special pre-view of "Flaming Youth" at the Astor theatre on November 14th.

First National will attempt to make "Sundown," a forthcoming drama of the West, one of the screen's epics, according to Mr. Hudson. "Sundown" records present day history—the passing of the old West, with its unfenced ranges and herds of countless cattle.

Mr. Hudson will put "Sundown" in production upon his return to the Coast. Three months will probably be needed to complete the picture.

"Superstition" Soon Ready for Release

Creative Production's photodrama, "Superstition," will soon be ready for the screen. It was shown privately on the Coast recently and is said to have made a good impression. Louis Weadock is cutting, editing and titling it.

The picture, dealing largely with the dope evil, was adapted to the screen from "Trapped," a novel by I. W. Irving. It was directed by John B. O'Brien. Marguerite de La Motte and John Bowers have the leading roles. Others in the cast are: Spottiswoode Aitken, Joseph Dowling, Edward Burns, Claire McDowell, Cesare Gravina and Martha Marshall.

Goldwyn Buys Rights to "Bandolero"

Goldwyn Pictures Corporation has bought the picture rights to "The Bandolero," a romantic, melodramatic novel of Spain by Paul Gwynne which was published by Dodd, Mead & Co. Tom Terriss has been engaged to direct it.

The author is an English novelist who has located most of his stories in Spain and who knows the Spanish people and their customs perfectly.

Kenneth Harlan "Poisoned Paradise" Star

Kenneth Harlan is to have the star part in "Poisoned Paradise," the story of Monte Carlo and Paris, a Preferred Picture that is just being started by B. P. Schulberg in his studios in Los Angeles.

Robert W. Service, the author, lived in Monte Carlo for years. Clara Bow plays the girl from Paris. The picture will be directed by Gasnier.

Indefinite "Extra Girl" Run for Chicago

Aaron Jones closed a contract with Associated Exhibitors this week for an indefinite run of Mabel Normand in "The Extra Girl" at his Orpheum Loop theatre, in Chicago. The run is to start at the close of the present engagement of Mary Pickford's "Rosita."



Action stills from the Charles E. Blancy production for Vitaphone, "The Love Bandit"

Penn. Republican Women See "Why Worry"

"Why Worry," was displayed in the Pennsylvania State Capitol on the evening of November 13, for the five hundred women from all parts of Pennsylvania, who earlier in the evening, had attended a big reception given by Governor and Mrs. Gifford Pinchot in the Executive Mansion.

The occasion of the reception was the annual convention of the State Council of Republican Women of Pennsylvania, which was held through the entire first half of the week in Harrisburg. Among the ladies invited to see the picture, in addition to Mrs. Pinchot, were some of the most prominent in social and political affairs of Pennsylvania, including Mrs. Rudolph Blankenberg, wife of the former mayor of Philadelphia; Mrs. Worthington Seranton, of Seranton; Mrs. Flinn Lawrence, of Pittsburgh, daughter of the late Senator Flinn who was "Bull Moose" leader in Pennsylvania at the time Roosevelt bolted the Republican Party, and numerous others of equal prominence.

Vitagraph Buys Rights to "Borrowed Husbands"

Vitagraph announces that it has purchased world rights to "Borrowed Husbands," by Mildred K. Barbour, for the third J. Stuart Blackton production to be released by this firm. The scenario is being written by C. Graham Baker, editor-in-chief of Vitagraph. Mr. Blackton will start production shortly after the completion of "Let Not Man Put Asunder," upon which he is working at the studios in Brooklyn.

Jackie Coogan Doll for Exploitation Aid

The Jackie Coogan Doll is to play an important part in the nation-wide exploitation campaign that has been outlined for "Long Live the King," Jackie's first Metro picture.

The Metro exploitation department has designed a new doll and these are now being manufactured to meet the demand which will come through the circulation departments of newspapers who will co-operate with their local theatres in putting "Long Live the King" over.

L. A. Schools Post Notice of Picture Showing

The Board of Education has granted permission for the following notice to be given in the public schools of Los Angeles:

"On next Saturday morning there will be held at Grauman's Million Dollar theatre a special showing for school children in the 5th, 6th, 7th and 8th grades, of the motion picture, 'The Courtship of Myles Standish.' At this showing the price of admission will be cut from 50c to 25c for school children and teachers accompanying their classes."

Simpson Joins Associated Publicity Staff

Charles Simpson, formerly Exploitation Editor of the Exhibitors Trade Review, more recently one of Universal's exploiters, has been added to the publicity staff of Associated Exhibitors.

Mr. Simpson has had a wide and varied experience in both the motion picture and theatrical field, which he entered via the newspaper route.

Ralph Block Resigns from Famous Players

AFTER spending more than a year as Editor and supervisor of Productions for Famous Players-Lasky, Ralph Block, former New York dramatic critic, resigned last week, and is at present negotiating with an independent producer to direct a number of feature productions.

The time spent with Famous Players, with Goldwyn as Director of Publicity and Editorial Director, coupled with his vast experience in the newspaper and theatrical world, has convinced Block that the producers are entirely too careless in the picturization of stories, books and plays. It is his firm conviction that no production, save those of a spectacular nature, with mobs, costuming, etc., warrants the expenditure of more than \$175,000. The average cost of a good box-office attraction, according to Block, should be in the neighborhood of \$75,000 to \$100,000.

Johnson's "Mailman" Will Open at Cameo

Emory Johnson's latest F. B. O. photoplay "The Mailman" opened last week at the New York Cameo.

With the full co-operation of the Post Office department with uniformed parades, letter carriers bands, postal clerks bands, postal mail boxes and window tie-ups the picture should get off to a flying start.

As a turn out in Movie Day parade staged last Saturday over two hundred uniformed carriers carrying ten foot banners and led by the postal clerks band swung down Broadway advertising to the people lining the curb that the picture was coming to the Cameo theatre.

On Monday, November 26th, the New York Letter Carriers band will parade from the City Hall up Broadway to the theatre for the presentation of a contest prize.

Olga Printzlau Renews Preferred Contract

Olga Printzlau has renewed her contract with B. P. Schulberg to write screen adaptations exclusively for Preferred Pictures. She is now working on Edwin Balmer's story, "The Breath of Scandal" and will later do the script for several of the biggest stories on Preferred's program. Her latest task for the Schulberg organization was the screen version of Rida Johnson Young's play, "Maytime."

Sawyer Signs Jack Holt for Feature

Arthur H. Sawyer announces that through a special arrangement entered into with Famous Players-Lasky, he has signed Jack Holt, Paramount star, for a special feature film. Barbara La Marr will appear opposite Holt in the production. Clarence Badger will direct the Holt-La Marr vehicle and Sawyer will supervise the entire production. Production will start immediately the supporting cast has been secured.

Weinberger Joins Staff of Hodkinson

Mack D. Weinberger is now associated with the home office of the W. W. Hodkinson Corporation where he will handle special work on Producers' Security Pictures.

Review Board Will Show "Anna Christie"

The National Board of Review, by arrangement with Thomas H. Ince, will conduct a showing of "Anna Christie," the Eugene O'Neill Pulitzer Prize play, on Wednesday evening, November 28th, at the Town Hall in New York City.

Ince's picturization of the play, which will be released through First National, has been placed in the exceptional class by the members of the reviewing committee of the Board and they are desirous of bringing it to the attention of the entire membership and all others interested in the progress of cinema production.

"Anna Christie" was directed by John Griffith Wray from a scenario by Bradley King. The principal players are Blanche Sweet, George Marion, William Russell and Eugenie Besserer.

Washington Diplomats See "Hunchback"

Universal's "Hunchback of Notre Dame" was attended by a Washington audience that packed the Shubert-Belasco theatre from pit to gallery. Almost the entire diplomatic corps of Washington was in the audience, which also represented nearly everyone in Washington's blue book.

President Carl Laemmle of the Universal Pictures Corporation arrived from New York for the premiere shortly after the opening of the picture and had the unique experience of having to stand while the picture was screened.

Legionnaires Party Guests at Warner Studios

Motley H. Flint, past potentate of Al Malaikah Temple, Shrine at Los Angeles, and the Warner Brothers gave an elaborate party at the Warner Studio for the Minnesota delegation of the American Legionnaires who attended the National Convention in San Francisco. The majority of the Legionnaires present at the occasion were Shriners.

New "Michael O'Halloran" Exploitation Aids

Supplementary exploitation aids are now being prepared for the Hodkinson picture, "Michael O'Halloran" Gene Stratton-Porter's picturization of her novel. The new booklet contains suggestions for putting across Boys' week, "Be Square" clubs among boys and tie-ups with merchants on the "Be Square" slogan.

"Hunchback" Has Opening in Cincinnati

Universal's "Hunchback of Notre Dame" opened its Cincinnati engagement at the Cox theatre Sunday night, November 18, and received the same enthusiastic reception that has been accorded it in others of the large cities. Press and public alike commended the production.

Boston Dignitaries See "Scaramouche"

Rex Ingram's "Scaramouche" had its Boston premiere at the Park theatre November 12th before a distinguished audience largely composed of social leaders, artists, consuls, leading educators and civic and organization leaders.

Selznick Will Distribute Standard Product

A CONTRACT has been signed by W. C. J. Doolittle, president of the Selznick organization, and L. J. Darmour, president of the Standard Cinema Corporation, whereby the Selznick Distributing Corporation assumes the physical distribution of the Standard Cinema Corporation product.

The product includes a series of Jimmy Aubrey two-reel comedies, the Fred Caldwell Hollywood comedies, the Bray Colonial Hooza Liar cartoon comedies and the Bruce Barton Better Day Picture series.

Griffith Pictures Voted Best in England

In connection with recent statements concerning the popular appeal and box-office value of American made films in Europe, and particularly in England, special significance is attached to the recent receipt by D. W. Griffith of a diploma from the London Sunday Pictorial certifying that Mr. Griffith's "Way Down East" had been judged by popular vote as the best picture shown in Great Britain in the year prior to March, 1923. Second place in the voting contest went to Mr. Griffith's "Orphans of the Storm."

Hodkinson Will Release "The Old Fool"

"The Old Fool," an Outlook Production, directed by Venturini is a forthcoming Hodkinson release. James Barrows, veteran stage and screen actor, has the title role. Others cast in prominent parts are, Betty Francisco, Lloyd Hughes, Louise Fazenda, Barbara Tenant and Ben Hendricks, Jr. Henry Hunt, Jimmy Mason, O. V. Harrison and Montie Collins complete the cast.

Metro to Make "Bread," Is Announcement

The Charles G. Norris novel, "Bread," has been acquired by Metro for screen production. This information is contained in an announcement from William E. Atkinson, general manager of Metro Pictures Corporation, who recently closed the deal with Arthur H. Jacobs.



Group of action stills from one of the latest Universal productions, "Crooked Alley"

Fox Announces December Releases

Specials and Starring Vehicles Included in List of Fifteen on Program

THERE are fifteen pictures on the December release program of Fox Film Corporation. This list consists of four special productions, four pictures starring respectively, Tom Mix, John Gilbert, Dustin Farnum and Charles Jones; two Imperial Comedies, three Sunshines and two educationals.

"The Net" is the first of the December specials. It will be released on the second of the month. It is a J. Gordon Edwards production, the story having been taken from a stage play by Maravene Thompson. The cast includes Albert Roscoe, Raymond Bloomer, Byron Douglas and Claire De Lorez.

"You Can't Get Away With It" is set for release on December 9. Written by Gouverneur Morris, the picture is a Rowland V. Lee production. The cast is headed by Percy Marmont. Betty Bouton has the opposite role.

"Hoodman Blind" is posted for release on December 15. It is the work of the eminent dramatist Sir Henry Arthur Jones and Wilson Barrett, a famous London actor who created the leading role. In the screen version the part is played by David Butler. Gladys Hulette has a dual role. Frank Campeau and Marc McDermott have character roles.

"Gentle Julia" will be released December 23. Taken from the novel of that name and written by Booth Tarkington, this story has been transferred to the screen under the direction of Rowland V. Lee. The title role is played by Bessie Love.

"Kentucky Days," starring Dustin Farnum, is put down for December 2. The story was written by John Lynch. The star is supported by Margaret Fielding. David Solomon was the director.

"Cupid's Fireman," a Charles Jones release, is also booked for distribution December 2. It is founded on "Andy McGee's Chorus Girl" by Richard Harding Davis. Marian Nixon, a new-comer, plays opposite the star. The director is William Wellman.

"The Wolf Man," starring John Gilbert, will be released December 9. Frederick and Fanny Hatton wrote the story. Norma Shearer heads the supporting cast. The director is Edmund Mortimer.

On December 16 a Tom Mix picture with the temporary title "Eyes of the Forest" will be released. The author is Shannon Fife. Pauline Starke is leading feminine support. Lambert Hillyer directed the picture.

"The Income Tax Collector," a Sunshine comedy, will be released December 2; "The Riding Master," December 16, and "Spring Fever," December 30.

Imperial Comedy, "Monks a la Mode," is listed for December 23, and the Educationals are: "Johnny's Swordfish," December 9 and "The Canadian Alps," December 23.

Alma Rubens in Lead of "Blood and Gold"

Distinctive Pictures Corporation announces an important change in the cast of its forthcoming production, "Blood and Gold." Alma Rubens will play the leading female role instead of Jetta Goudal, originally announced for the part. Miss Goudal is leaving for California.

Miss Rubens will start work immediately at the Distinctive studios in the Bronx, under the direction of Albert Parker. This is the production in which Conrad Nagel has the leading male role.

S. F. to Get Two Goldwyn Feature Premieres

Two of Goldwyn's big productions scheduled for early release will have their premieres in San Francisco. They are Victor Seastrom's first picture made in this country, "Name the Man!", from Sir Hall Caine's novel, "The Master of Man," and Rurert Hughes' own original screen story, "Reno," formerly called "Law Against Law."



Scenes from the Finis Fox production, "Bag and Baggage," to be distributed by Selznick

WITH LENS AND PENCIL

AL and Ray Rockett, accompanied by S. Snyder, arrived this week with a print of "The Life of Abraham Lincoln," the historical picture upon which they have been occupied for more than a year.

MERRITT CRAWFORD has completed the editing and titling of the new William Christy Cabanne production which will shortly be offered for distribution. Recently he also put in shape for the market "The Right of the Strongest," the new E. K. Lincoln picture. Mr. Crawford is now regularly engaged in editing and titling.

JOHAN C. FLINN is here from the Coast with his first completed print of Cecil B. De Mille's "The Ten Commandments" for showing to President Zukor and other Famous Players officials. Arrival of the print enables Dr. Hugo Riesenfeld to complete the musical score, begun in Hollywood.

JAMES R. GRAINGER, General Manager of Sales for Goldwyn-Cosmopolitan, is due this week from his three weeks' trip to the studios at Culver City, Calif.

PRODUCER-DIRECTOR SIDNEY A. FRANKLIN is now making the rounds of New York for literary material for his forthcoming productions under the Warner Brothers' banner.

HARRY RAPF left New York for the Coast last week. He will supervise his next production for Warner and will also plan other pictures to follow. Arrangements for filming "Broadway After Dark," the play by Owen Davis, are already completed.

H. RATHNER, distribution manager for Principal Pictures, is on a trip which will take him to Boston, New Haven, Albany, Buffalo, Detroit, Cleveland, Pittsburgh, Cincinnati, Louisville, Washington and Philadelphia.

BACK from the Coast is Sidney R. Kent, General Manager of Distribution for Famous Players-Lasky.

PROMINENT visitors of the week were Frank L. Newman, of the Newman theatres, Kansas City, and J. F. Cubberley, of Minneapolis.

N. H. GORDON, original franchise holder of Boston, will serve as the First National rotating committee member at the New York office during the fortnight beginning November 19. He succeeds Walter Hays of Buffalo.

ALEXANDER ARONSON, general manager of sales for Truett Film Corporation, has been abroad for over two months, making an extensive survey of the foreign market, during which period he has spent considerable time in London and the principal cities of the Continent.

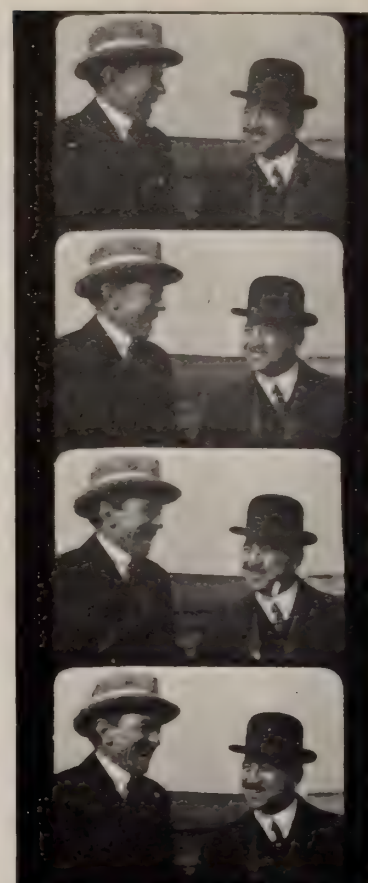
ERNEST SHIPMAN left New York November 23 for a three weeks' tour of the southeastern states. No explanation of the trip was forthcoming at the Shipman offices at press time, but it is assumed that it pertains to his recent announcement that he intends to produce in the South.

JACK CONNOLLY, Washington representative of the Hays organization, has returned to the Capital after several days in New York.

EARL J. HUDSON, general manager of production for First National, has gone back to the Coast after conferences with officials here.

VISITING exchangemen of the week included Clayton P. Sheehan, Fox sales manager in Buffalo, and Ben Rogers, Selznick manager in Boston.

EDWARD B. BARRON, formerly with United Artists, has been appointed general manager of the Rothchild theatres in San Francisco. He left New York this week to take up his new duties.



Capt. Frank Hurley (left) who has just returned from two years in New Guinea, where he photographed savages who had never seen white men before, is seen here with Eugene H. Roth, who needs no introduction.



Appropriately enough, Harry Rapf, after spending a brief time in New York, has gone back to the coast to produce "Broadway After Dark," for distribution by Warner Brothers.

A drama in nine scenes entitled "Oh, for the Life of a Press Agent," or a few quiet moments in the office of Vivian M. Moses, director of publicity and advertising for Fox.

PROGRAMS FOR THE WEEK OF NOVEMBER 17TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—

Film Numbers—Little Old New York (Cosmopolitan), continued.

Rivoli Theatre—

Film Numbers—Stephen Steps Out (Paramount), Around the World in the Speejacks (Paramount), When You and I Were Young, Maggie (Educational), Cartoons by Marcus.

Musical Program—"The Cycle of Life," including Infancy—"Mighty Lak' a Rose," Childhood—"Narcissus," Adolescence—"Oh, That We Two Were Mating," Age—"The Rosary" (Vocal Selections), Accompaniment to "Sing Them Again" reel.

Rialto Theatre—

Film Numbers—Wild Bill Hickok (Paramount), Rialto Magazine (Selected), The Balloonatic (First National).

Musical Program—"First Hungarian Rhapsody" (Overture), "Sawmill River Road" (Classical Jazz), Savage Dance (Divertissement).

Mark Strand Theatre—

Film Numbers—Ponjola (First National), Mark Strand Topical Review (Selected), Go West (Pathe).

Musical Program—Tchaikovsky program, including: "Scene de la Lettre" from "Onegin," Symphony No. 4, "Danse des Mirillons," "Air de Lenski," "Humoresque and Trepak" (Vocal, Instrumental and Dance Numbers), Hurtado's Royal Marimba Band (Novelty Orchestra), Recessional (Organ).

Cameo Theatre—

Film Numbers—David Copperfield (Asso. Exhib.), continued.

Cosmopolitan Theatre—

Film Numbers—Under the Red Robe (Cosmopolitan), continued.

Times Square Theatre—

Film Numbers—The Temple of Venus (Fox), continued.



Art ad on "Scaramouche" (Metro), four columns in width, used by the Cox theatre, Cincinnati

44th Street Theatre—

Film Numbers—Scaramouche (Metro), continued.

Lyric Theatre—

Film Numbers—The White Sister (Inspiration), continued.

Criterion Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

Astor Theatre—

Film Numbers—The Hunchback of Notre Dame (Universal), continued.

BROOKLYN

Brooklyn Mark Strand Theatre—

Film Numbers—A Woman of Paris (United Artists), Pay Day (First National), Topical Review (Selected).

Musical Program—"Love Tales" and "I Love You" (Jazz), "Just as Long as You Have Me" (Tenor and Soprano), aided by four of the ballet as "gingham girls," in special set; Jerry and Her Piano Quartette, "Grand Chorus in March Form" (Organ Recessional).

LOS ANGELES

Symphony Theatre—

Film Numbers—The Rip Tide (S. R.), Pop Tuttle's Lost Nerve (F. B. O.), Fox News.

Loew's State Theatre—

Film Numbers—The Mail Man (F. B. O.), Topical Events (Selected), Let's Build (Pathe).

Musical Program—"Pomp and Circumstance" (Overture), "Macushla" (Soprano Solo).

Clune's Theatre—

Film Numbers—Mothers-in-Law (Preferred), Out-Of-The-Inkwell (S. R.), International News (Universal).

Musical Program—Songs (Colored Quartette).

Hill Street Theatre—

Film Numbers—A Bill of Divorcement (Asso. Exhibitors), International News (Universal), The Steel Trail (Universal).

Musical Program—Vaudeville Acts.

Pantages Theatre—

Film Numbers—Blinky (Universal).

Musical Program—Six Acts of Vaudeville.

Tally's Theatre—

Film Numbers—The Silent Command (Fox), Fox News, Roaring Lions (Fox).

Musical Program—"March of Civilization" (Overture).

California Theatre—

Film Numbers—Unseeing Eyes (Cosmopolitan), Topical Review (Selected).

Musical Program—Selections from the "Firefly" (Overture),



This hand-lettered ad on "Potash and Perlmutter" (First National) was used by the Capitol theatre, Cincinnati

Classical Jazz, Piano Duet.

Miller's Theatre—

Film Numbers—Thundering Dawn (Universal), International News (Universal), Nobody's Darling (Universal).

Musical Program—Selections from the "Fortune Teller" (Overture), Popular Melodies.

Grauman's Metropolitan Theatre—

Film Numbers—Wild Bill Hickok (Paramount), Pathe News.

Musical Program—"The Bat" (Overture), "Stay Home Little Girl, Stay Home" (Organ Solo), Atmospheric Prologue to Feature.

Grauman's Million Dollar Theatre—

Film Numbers—Rosita (United Artists), Pathe News, Novelty Reel (S. R.).

Musical Program—"Espana" (Overture), "Rosita" (Organ Solo), Atmospheric Prologue to Feature.

Grauman's Rialto Theatre—

Film Numbers—Why Worry (Pathe), Pathe News.

Musical Program—Organ Selections.

Grauman's Hollywood Egyptian Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

Criterion Theatre—

Film Numbers—The Hunchback of Notre Dame (Universal), News Weekly (Selected).

Musical Program—Overture to "Mignon" and Medley of latest Song Hits (Orchestra), "The Bells of Notre Dame" (Atmospheric Prologue to Feature).

CHICAGO

Chicago Theatre—

Film Numbers—The Green Goddess (Distinctive), News Weekly, Topics of the Day (Pathe), Heads Up (Educational).

Musical Program—Musical Notions, (a) "The Mice in the Trap," (b) "The Whistler and His Dog," (c) "The Swan," (d) "Turkey in the Straw" (Overture), "By-Gone Days" (Specialty), "You Didn't Want Me When I Wanted You," and "Mama Goes Where Papa Goes" (Organ Solos), "The Rajah's Favorite" (Specialty).

Tivoli Theatre—

Film Numbers—Jealous Husbands (First National), News Weekly, Literary Digest, High Life (Educational).

Musical Program—Novelty Overture, "Out of the West" (Specialty), "Wonderful One" (Specialty).

Riviera Theatre—

Film Numbers—Jealous Husbands (First National), News Weekly, That Old Gang of Mine (Slide Number), High Life (Educational).

Musical Program—"Oberon" (Overture), "Oriental Flower" (Specialty), "The Angels' Serenade" (Specialty).

Roosevelt Theatre—

Film Numbers—Little Old New York (Cosmo).

Woodlawn Theatre—

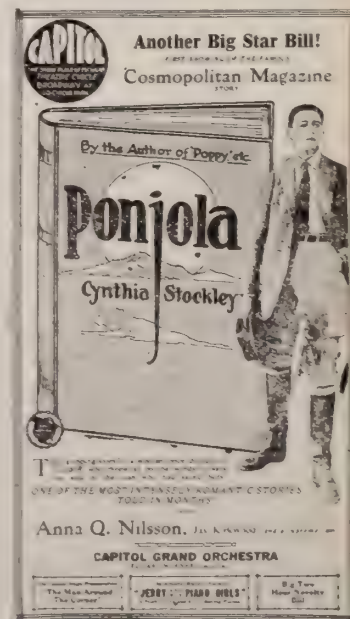
Film Numbers—The Spanish Dancer (Paramount), News Weekly (Pathe), Aesop Fable (Pathe), Topics of the Day (Pathe).

Musical Program—Selections from the Past (Overture), Saxophone Solo (Specialty).

Stratford Theatre—

Film Numbers—The Spanish Dancer (Paramount), Here and There with the Stratford Camera Man, Happy Go Luckies (Pathe).

Musical Program—"William Tell"



The Capitol theatre, Detroit, used this three-column ad on "Ponjola" (First National)

(Overture), "In Old Granada," including "Espagnole," "Stella D'Amore," "La Paloma," "A Spanish Dance," "Gypsy Love Song," "The Spanish Fiesta" (Specialty Prologue).

Randolph Theatre—

Film Numbers—Richard the Lion Hearted (Allied P. & D.), International News (Universal).

McVicker's Theatre—

Film Numbers—His Children's Children (Paramount), Fun from the Press (Hodkinson), Aesop's Fable (Pathe).

Musical Program—"Liebestraum" (Overture), Borrah Minevitch, Harmonica Soloist (Specialty), "Somebody's Wrong" (Organ Solo), "A Debutante's Dream" (Specialty).

SAN FRANCISCO

Loew's Warfield Theatre—

Film Numbers—Pleasure Mad (Metro), Done in Oil (Educational), Hitting the High Spots (Californians, Inc.), Pathe News and Kinograms (Educational).

Musical Program—Selections from "Blossom Time" (Overture), "The Pleasure Lamp" (Special Feature, Including Singing and Dancing).

Granada Theatre—

Film Numbers—The Virginian (Preferred), Fox News, Felix, the Cat (S. R.).

Musical Program—"My Granada Girl" (Overture), "Song of Songs" (Vocal).

Imperial Theatre—

Film Numbers—Little Old New York (Cosmopolitan), continued.

California Theatre—

Film Numbers—The Country Kid (S. R.), A Perfect Thirty-Six (Educational), International News (Universal).

Musical Program—"That Easy Melody" (Overture), "Rose of Picardy" (Vocal), "Twenty Minutes on a Farm" (Prologue to Feature).

Strand Theatre—

Film Numbers—Rosita (United Artists), continued.

Cameo Theatre—

Film Numbers—The Acquittal (Universal), Comedy (Universal), International News (Universal).

Capitol Theatre—

Film Numbers—Scaramouche (Metro), continued.

SALT LAKE CITY

American Theatre—

Film Numbers—Only A Shop Girl (S. R.), Sure Fire Flint (S. R.), Fox News, Fun From the Press (Hodkinson).

Kinema Theatre—

Film Numbers—The Man Who Won (Fox), International News (Universal).

Musical Program—Vaudeville act.

Orpheum Theatre—

Film Numbers—A Man of Action (First National), She's a He (Universal).

Musical Program—Vaudeville act.

Pantages Theatre—

Film Numbers—The Eternal Struggle (Metro).

Musical Program—Five acts of vaudeville.

Paramount-Empress Theatre—

Film Numbers—His Children's Children (Paramount), Uncle Sam (Educational), Universal News.

SEATTLE

Blue Mouse Theatre—

Film Numbers—Red Lights (Goldwyn), Do Women Pay? (Pathe), Borrowed Trouble (F. B. O.), Fox News.

Musical Program—"Knights in Woods" (Overture), "Last Night on the Back Porch" (Organ), Atmospheric Sketch of Mystery (Prologue).

Coliseum Theatre—

Film Numbers—The Printer's Devil (Warner Bros.), Let's Build (Pathe), Fun from the Press (Hodkinson), Kinograms (Educational), Pathe News.

Musical Program—Selections from "Faust" (overture).

Columbia Theatre—

Film Numbers—The Acquittal (Universal), continued.

Heilig Theatre—

Film Numbers—Six Cylinder Love (Fox), Topics of the Day (Pathe), The Rain Storm (Fox), Fox News.

Musical Program—"No, No, Nora" (Overture) "Night at Butler Cabaret" (orchestra specialty, including vocal and dance numbers).

Liberty Theatre—

Film Numbers—Why Worry? (Pathe), continued.

Strand Theatre—

Film Numbers—Mothers-in-Law (Preferred), Hold Everything (Educational), Hodge Podge (Educational), Kinograms (Educational).

Musical Program—Selections from "Irene" (Overture), "Roses of Picardy" (Jazz Specialty).

Winter Garden Theatre—

Film Numbers—Ashamed of Parents (S. R.), Comedy, Urban Classic (Vitagraph), Fox News. Musical Program—Overture.

BUFFALO

Shea's Hippodrome—

Film Numbers—The Spanish Dancer (Paramount), Nip and Tuck (Pathe), Current Events (Pathe and International News).

Musical Program—"Maritana" (Orchestra Overture), Vocal Selections, "Pomp and Circumstance" (Organ Selection).

Lafayette Square—

Film Numbers—A Wife's Romance (Metro), Pathe Comedy, Current Events (Fox News).

Musical Program—"Sally, Irene and Mary" (Orchestra); "Bebe" (Organ Novelty).

Loew's State—

Film Numbers—The Meanest Man in the World (First National), Three Cheers (Educational Comedy), Current Events (Pathe News).

New Olympic Theatre—

Film Numbers—A Million to Burn (Universal), Twilight Trails (S. R.), Andy Gump Comedy (Universal), Current Events (International News).

Musical Program—"Little Nelly Kelly" (Organ Number).

Shea's North Park—

Film Numbers—Merry-Go-Round (Universal), The Rainstorm (S. R.), Current Events (Pathe and International News).

Musical Program—Overture to "Martha" (Orchestra).

Palace Theatre—

Film Numbers—Day Time Wives (F. B. O.), Fighting Blood (S. B. T.), Current Events (International News).

PHILADELPHIA

Stanley Theatre—

Film Numbers—Six Days (Goldwyn), Shadows (S. R.), Pathe News (Pathe), Topics of the Day (Pathe).

Musical Program—Overture "Poheus" (Orchestra), "Barcarolle" from "The Tales of Hoffman" (Soprano and Contralto).

Karlton Theatre—

Film Numbers—Richard the Lion Hearted (Allied P. & D.), Kinograms (Educational), Pathe News (Pathe), Farmer Al Falfa's Pet Cat (Pathe).

Regent Theatre—

Film Numbers—The Destroying Angel (Asso. Exhib), Heavy Seas (Pathe).

Capitol Theatre—

Film Numbers—The Broken Wing (Preferred), Kinograms (Educational), Heavy Seas (Educational).

Victoria Theatre—

Film Numbers—The Midnight Alarm (Vitagraph), Mistress of the World (Paramount), Pathe News (Pathe), Done in Oil (Educational).

Palace Theatre—

Film Numbers—The Green Goddess (Distinctive), Pathe News (Pathe), Topics of the Day (Pathe).

BOSTON

Fenway Theatre—

Film Numbers—The Spanish Dancer (Paramount), Pathe News Weekly, and Pathe Review with The Misting Hour (Pathecolor), Derby Day (Pathe).

Musical Program—"Maritana" (Overture), vocal selections, prelude characteristic presenting the Serova dancers, organ solo.

Orpheum Theatre—

Film Numbers—His Children's Children (Paramount), Pathe News and Topics of the Day (Pathe), Comedy (Selected).

Musical Program—Orchestral overture and accompaniment.

State Theatre—

Film Numbers—Woman Proof (Paramount), In Search of a Thrill (Metro), new comedy, Pathe News and Topics of the Day (Pathe).

Musical Program—Orchestral overture and accompaniment.

Modern and Beacon Theatres—

Film Numbers—The Unknown Purple (S. R.), Yesterday's Wife (S. R.), Leather Pushers (Universal), International News (Universal).

Musical Program—Organ overture and accompaniment.

NEWARK

Branford Theatre—

Film Numbers—Flaming Youth (First National), Branford Review of Events (Selected), Topics of the Day (Pathe), Col. Heeza Liar's Vacation (Hodkinson).

Musical Program—Grand March from "Aida" (Overture), "Dear Old Lady" (Tenor Solo), Over the Border (Prologue).

WASHINGTON

Metropolitan Theatre—

Film Numbers—Why Worry? (Pathe), continued.

Columbia Theatre—

Film Numbers—A Woman of Paris (United Artists), continued.

Rialto Theatre—

Film Numbers—Little Old New York (Cosmopolitan), Current Events (Fox).

President Theatre—

Film Numbers—The Virginian (Preferred), Topics of the Day (Pathe).

Palace Theatre—

Film Numbers—Stephen Steps Out (Paramount), Current Events (Pathe), Roaring Lions on a Steamship (Fox).

Musical Program—"William Tell."

BALTIMORE

Rivoli Theatre—

Film Numbers—Ponjola (First National), Current Events (Pathe).

Musical Program—Waring's Pennsylvanians.

New Theatre—

Film Numbers—Long Live the King (Metro).

Century Theatre—

Film Numbers—Pleasure Mad (Metro), Current Events (Fox and Educational).

Musical Program—Melody Boys in repertoire.

Wizard Theatre—

Film Numbers—Gold Diggers (Warner Brothers).

DETROIT

Adams Theatre—

Film Numbers—A Lady of Quality (Universal), Current Events (Universal), Yankee Storage (Educational).

Musical Program—Taylor, Parsons and Hawks in The Bowery.

Broadway-Strand—

Film Numbers—The Spider and the Rose (S. R.), Current Events (Educational).

Musical Program—Personal appearance of Motion Picture star.

Capitol Theatre—

Film Numbers—Green Goddess (Distinctive), Current Events (Pathe and Detroit News Pictorial), Monkey Mountain and Cradle, Land of Neolythic Man (Pathe Review).

Musical Program—Brown's Saxophone Six.

Fox-Washington Theatre—

Film Numbers—Cameo Kirby (Fox), Current Events (Fox),

Wet and Weary (Fox), Hunchback of Notre Dame (Universal).
 Musical Program—Lotus Quartette.
Madison Theatre—
 Film Numbers—Potash & Perlmutter (First National), continued.
New Detroit Theatre—
 Film Numbers—The Covered Wagon (Paramount), continued.

CINCINNATI

Gifts Theatre—
 Film Numbers—Rupert of Hentzau (Selznick), Fun from the Press (Hodkinson).
Cox Theatre—
 Film Numbers—The Hunchback of Notre Dame (Universal).
Capitol Theatre—
 Film Numbers—The Gold Diggers (Warner Bros.), Capitol News. Musical Program—Orchestra.
Walnut Theatre—
 Film Numbers—If Winter Comes (Fox), Pathe News, Aesop's Fables (Pathe).
Strand Theatre—
 Film Numbers—The Huntress (First National), Hold Everything (Educational), Pathe News.
Lyric Theatre—
 Film Numbers—Zaza (Paramount), International News (Universal).

KANSAS CITY

Newman Theatre—
 Film Numbers—His Children's Children (Paramount), Newman News and Views (Pathe and Kinogram).
 Musical Program—"Faust" (Overture), Coon-Sanders Novelty Singing Orchestra (Specialty), Quartet (Vocal Selections in Conjunction with Atmospheric Prologue), Ballet (Specialty), Recessional (Organ Solos).
Liberty Theatre—
 Film Numbers—Ashes of Vengeance (First National), continued, Liberty Current Pictorial (Universal and Pathe).
 Musical Program—"Roses of Picardy" (Overture with Cornet Solo), "Down the Sawmill River Road" (Musical Specialty with Slides), Recessional (Organ Selections).
Royal Theatre—
 Film Numbers—Ruggles of Red Gap (Paramount), Royal Screen Magazine (Pathe and Educational).
 Musical Program—Selections of Popular Songs (Overture), Recessional (Organ Solos).
Twelfth Street Theatre—
 Film Numbers—Pioneer Trails (Vitagraph), Movie Fans (Pathe), International News (Universal).
 Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

CLEVELAND

Stillman Theatre—
 Film Numbers—Scaramouche (Metro).
 Musical Program—"Scaramouche" (Score).

Allen Theatre—
 Film Numbers—Rosita (United Artists), Pathe News (Pathe).
 Musical Program—"Capriccio Italiano" (Overture), American Rhythm Numbers: "The Siren's Song," "Oh, Gee! Oh, Gosh!" (Orchestra).
State Theatre—
 Film Numbers—Pleasure Mad (Metro), Einstein Theory of Relativity (S. R.), Fun from the Press (Hodkinson), International News (Universal).
 Musical Program—"Slavonic Fancies" (Overture), "Hearts Delight" (Solo), Singing Orchestra in a singing act, "20 Minutes in Hades."

Park Theatre—
 Film Numbers—The Girl Who Came Back (Preferred), Paging Love (S. R.), Fun from the Press (Hodkinson), Kinograms (Educational).
 Musical Program—"2nd Hungarian Rhapsody" (Overture), "I Love You," "Ritzi Mitzi," "That's My Baby" (Jazz Numbers).
Reade's Hippodrome—
 Film Numbers—Cameo Kirby (Fox), Fighting Blood (F. B. O.), Plain Dealer Screen Magazine, International News (Universal).
 Musical Program—Popular Potpourri (Overture).

Standard Theatre—
 Film Numbers—The Red Warning (Universal), Tess of the Storm Country (Educational), International News (Universal).

DES MOINES

Des Moines Theatre—
 Film Numbers—Six Days (Goldwyn), International News (Universal), The Optimist (Educational).
 Musical Program—Singing Trio.
Strand Theatre—
 Film Numbers—Strangers of the Night (Metro), Kinograms (Educational), Why Pay Rent (Fox).
 Musical Program—"Sittin' In a Corner" (Organ Solo).
Rialto Theatre—
 Film Numbers—Little Johnny Jones (Warner Brothers), Helpful Hogan (Hodkinson).
Garden Theatre—
 Film Numbers—Held to Answer (Metro).
Orpheum Theatre—
 Film Numbers—Light Out (F. B. O.).
Capitol Theatre—
 Film Numbers—If I Were Queen (F. B. O.).

OMAHA

Rialto Theatre—
 Film Numbers—Ponjola (First National), Lightning Love (Vitagraph), Current Events (Educational), Fun from the Press (Hodkinson).
 Musical Program—"Madame Butterfly" and "Sawmill River Road" (Overtures), "I've Been a Fool" (Organ Solo).
Strand Theatre—
 Film Numbers—Ashes of Vengeance (First National), continued, Current Events (Fox News).

Musical Program—"Huguenots" (Overture).
Sun Theatre—
 Film Numbers—If Winter Comes (Fox), Current Events (Universal).
Moon Theatre—
 Film Numbers—The Midnight Alarm (Vitagraph), Don't Scream (Universal).
World Theatre—
 Film Numbers—A Million to Burn (Universal), Bridal Groom (S. R.).
Empress Theatre—
 Film Numbers—The Leopardess (Paramount), Fighting Blood, Second Series, Round 2 (F. B. O.).

MILWAUKEE

Merrill Theatre—
 Film Numbers—Marriage Morals (S. R.) Just Passin' Thru (Pathe), Current Events, Pathe Review (Pathe).
 Musical Program—"In A Chinese Temple Garden" (Chinese Fantasy Prologue), "A Kiss in the Dark" (Novelty Song Number).
Butterfly Theatre—
 Film Numbers—To the Last Man (Paramount), Pitfalls of a Big City (Pathe), Current Events (Fox).
Garden Theatre—
 Film Numbers—Rosita (United Artists), Fun from the Press (Hodkinson), Current Events (Fox).
 Musical Program—"Carmen" (Overture), "The Electric Girl" (Jazz Number).
Alhambra Theatre—
 Film Numbers—Rupert of Hentzau (Selznick), Fun from the Press (Hodkinson), Current Events (Universal).
 Musical Program—"Zenda Forest" (Overture and Prologue), "You Better Stop Messin' 'Round" (Jazz Number).
Rialto Theatre—
 Film Numbers—Hell's Hole (Fox), Save the Ship (Pathe), Current Events (Kinograms).

Strand Theatre—
 Film Numbers—Flaming Youth (First National), Local Laf (local film novelty), Sing 'Em Again Series, No. 3 (Educational).
Princess Theatre—
 Film Numbers—The Fighting Strain (State Rights), The Sleep Walker (S. R.), Current Events (Educational); Second Half: Stormy Seas (S. R.), Taming the West (S. R.), Current Events (Educational).

ST. PAUL

Capitol Theatre—
 Film Numbers—Long Live the King (Metro), It's a Gift (Pathe), Urban Movie Chats (Vitagraph), Capitol Digest (Pathe and Universal).
 Musical Program—The Ossmans (Banjoists) "Triumphal March" (Organ Solo).

ROCHESTER

Eastman Theatre—
 Film Numbers—The Bad Man (First National), No Noise (Pathe), Eastman Theatre Current Events.

Musical Program—The Flying Dutchman" (Overture). "The Idol of the Sun" (Eastman Theatre Ballet), "Sarabande" and "Hungarian Rhapsodie" (Cello Solo).

ST. LOUIS

Delmonte Theatre—
 Film Numbers—Desire (Metro), Skylarking (Pathe), International News (Universal), Fun from the Press (Hodkinson).
 Musical Program—Ernie Young Musical Revue, Hans Hanke (Pianist).
Grand Central, West End Lyric and Capitol Theatres—
 Film Numbers—Flaming Youth (First National), Zev. vs. Papyrus (Pathe), Pathe News (Pathe), Topics of the Day (Pathe), Comedy (Educational).
 Musical Program—Orchestral and organ numbers.
Missouri Theatre—
 Film Numbers—The Light That Failed (Paramount), Lightning Love (Vitagraph), Missouri Magazine, Fun from the Press (Hodkinson).
 Musical Program—"Southern Rhapsody" (Overture), "Dirty Hands, Dirty Face" (Symphony Orchestra), Lilly Kovacs (Pianist), John Maher (Tenor).

William Goldman's Kings Theatre—
 Film Numbers—Cause for Divorce (F. B. O.), Felix Cat Cartoon (S.R.), Roaring Lions on a Steamship (Fox), International News (Universal).
 Musical Program—"Moments of Melody" (Jazz Orchestra), organ accompaniments.
William Fox Liberty Theatre—
 Film Numbers—The Net (Fox), Roaring Lions on a Steamship (Fox), Fox News and Kinograms (Educational), Mutt and Jeff Cartoon.
 Musical Program—George Shone (Tenor), in "What Do You Do Sunday, Mary?" (Overture), and popular numbers.

Rivoli Theatre—
 Film Numbers—The Near Lady (Universal), International News (Universal), Fun from the Press (Hodkinson).
 Musical Program—Orchestral and organ numbers.

INDIANAPOLIS

Circle Theatre—
 Film Numbers—The Spanish Dancer (Paramount), International News (Universal).
 Musical Program—"A Love Tale" and variations of "Smiles" (organ solo).
Colonial Theatre—
 Film Numbers—Marriage Morals (S. R.), The Pet Cat (Pathe), Pathe News.
 Musical Program—American Harmonists and Melody Sextette, playing popular selections.
Apollo Theatre—
 Film Numbers—Little Johnny Jones (Warner Bros.), The Green Cat (Pathe), Fox News Weekly.
 Musical Program—"Light Cavalry" (orchestra).

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

The Spanish Dancer—

A good picture. Artistic. Business poor. (Middle West.)

Made a big hit here with the critics as with the public. Excellent business. (East.)

His Children's Children—

Proved popular with our audiences. Business good. (Middle West.)

One of the most enthralling of its kind that we have had. Kept the interest high. Excellent business. (East.)

Was well received. Attendance up to standard. (Middle West.)

A disappointment. Not so good as the book, and not so good as it promised to be. Business started out all right, but fell off slowly. (Middle West.)

Woman Proof—

Did good business for the week, apparently pleasing Meighan fans. (Middle West.)

The audiences liked this Meighan offering. He is well liked here, and word had it they liked this one best of all. Excellent business. (East.)

Played to good crowds for a week's run. (Middle West.)

FIRST NATIONAL

Ponjola—

This went over fine. Started out to play it three days and held it all week. Critics praised it, and the public liked it a lot. (Middle West.)

This feature occasioned about as much comment for as against but the box office clicked up much better than average. It seems to have gotten them talking. (Middle West.)

A very good picture that should take well with any audience. Did fine with it. (Middle West.)

Flaming Youth—

One of the hits of the season. Broke all attendance records. Jammed 'em in for solid week, afternoon and evening. (East.)

A crashing big picture that will please everybody. (East.)

Not exceptional, but very entertaining feature in which Colleen Moore does fine acting. Well liked by patrons. (Middle West.)

Ashes of Vengeance—

Norma Talmadge always averages well here and this picture was just as good. Star has large draw-

ing power. (Middle West.)

Norma Talmadge usually goes over good, this picture doing a good week's business. (Middle West.)

The Dangerous Maid—

Fair picture. Drew fair crowds. (West.)

Jealous Husbands—

Good production which was well liked by our patrons. Did good business. (Middle West.)

GOLDWYN-COSMO.

Little Old New York—

Wonderful picture. Theatre crowded every evening and every day. (West.)

It's a good picture that held up well the first week, but was rather weak the second. (Middle West.)

The Green Goddess—

Played to an average week's attendance. (Middle West.)

Did not pull so well as it did at big house seven blocks away, yet those who saw it were lavish in praise. A fine production. (East.)

In the Palace of the King—

Fair picture. Drew crowds because of weather conditions and heavy advertising. (West.)

Splendid production all the way through, but it didn't cause any stampedes. Business was about as usual. (Middle West.)

Red Lights—

A very good mystery picture, with plenty of thrills and suspense. Did very well with it during week's run. (Middle West.)

Six Days—

Played up as an Elinor Glyn story, picture did a smashing business. Seemed to strike a popular chord and merit the commendation it received. (East.)

METRO

A Wife's Romance—

Was on a very strong bill and hard to judge its drawing power. However, patrons seemed to like it. (Middle West.)

The Social Code—

A light picture that was liked. (East.)

Three Ages—

Average production as to pulling power. Business fair. (Middle West.)

In Search of a Thrill—

They are saying here after seeing this one that Viola Dana has been given the sort of role she ought to have. Now all she needs

with this sort of vehicle is to get away from kid tricks. Went strong. Excellent business. (East.)

UNIVERSAL

The Acquittal—

This is a splendid drama, well directed and well acted. A good week. (Middle West.)

Thundering Dawn—

An entertaining picture with some real punch scenes. Business close to capacity. (East.)

Counterfeit Love—

A fairly entertaining tale of the race track which attracted average business. (East.)

The Thrill Chaser—

Good program picture. Partly western. Well liked by audience. (Middle West.)

Merry-Go-Round—

Better than most specials. A wonderful production that appeals to 100% of the people. (Middle West.)

FOX

If Winter Comes—

One of the best pictures ever shown in this city. Box office receipts reached new record. (East.)

An excellent picture that has been meeting with practically unanimous approval from all patrons. Business big the first week, and picture has been held for seven more days. (West.)

North of Hudson Bay—

Very good picture of its kind. Good receipts. (Middle West.)

Does It Pay?—

Shows Hope Hampton to advantage. (East.)

PATHE

The Call of the North—

With the personal appearance of the dog star the picture did a big business. The house was jammed for most of the shows. Seats were put to use in the theatre that had never been used before. (Middle West.)

UNITED ARTISTS

The White Rose—

Mae Marsh's return to the screen is marked by her fine acting in this one. Business very good. (Middle West.)

WARNER BROS.

The Gold Diggers—

Very good comedy entertainment, well produced and presented. Business on this was good. (West.)

Little Johnny Jones—

A wonderful picture. Business poor. (Middle West.)

Main Street—

Excellent picture. Business good during the week. (Middle West.)

The Printer's Devil—

Drew good all week. (Middle West.)

SELZNICK

The Common Law—

This picture did fairly good business on the fifth and last week of run. (Middle West.)

VITAGRAPH

The Midnight Alarm—

Got away to a good start and held up all week. Pleased a big majority. A good picture for those who like firemen's action. (East.)

The Man Next Door—

A good picture that seems to have pleased the patrons. Business was good. (West.)

PREFERRED

The Broken Wing—

With the aid of a good front display, this picture recorded a good week's business. Was well liked, and is well entitled to be called a good production. (East.)

Maytime—

A delightful picture. (East.)

Mothers-in-Law—

Good picture. Drew good crowds. (West.)

ALLIED P. & D.

Richard the Lion Hearted—

Did not do an alarming business, but appealed to those who saw it. A good period picture. (East.)

Wallace Beery helps put this over. Has not done a very big business here—not up to the standard of the house. (West.)

ASSO. EXHIBITORS

The Destroying Angel—

Netted an average week's business, but nothing to shout about. Patrons accepted it as being fair entertainment, and that's what it might well be said to be. (East.)

Going Up—

Fast action and comedy put this over to nice business for a week. Was a little bit overdone for many patrons, but held up for the seven days. (West.)

STATE RIGHTS

The Daring Years—

Business was just fair. (Middle West.)



GETTING THE OLD TIME 'BIG TOP' ATMOSPHERE INTO THE LOBBY FOR "CIRCUS DAYS"

This attractive display of special art material and stock accessories was used by Saxe's Strand theatre, Milwaukee, on "Circus Days" (First National)

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
H. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
E. V. Richards, Jr., Gen. Mgr., Snenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.

: : THE CHECK-UP : : Weekly Edition of Exhibitors Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

	Poor	Fair	Good	Big	%	Length
FAMOUS PLAYERS						
Ruggles of Red Gap.....	—	1	4	10	88	6 reels
To the Last Man.....	—	—	12	7	81	6,965 ft.
Zaza.....	—	1	10	1	70	7,076 ft.
FIRST NATIONAL						
Ashes of Vengeance.....	—	—	2	11	95	9,893 ft.
Potash and Perlmutter....	—	—	6	5	84	7,000 ft.
FOX						
Eleventh Hour, The.....	—	—	1	9	97	6,820 ft.
Lone Star Ranger, The....	—	—	5	5	85	5,259 ft.
GOLDWYN						
Six Days.....	—	—	8	9	86	9 reels
METRO						
Strangers of the Night....	—	—	7	7	85	8,059 ft.
SELZNICK						
Common Law, The.....	—	—	8	2	76	8 reels
UNIVERSAL						
Merry Go Round, The.....	—	—	7	27	94	10 reels

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Can.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprise, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.
L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.
Ace Berry, Managing Director, Circle theatre, Indianapolis.

Colorful Stunts on "Red Lights"

Exploitation Measures on Photoplay Suggested by Title's Possibilities

BEING a mystery picture, with a title which suggests numberless exploitation possibilities, "Red Lights" has been the subject of novel exploitation on the part of the various Keith, Proctor and Moss theatres in New York City recently.

The title of the picture was placed in red electric lights on the marquees, of course, and in many instances all of the bulbs underneath were red, which made a very attention-attracting glow. Red flares were used by some theatres, and all the lobby posters and decorations were kept with that color emphasized.

Novel Presentation Stunt

At Keith's Eighty-first Street theatre not only were the lights and lobby effects a crimson aura, but a novel presentation stunt was used which elicited much comment. The stage and the entire house were kept in darkness at the start of the picture, and suddenly from the blackness behind the darkened footlights came a red glow. It flashed all over the theatre, now here, now there, lighting members of the audience and various odd corners of the house. The glow came from a spotlight at the center of the stage, and as its rays ceased the picture was flashed on the screen.

The photoplay was ballyhooed from the stage at Keith's Prospect theatre in Brooklyn in advance of the showing. There, too, red lights flashed from a black stage, and a voice coming out of the mysterious void cried, "Beware of the 'Red Lights'! Beware of the 'Red-Lights'! 'Red Lights' are coming to the Prospect theatre."

Revolving Illuminated Ball

A novel revolving illuminated ball was used on the marquee by Proctor's 125th Street theatre both on this picture and on the one

which preceded it, "Six Days." The ball turns slowly around on an axis behind electrically illuminated letters stating the name of the picture, and has attracted a great deal of attention on busy 125th street.

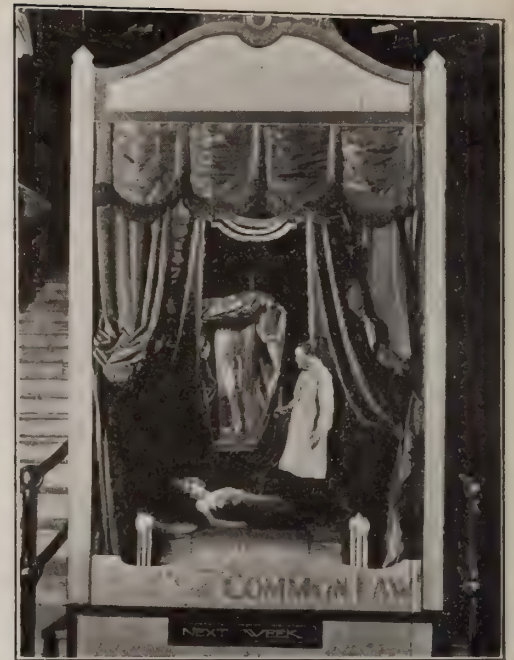
For the "Red Lights" showing it was painted a vivid red and the lights around it were in the same color, which brought forth emphatically the fact that the film was being screened in the uptown house.

Heavy Newspaper Drive on "Ashes of Vengeance"

The engagement of "Ashes of Vengeance" was put over in Philadelphia by a more extensive newspaper and billboard advertising campaign than has ever been attempted by the Stanley Company of America for one of its theatres. Both newspaper space and amount of paper used for the picture at the Stanton theatre was in excess of that used by the Stanley theatre.

In addition to the increased advertising campaign, the Stanley Company also departed from an old custom and ran a teaser campaign during the week preceding the opening day. In this they were materially aided by using the prepared advertisements from the press sheets.

Every available spot in Philadelphia was placarded with "Ashes of Vengeance" paper, and this campaign was productive of great interest. Fifty 24-sheets has been the limit for other attractions presented by the Stanley Company, but for the "Ashes of Vengeance" engagement the order was 75 24-sheets, 300 6-sheets, 300 3-sheets, 500 1-sheets and 500 window cards, which were placed in every window of any prominence. At every subway and elevated station there were from two to four 6-sheets staring riders in the face when the train stopped at stations.



"COMMON LAW" ADVANCE DISPLAY
Manager F. W. Goodale of Loew's theatre, Atlanta, reproduced a scene from "The Common Law" (Selznick) in his lobby a week in advance, as shown

"Alice Adams" Exploited with Book Week Aid

"Alice Adams" was exploited in a joint celebration of Children's Book Week in Altoona, Pa., under the joint auspices of the Strand theatre and the William F. Gable Company's department store in that city.

In a leaflet prepared by Grosset & Dunlap, book publishers of New York, and given wide distribution in Altoona, eight pictures approved by the National Committee for Better Films and soon to play at the Strand, are named, and there is a list of twenty-three books "especially adapted to young people's reading" and available at the Gable store. Only four illustrations appear on the leaflet, and two of these are devoted to "Alice Adams," one having been made from a production still of the photoplay and the other being a reproduction of the novel itself.

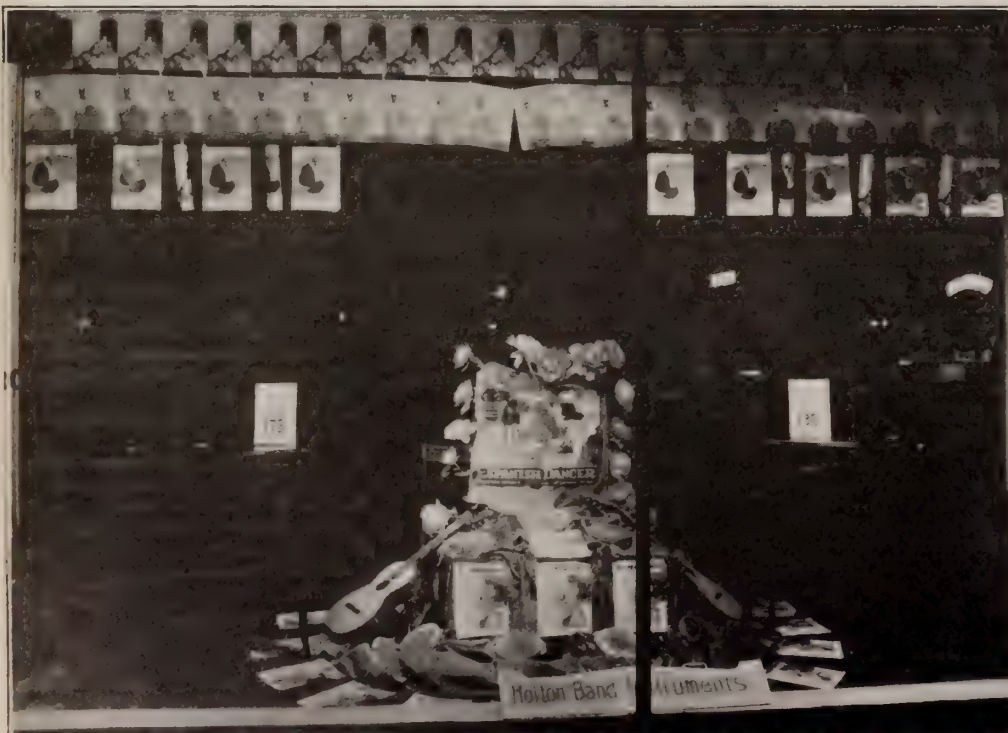
The picture is described in this paragraph: "Drudgery or dreams—come true? Once to every young girl comes the moment to decide which world she will live in. 'Alice Adams,' the picture, as 'Alice Adams,' the book, is the drama of a typical American girl in a typical American town. An Encore Picture."

"Broadway Gold" Augmented by Fashion Show

When "Broadway Gold" played at the New theatre, Baltimore, Manager Thomas D. Soriero arranged with the big department store of the city, Eisenberg's, for an elaborate style show, displaying 36 different gowns and wraps. Added to this, Manager Soriero arranged for the models from the store to appear at the theatre in this fashion parade. The entire list of creations were included in the New theatre program.

The theatre also made stock of the fact that W. Carey Wonderly, author of "Broadway Gold," which appeared serially in Young's Magazine, was a Baltimore man.

Both this fact and the fashion revue were used in the New theatre advertising and Eisenberg's, which is one of the biggest advertisers in Baltimore newspapers, carried a display regarding their revue at the theatre in all of their own advertising.



MUSIC STORE WINDOW TYING UP WITH "THE SPANISH DANCER"

When "The Spanish Dancer" (Paramount) played the Paramount-Empress theatre, Salt Lake City, a local music store gave this display of Mel Shauer's song of the same name

Elaborate Prologue Staged for "Robin Hood" Run

An exceptional prologue was arranged for the presentation of "Douglas Fairbanks in Robin Hood" when this feature was shown at Hugh J. Ward's New Princess theatre, Melbourne, Australia. This house had been entirely remodeled into one of the finest houses in Australia, and "Robin Hood" followed two stage productions.

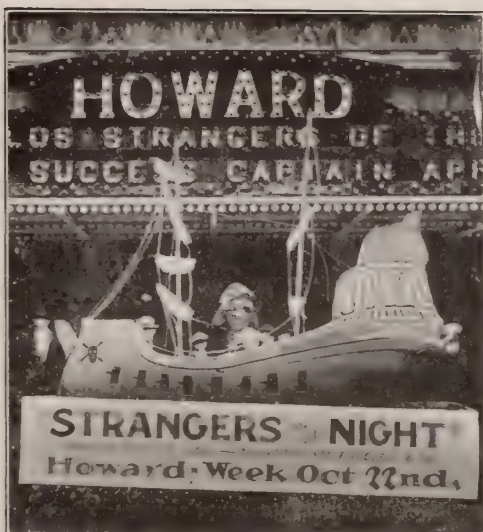
The prologue showed a replica of the King Richard castle set, all covered with creeping ivy and trailing roses, the gates being masked in as a portion of the castle wall, the whole of the setting being backed by a blue cyclorama. At a given point in the music of the overture the front curtain was raised, disclosing the setting. Then followed a full working of the lights, as from morning to evening. Just prior to the actual dimming of the lights two pages with post horns appeared and sounded a trumpet call which heralded the opening of the picture. The opening titles were drawn on the exterior of the castle gates, and, with lights out, these gates gradually opened, and the opening shot of the picture hit the screen, which was set directly behind the gates, but never visible to the audience. The same procedure in opening and closing the gates took place prior to the intermission and closing of the picture.

This prologue brought many compliments to the house management. A full symphony orchestra played the score for "Robin Hood."

Omaha Mail Carriers Aid "Loyal Lives" Showing

Mail carriers in Omaha, Neb., with permission of the United States Post Office Department, distributed to every person in that city card heralds announcing "post office week" during the engagement of "Loyal Lives" at the Moon theatre.

The cards carried the post office slogan, "mail early and often for service and efficiency," adding "and then see 'Loyal Lives,' a thrilling melodrama of the mail service."



"STRANGERS OF THE NIGHT" STUNT
This effect street ballyhoo was used by C. D. Haug at the Howard theatre, Atlanta, on "Strangers of the Night" (Metro)

Numerous Window Displays Given "Country Kid"

"The Country Kid" had its world's premiere at the Rialto theatre, New York. Hardly had the play date been set when the Warner Bros. Exploitation Department started work making exploitation tie-ups with prominent stores and shops dealing with different merchandise.

One of the outstanding window displays that was a sure eye-catcher was seen in Wurlitzer's on 42d street, showing cut-outs of Wesley Barry playing the different Wurlitzer musical instruments. Other window tie-ups were made with the Franco-American Toy Co., the Devoe Paint Co., on 42d Street, and twelve novelty shops showing Wesley Barry and the Ingersoll pencil; fifteen drug store display windows showing Wesley Barry using Kellogg's Tasteless Castor Oil; all the song shops in the Times Square district exhibiting the song "That Old Gang of Mine," the theme song of the picture with "stills" from the picture on the cover.

Music Features "Little Old New York" at Capitol

For the Capitol theatre, New York, presentation, "Little Old New York" is embellished with the same musical features which marked its run at the Cosmopolitan. This includes the overture and "Little Old New York" waltz song by Victor Herbert, and the special musical score composed by William Frederick Peters, both rendered by the Capitol Grand Orchestra.

Another feature is a prologue arranged by S. L. Rothafel and specially written for the occasion. In this prologue John E. Kellard impersonates Robert Fulton, one of the leading characters in the picture. The entire Capitol company of soloists, dancers, ensemble and ballet corps take part.

Laundry Tie-up Applied to "Why Worry" Showing

"Why Worry About the Wash," was the theme of one of George E. Brown's stunts for the Lloyd picture when it was playing at the Imperial, Charlotte, N. C.

Five thousand heralds were made up for the leading laundry in town, and were distributed in the outgoing packages of washing to a like number of families.

The text of the herald, with chief prominence given the title was, "Why worry, at the Imperial, about blue Monday when you can send your clothes to us."

Musical Comedy Prologue Precedes "Going Up"

During the run of "Going Up" at the Eastman theatre, Rochester, recently the manager gave a note of the musical comedy to the presentation. He arranged with the Eastman School of Music to lend him some of its pupils for the occasion, and several of the melodies from the musical comedy "Going Up" were sung as a prologue to the picture. This feature made an artistic and pleasing setting for the production.



UTILIZING AIRPLANE PARTS TO COMPLETE ATTRACTIVE LOBBY DISPLAY ON "THE GREEN GODDESS"

The Rialto theatre, Wenatchee, Wash., employed an airplane motor and propellor as part of their striking lobby display for "The Green Goddess" (Distinctive)

Swedish Exhibitor Live Showman

Raoul Le Mat of Stockholm Employs Up-to-the-Minute Publicity Methods

ILLUSTRATIVE of the spread of exploitation over the world, it is interesting to note the results accomplished in the Scandinavian countries by Raoul Le Mat, owner of a chain of theatres, with headquarters at Stockholm. He is also a distributor of American films in Sweden, Norway and Denmark.

Le Mat is credited with being an exceptionally shrewd showman, whose interests in the Scandinavian countries are a tribute to the enterprise that has marked his activity in the film business. His theatre, the Roda Kvarn (the Red Mill theatre) is the largest in Stockholm and perhaps the most beautiful in any of the Scandinavian countries.

His methods of exploitation are similar to American methods and he utilizes American ideas, but he has done many original stunts in exploiting Metro pictures that American exhibitors can profit from. Le Mat also hit upon the system of sending to exhibitors photographs mounted on a stiff cloth, so that they could be sent out a number of times in good condition. His exchange is the first to give this service to exhibitors, which means a large saving in the cost of prints.

Ballyhoo on "Hearts Aflame"

When "Hearts Aflame" played his Rialto theatre in Stockholm, Le Mat arranged an effective ballyhoo driven about the city by two coachmen and two teams of horses. According to Le Mat, Anna Q. Nilsson who appeared in this production is one of the most popular American players with Scandinavian audiences.

The two comedies, "Mud and Sand" and "Rob 'Em Good," Mr. Le Mat grouped together on one program in a "Comedy Carnival," and ballyhoed Stockholm effectively. He dressed up two men to represent Robin Hood and the Toreador hero, and put them

at the head of an auto parade right through the business and principal residence section of the city. Banners on the sides of the cars told about the two comedies playing his theatre.

The latest word received by Arthur Loew, general manager of Metro's Foreign Department, from Mr. Le Mat tells of "Trailing African Wild Animals."

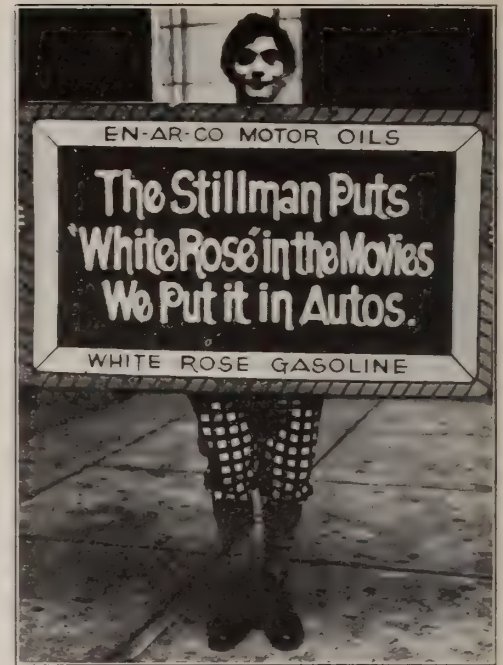
Animated Lobby Display

On this production Mr. Le Mat arranged a lobby display, among other exploitation stunts, that attracted decided notice, and is perhaps the most original, ingenious exploitation scheme used on "Trailing African Wild Animals." A kiosk-like structure was built, as in the illustration, that contained in white lettering on a black background on all four sides the title of the picture and selling talk. Above this on each side was a likeness of Mrs. Martin Johnson in the act of shooting at a wild animal. Mr. Le Mat arranged a lighting contrivance so that at each flash of the gun the animal would spring out into full relief and fall at the foot of the hunter.

Revolving Marquee Sign on "Red Lights" Campaign

A large ball which revolves on an axis behind an electrically illuminated sign is a novel exploitation device used by Proctor's 125th Street theatre, New York City, for the advertising of motion pictures playing that house.

The marquee display was first used on "Six Days" and it attracted so much attention at that time that it was painted red and used with crimson electric lights for the mystery picture, "Red Lights." The display has created somewhat of a sensation on the busy 125th street uptown thoroughfare.



STRONG TIE-UP ON "WHITE ROSE"

Showing how the Stillman theatre, Cleveland, tied up with the National Refining Company on White Rose gasoline during the showing of "The White Rose" (United Artists)

"The Dangerous Age" Given Health Tie-up

The annual fall "flu" scare was taken advantage of by the English offices of First National to work an excellent tie-up with the Bilton Hygienic Pipe Co. The company's Oxford street window, under the general caption of "The Dangerous Age," told its patrons that the Bilton Hygienic Pipe made for health in a time of sickness, fog, mists, cold and chills. It used stills from the picture to illustrate the display.

English exploitation, as has been previously noted, is turning into a sprint. For "The Hottentot," elaborate displays were put in windows of the cap, whip, spurs and laurel wreath adorning Douglas MacLean in the picture.

The Omar pearls were called into service for "Omar, the Tentmaker" by the Omar Pearl Company.

Messrs. Feldman and the John Church Company has been signed up to publish special musical numbers on "Circus Days," "The Hottentot" and "Mighty Lak' a Rose."

New "Eternal Flame" Stunt Is Used in Canada

The Strand theatre, Cape Breton, N. B., Canada, evolved a new exploitation measure on "The Eternal Flame." Instead of using the traditional three-foot candle it created its own eternal flame in one of the lobby windows. Chemicals supplied an everlasting fire, the electric light bulbs in red above, outlining the title of the picture, and completing the tie-up.

Another exploitation angle was developed in a competition for the best review of the picture written by a child of sixteen or under. To avoid all suspicion of bias, the contributions turned in were identified by numbers, the name and address of the writer being concealed in a separate envelope. As a further step, also, the judges were selected haphazardly from among the audience, the evening the decision was to be made.



SCENES OF JO TRUNK'S NOVEL "POTASH AND PERLMUTTER" CAMPAIGN

Three window displays and a scene from the fashion show put on by Manager Jo Trunk of the Dome theatre, Youngstown, Ohio, on "Potash and Perlmutter" (First National)

Jackie Coogan Pony Given in "Circus Days" Stunt

Jackie Coogan came to Louisville with "Circus Days" in the form of a pony christened by George Sine, manager of the Mary Anderson theatre, to help exploit the attraction during its run.

The campaign's piece de resistance was the familiar Jackie Coogan impersonation angle, but the introduction of the pony as a reward to Jackie's nearest double added a zest to the occasion previously unheard of.

Boys and girls alike were eligible, and the Louisville Post, with which the publicity tie-up was made and which sponsored the four-footed Jackie, had its hands full answering questions from more than 400 prospective entrants.

The only requirement was a picture of each child who claimed a likeness to Jackie. The children selected to appear in the finals made their bow on the stage of the Mary Anderson theatre, drawing a full house for the occasion. The actual announcement was made in Lincoln Park, where the assemblage of all of Jackie's imitators and bright sunlight gave the theatre an opportunity to make a film of the gathering that was extremely valuable for publicity purposes afterwards.

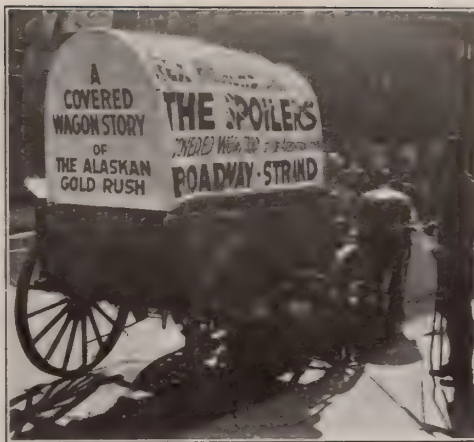
Theatre Managers Build Up Good Will in Ft. Worth

If you were to pack up and move into Fort Worth, the day after you arrived there would be a card in your mailbox signed by Barry Burke and H. J. Gould, inviting you to visit the Palace and Hippodrome theatres at your convenience.

The mayor and the Fort Worth boosters have congratulated both managers for their enterprise in giving the town another good talking point.

The invitation is not only a boost for Fort Worth in effect, but in message, too. On the back of the invitations are a number of pertinent facts written with the enthusiasm of a Southern California Chamber of Commerce.

It was through Burke's efforts that the



STREET STUNT USED ON "SPOILERS"
The Broadway-Strand theatre, Detroit, used this prairie schooner as a street ballyhoo on "The Spoilers" (Goldwyn)

boost organization in Fort Worth took on new life. He was one of the first to sense that with only forty miles of good roads between Fort Worth and Dallas, that the former city was going to do a lot of its retail shopping in the bigger city.

Burke started the movement to keep trade in town by using space in his ads, in his programs, in fact, everywhere he could cram it in, to boost Fort Worth. It was something everybody felt was needed, but nobody had started.

At first it was like a cap-pistol shot in a steel foundry, but one by one every advertiser in Fort Worth fell into line. Now they rival each other to discover reasons why once in Fort Worth you should never leave—not even for a minute.

Burke's latest coup is the invitation stunt to families moving into town. He is in earnest about it, too. When the man or woman presents the card, Burke sees that they are introduced to people who are in the same business, or who might be socially inclined. Thus, the Palace and Hippodrome, occupy more than the positions of amusement centers. They are social hubs.

Medieval Castle Front for "Ashes of Vengeance"

Manager Gus Metzger of the Rivoli, Portland, Ore., is responsible for one of the most attractive theatre fronts seen in the Northwest for a long time when he played "Ashes of Vengeance."

The gray fronts of the castle walls were realistically reproduced on the walls of the theatre. The background of spires and castle turrets were accurately painted in and the figures of the two leading characters leaning over a battlement appeared against a scrim background.

In the entrances shield shaped panels with crossed swords formed the decorative design for the layouts of stills that adorned the lobby. Even the boxoffice was walled in as part of the castle and the announcement panels in front were changed in shape to conform to the ornamental designs of the days of medieval France.

Manager Metzger received many compliments on his layout which entailed endless work but paid.

Red Marquee Lights Put in for "Red Lights" Run

In contrast to his usual lobby display, Manager H. C. Farley of the Strand theatre, Montgomery, Ala., illuminated his "Red Lights" sign with a border of red lights all around, which were attached to flasher sockets, so that they alternately came on and off.

Beaver board letters, spelling "Red Lights," were arranged clear across the lobby front. These letters being painted with fire-flitter, a paint which sparkles when lights are thrown on it, attracted the eye of everyone who passed.

Mr. Farley says that, while this was not particularly noticeable in the day time, it made such a flash after the lights were on that after the first night people just naturally began to talk.



ATTRACTIVE ARTWORK USED TO DRESS LOBBY IN DISPLAY ON "WHERE THE NORTH BEGINS"
Carrying out the atmosphere of the story in excellent shape, this attractive lobby display was used on "Where the North Begins" (Warner Bros.), by the Capitol theatre, Great Falls, Mont.

Auto Owners Aid Campaign on "Strangers of Night"

A new method of getting banners displayed on automobiles has come to light. It proved practical when it was tried recently at Auburn, New York, where Ray H. Leason, Metro's exploitation representative effected a unique stunt in connection with the engagement of "Strangers of the Night" at the Universal theatre.

The tie-up in effect was this: Leason, together with the management of the Universal theatre, visited many automobile owners about the town and exchanged free admission to the theatre for the family for the privilege of hanging a small banner with the date, theatre and attraction name on the spare tire at the back—admissions being good if the ad was kept on for one week. Almost every automobile owner approached consented and soon a fleet of autos advertising "Strangers of the Night" at the Universal was seen everywhere about Auburn. This naturally excited the curiosity of those owners who had not been approached and soon there was a line formed at the theatre, horns tooted and honked unsatisfied until the autos were all equipped with the ad banners.

At the end of the week a check-up of the autos that were tagged revealed the faithful who were rewarded with tickets.

Miniature Stage Float Is "Puritan Passions" Aid

An important feature of the exploitation campaign for the New York showing of "Puritan Passions" at the Cameo theatre was the float which drove through the streets of the Times Square section.

Parted velvet curtains on a miniature stage disclosed the Scarecrow, the devil and the important appurtenances of his witchcraft; pipe, snuffbox, crow and mirror of truth. A sign above the stage announced "Glenn Hunter in Puritan Passions" and a sign on the sides of the float bore the name of the Cameo theatre. The float was arranged so that the display could be seen from all three sides.



RUSTIC "BRAWN OF NORTH" DISPLAY

Although the photograph does not do it justice, Manager John V. Ward of the Allen theatre, Stratford, Ont., arranged a most attractive lobby on "Brawn of the North" (First National), with natural foliage

Drug Store Gives Window to "Rouged Lips" Ad

The management of the Universal theatre, Auburn, N. Y., working with Ray H. Leason, Metro exploitation representative, made good use of the paper lips novelty which Metro got out as part of its exploitation scheme on "Rouged Lips."

The tie-up was made with the Sager Drug Company, one of the leading drug stores of the city. A large lobby painting of Miss Dana was used as the main feature display. It was draped around with red silk and gave a very vivid cyclorama effect. Around it were grouped standard toilet articles. On the inside of the window were pasted over one hundred of the paper lips novelty and small narrow ribbons led from these to the articles in the window. In addition, for a week before the picture went on and during the engagement, these novelties were sent out in each package that left the store.

"Three Wise Fools" Puzzle Is Used Effectively

Manager John Topper of the Abdallah theatre in Leavenworth, Kansas, used one of the yellow sheet exploitation supplement ideas to exploit "Three Wise Fools" at his theatre. He arranged with the corner drug store near the theatre to place in the window a large card, 40 by 60 inches, reproducing on it the block numbers that must be added together in such a way as to total twenty-one. Those who were interested in the puzzle went inside and got smaller cards, which were taken home to figure on. Prizes of tickets to see "Three Wise Fools" were offered for the correct solutions. This stunt proved especially valuable in Leavenworth, as several hundred cards were asked for.

A thousand letters were sent out to prominent residents and to all the officers at the army post telling them of the showing of the picture at the Abdallah theatre. Fifty window cards were used in prominent stores and the lobby was decorated with posters and stills.

"The Country Kid" Hook-up Is Made on Pencils

The Broadway Strand theatre in Detroit lost no time in effecting one of the available commercial tie-ups during the run of "The Country Kid." The tie-up was made with the Ingersoll pencil, and regular window cards were used along with the advertising material gotten out by the Ingersoll organization calling attention to the Ingersoll pencil specially sponsored by Wesley Barry.

In a telegram to the Warner office, C. W. Perry states: "The Country Kid" tie-up with Ingersoll pencils went over with a bang in Detroit. A free show for boys jammed the theatre Saturday morning."

Besides this commercial tie-up the organization has arranged other direct tie-ups with important concerns, such as Westinghouse, Kellogg's Tasteless Castor Oil, F. A. D. Andrea, makers of the Neutrodyne Radio Set, Van Houten's Cocoa and M. Hohner, musical products.



BIZARRE EFFECT IN LOBBY DISPLAY ON "BLUEBEARD'S EIGHTH WIFE" BY MANAGER CLARKE

A really unusual effect in lobby display material was gotten by Manager H. B. Clarke of the Garing theatre, Greenville, S. C., on "Bluebeard's Eighth Wife" (Paramount), using cut-out letters to good advantage

WEST COAST PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Three Weeks Nearly Ready

FILMING of "Three Weeks," the famous Elinor Glyn novel, is expected to be completed at the Goldwyn studios in about a week. It is reported that more than seven hundred extra players were used in the filming of exterior scenes of the Balkan castle which was reproduced at the studios.

Bad Luck Follows Nellie

Bad luck seems to be following the Emmett Flynn Goldwyn company making "Nellie the Beautiful Cloak Model," for it is reported that a series of accidents have befallen members of the cast. Claire Windsor, who plays the name part, was stoned by rowdies while lying on the tracks of the New York elevated railway, and which necessitated calling the police; Lew Cody, who has the part of the villain, received burns while playing in a fire scene at the studios; Hobart Bosworth had his left foot injured when an ambulance use in the scenes ran over it; Mae Bush was bruised in a taxi-cab collision, and Lilyan Tashman, a former Follies girl, was injured when she fell from a model display stand. Emmett Flynn states that his Irish luck is the reason for no accident overtaking him.

One of the big settings used was that of the interior of a modiste's shop in New York City which was burned this week in the making of scenes.

Lumberlost Being Cut

"The Girl of the Lumberlost," the Gene Stratton Porter picture from the novel by the same name and author, is being cut and edited at the Ince Studios, Culver City, by Carl Schillinger. James L. Meehan is responsible for the direction and had the co-operation of the author in the work of making this story for the screen.



Montague Lové, Rosemary Theby and Peter Milne off for Algiers to join Edwin Carewe for the First National picture, "A Son of the Sahara." Milne is publicity representative.



Charles Ray is shown in scenes from his latest production for Associated Exhibitors, "The Courtship of Myles Standish."

"The Galloping Fish" company is still on location at Yuma, Arizona, and will in all probability be there for another week. Del Andrews is the director, and the players are Louise Fazenda, Sid Chaplin, Ford Sterling, Chester Conklin and Lucille Rickson.

Last Frontier Begun

Location scenes for "The Last Frontier" which contain shots of a buffalo stampede have been received at the Ince studios. A definite decision has not been made with regard to the players and director, but announcement of this is expected in about a week.

"Superstition," made at the Hollywood Studios by Creative Productions, is being titled and edited by Louis Weadock. It is said W. H. Carr, general manager of this company, chartered the largest yacht and full-rigged ships on the Pacific Coast which were used for sea locations for this picture. No definite releasing arrangements have been made.

Lloyd Loses Two Weeks

Two weeks work will be lost by the Harold Lloyd Company which is now making "The Girl Expert," because of injuries sustained by Lloyd when a nozzle of a fire hose struck the comedian between the eyes, knocking him from the fire truck which was traveling at the rate of about thirty miles per hour.

Victor Halperin is filming "Souvenir" by Drda, at the Hollywood Studios with a cast that includes Agnes Ayres, Percy Marmont, Kathleen Williams, Robert McKim and George Seigmann. This picture portrays scenes of the Russian revolution, with the remainder of the plot laid in the United States.

Torment in Final Stages

Maurice Tourneur's newest production for M. C. Levee's "Torment" is now in the final stages of production with Tourneur repro-

ducing scenes of Japanese catastrophe at the Melrose Avenue studio in Hollywood.

Work on the exterior scenes for Thomas Meighan's new Paramount picture, "Pied Piper Malone," has progressed so rapidly at Georgetown, S. C., where they are being filmed, that the company expects to return to the Long Island studio at the end of this week. A company of fifty-nine people was taken south for these scenes. "Pied Piper Malone" is an original story for the screen by Booth Tarkington and is being directed by Alfred E. Green.

Swanson Back at Work

Gloria Swanson has returned to her work in "The Humming Bird" at the Paramount Long Island studio after a week's confinement to her home due to eye burn caused by the powerful studio lights.

Sets are being erected in the Wilshire oil fields, near La Brea avenue, for Richard Walton Tully's epic of the oil industry, "Flowing Gold," from the Rex Beach novel of the same title. The production will be directed by Joseph De Grasse.

Charles Sellar seems to have deserted the stage for the screen. He is to appear as Tom Parker, the indigent ex-sheriff, in the all-star cast assembled by Richard Walton Tully for "Flowing Gold," his next First National production.

Richard Walton Tully has cast the following for "Flowing Gold," his next First National production: Anna Q. Nilsson, Milton Sills, John Roche, Josephine Crowell, Bert Woodruff and Charles Sellon.

Gilbert Warrenton, who will, together with LeRoy Carpenter, do the camera work on "Flowing Gold," Richard Walton Tully's next offering for First National, "shot" a great deal of "Enemies of Women" and "Little Old New York," for Cosmopolitan.

Two Lasky Productions Done

Two productions which will be

completed at the Lasky studios this week are the Herbert Brenon directed picture starring Pola Negri and titled "Shadows of Paris." Adolphe Menjou, Charles de Roche and Huntley Gordon are the featured players supporting Miss Negri.

"The Heritage of the Desert," directed by Irwin Willat is the other production to be finished this week. This is a film version of the Zane Grey novel of the same name, and has Bebe Daniels, Ernest Torrence, Noah Beery and Lloyd Hughes as the principal players.

The Joseph Henabery Company making "The Stranger," which is from the story by John Galsworthy known as "The First and the Last," have been working both night and day, and will be several weeks more in filming.

Betty Compson, Richard Dix, Lewis Stone and Tully Marshall are the principal players of this cast.

Sam Wood is still busy with the filming of "The Next Corner" with Conway Tearle, Lon Chaney and Dorothy MacKail as featured players.

The William S. Hart Company, making "Singer Jim McKee," is back at the Lasky studios from location at Sonora, California, where many of the exterior scenes were made. Phillis Haver is the opposite lead. The story was written by Hart, adapted by J. G. Hawks and the direction is in charge of Clifford S. Smith.

"Flaming Barriers," the George Melford directed subject, is in the Lasky cutting room, and will be ready in about a week. Jacqueline Logan, Antonio Moreno and Walter Heirs are the principal players.

Announcement has been made at the Lasky studios that the title of



Madge Bellamy in "The Fire Patrol," a Hunt Stromberg production for Chadwick Pictures distribution

the recently completed William de Mille production, first known as "Everyday Love," then changed to "Holiday Love," has been given the permanent title "Don't Call It Love." This picture is a film version of the Julian Street novel, "Rita Coventry," and the featured

players are Agnes Ayres, Jack Holt, Nita Naldi, Rod La Rocque, Theodore Kosloff and Robert Edeson.

Flowing Gold Begun

Work was started Monday of this week on "Flowing Gold," Richard Walton Tully's production for First National. The company is on location in the oil fields near Santa Monica where they have erected suitable buildings, etc., needed for exteriors of this picture in which the oil fields play an important part. Cast selected for this picture includes Milton Sills, Anna Q. Nilsson, John Roche, Josephine Crowell, Crauford Kent, Cissy Fitzgerald, Bert Woodruff and Alice Calhoun.

Dick Jones is busy supervising the work of the Sennett scenario department in working out details for forthcoming comedies which will be put in production upon completion of those now being filmed.

Louis H. Tolhurst, making a series of insect pictures titled "Secrets of Life," which he is producing for Principal Pictures Corporation, is now at work filming the Egyptian Scarab, known in this country as the Tumble-Bug. These pictures are being released by Educational Films and "The Ant" and "The Bee" have already been shown, while "The Ant-Lion" and "The Butterfly" are being cut and titled. The Tumble-Bug comes by this name through its occupation, which is that of pushing a ball of food along the ground with its hind legs while standing on its head, thus producing a series of tumbles.

George Irving, who directed "Flood Gates," for the Lowell Film Productions of Gloversville, New York, is in Hollywood negotiating with several prominent producers with a view of making several pictures before he again returns to New York.

A prominent visitor at Universal City this week was J. Douglas Robinson, member of the New York legislature and famous as a big game hunter. Mr. Robinson spent several days at the plant interviewing directors and in consultation with William Koenig, business manager, and Henry Woodhouse, studio censor, for the purpose of becoming thoroughly acquainted with the making of pictures and the elimination of censorable features before the releasing of pictures from the producer's viewpoint.

Baggot Busy at U City

King Baggot is busy in the direction of the I. A. R. Wylie novel, "The Inheritors," starring Mary Philbin. Bernard McConville was in charge of the adaptation of this novel which has been prepared for the screen by Frank Beresford. Some unusual settings consisting of English streets, an ancient castle and interiors and exteriors of the famous Gaiety are to be reproduced for this picture.

Christie Lot Busy Place

From the Christie comes the announcement that variety is to be the keynote of future productions from this company. It has been announced that Bobby Vernon will be seen in a western comedy playing

the part of a salesman, in which gun play will have a prominent part.

Dorothy DeVore is to be featured in a comedy in which a number of trained dogs will add to the plot.

All future stories are to be written by the Christie staff writers and no outside stories will be considered, it being the belief of the Christies that with a definite program of releases, variety can better be obtained by the studio writers.

Comedies recently completed at the Christie studio for current release include: Bobby Vernon in "A Perfect 36," the title role of which is that of an impersonator, directed by Al Christie with a cast that includes Teddy Sampson, Jimmie Harrison, Patricia Palmer, Lincoln Plumer and Ward Caulfield; "Kidding Katie," a story of fat reducing with Dorothy DeVore in the featured role, directed by Scott Sidney; Jimmie Adams in "Black and Blue," in which he appears in black-face; a Harold Beaudine directed comedy, and Neal Burns in "Call the Wagon," which was also directed by Scott Sidney.

Signal Tower on Location

The Clarence L. Brown Universal Company, making "The Signal Tower," starring Virginia Valli, is working at Fort Bragg, California, on exterior scenes for this picture. A portable generator with an Italian straight-eight cylinder motor, a motor generator on a heavy duty truck, together with a cottage and signal tower, were shipped to Fort Bragg for the making of these scenes. The cottage and signal tower were made up in sections and when the scenes are completed will be taken down and sent back to the studio.

"The Thrill Girl," Universal production with Laura LaPlante in the leading role, is still in production at U City. It is rumored that fashions will play an important part in this picture. Robert Hill is in charge of the direction, and the supporting cast includes Albert Hart, William Welsh, famed for his characterization of the father in "Over the Hill," and Frances Raymond.

Work Started on Riddle Rider

Work has been started at Universal City on the chapter play to be titled "The Riddle Rider," which is to be directed by William Craft. William Desmond and Eileen Sedgwick are the leads. Other players cast are William R. Gould, Claude Payton, Hughie Mack and Joe Bonome.

Helen Holmes returns to the screen in this serial picture to be made at Universal and will play the feminine heavy. Miss Holmes is well known for her work in railroad pictures made several years ago under the direction of J. P. McGowan.

Frank Leigh, who played the heavy in the recently completed Jack Pickford production, "Valley of the Wolf," has just returned to Hollywood after a short stay in New York.

Wilson Has Narrow Escape

Al Wilson, daredevil stunt aviator for the Universal chapterplay, "The



John L. Murphy, production mgr. of Harold Lloyd Corporation

Ghost City," narrowly escaped death this week when he attempted to make a quick change from an automobile to an aeroplane by means of a rope ladder. Wilson was dragged seventy-five feet on the ground when the plane did not rise as expected and was severely bruised, but sustained no serious injuries. Players of "The Ghost City" company are Margaret Morris, Pete Morrison and Frank Tommick. Jay Marchant is the director.

Claude Gillingwater has been signed to appear in his third consecutive picture for Warner Brothers. He will have a leading role in the forthcoming production of the Elinor Glyn story, "How to Educate a Wife." This production will be directed by William Seiter and the screen version is in the hands of Grant Carpenter.

Daddies Is Completed

"Daddies" has been completed at the Warner studios under the direction of William Seiter, with John Stumar doing the camera work. The film version is from the stage play by David Belasco. Mae Marsh, Harry Myers and Claude Gillingwater have the principal roles. Other players in prominent roles are Willard Louise, Claire Adams, Priscilla Dean, Crauford Kent, Otto Hoffman, Georgia Woodthorpe, Boyce Combe, Milly Davenport, Muriel Dana, King Evers and the DeBriac twins.

Ernest Lubitsch is busy cutting his latest production, titled "The Marriage Circle," at the Warner Brothers studios, and expects to have it completed in about two weeks' time.

Elmer Clifton, director of the William Fox screen production of "The Warrens of Virginia," Martha Mansfield, the leading player, and the other members of the company, were tendered a reception at the home of Mayor Tobin of San Antonio last week. The company is now in Texas, where scenes for the picture are being made at Pershing Field, near Fort Sam Houston, and Camp Bullis.

"THE MARRIAGE MARKET"

Will Pack Your Theatre



Jack Mulhall
Alice Lake
Pauline Garon

Head a
Money-Pulling
Cast

BOOK NOW FROM
APOLLO FILM EXCHANGE
New York City
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One Reel Each—Every Other Week

The Country is Sport Mad!

You can get the benefit when you play this series

Grantland Rice is undoubtedly the country's greatest authority on sports. Seventy big newspapers publish his "Sportlights." He is also editor of the American Golfer. That means national publicity.

This series of pictures will interest every person in the country. Each illustrates some phase of sport. Each is beautiful, each has thrills, each is informational.

The First Six

1. "Wild and Wooly"; all there is to know about a Western rodeo
2. "Girls and Records"; women of today who are making athletic history
3. "The National Rash"; why golf is becoming the national game
4. "Taking a Chance"; why nerve is required in football, polo, horse-jumping, etc.
5. "Great Competitors"; the closest rivals in many sports contrasted
6. "The Call of the Game"; contrasts between the solitary sports like fishing, hunting, etc. and those which are witnessed by vast multitudes.

You get all the thrill of big sporting events without the cost and the bother

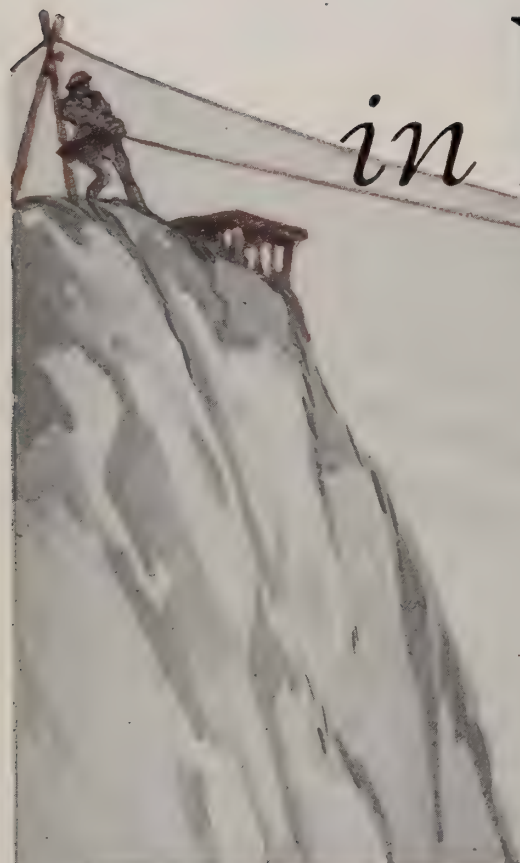
Produced by J. L. HAWKINSON

Pathépicture
TRADE MARK



RUTH

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A Real Hell-Roaring Western Serial

It's got the punch, the thrill, the sensations
of a dozen features.

"Hair-raising stunts"

"Ruth Roland performs daringly hair-raising stunts with such ease that one marvels at her every move. There is seemingly no feat, however dangerous, this lady is incapable of performing successfully."
M. P. News.

"Any number of daring tricks"

"Ruth Roland is most courageous and participates in any number of daring tracks. 'Ruth of the Range' does thrill."—Morning Telegraph.

"Extremely tense"

"Action extremely tense. The star exhibits all her usual courage and

daring and some of the stunts will keep them on the edge of their seats. Plenty of rough fighting and quick action."—Film Daily.

"Breath-taking stunts"

"There are plenty of fights and breath-taking stunts - - - Will delight serial fans."—Trade Review.

"Keeps the spectator in a heat of excitement"

"A Pathe serial of many thrills. Enough hazardous stunts and suspense to keep the spectator in a fever of excitement."—M. P. World.

ROLAND

the Range



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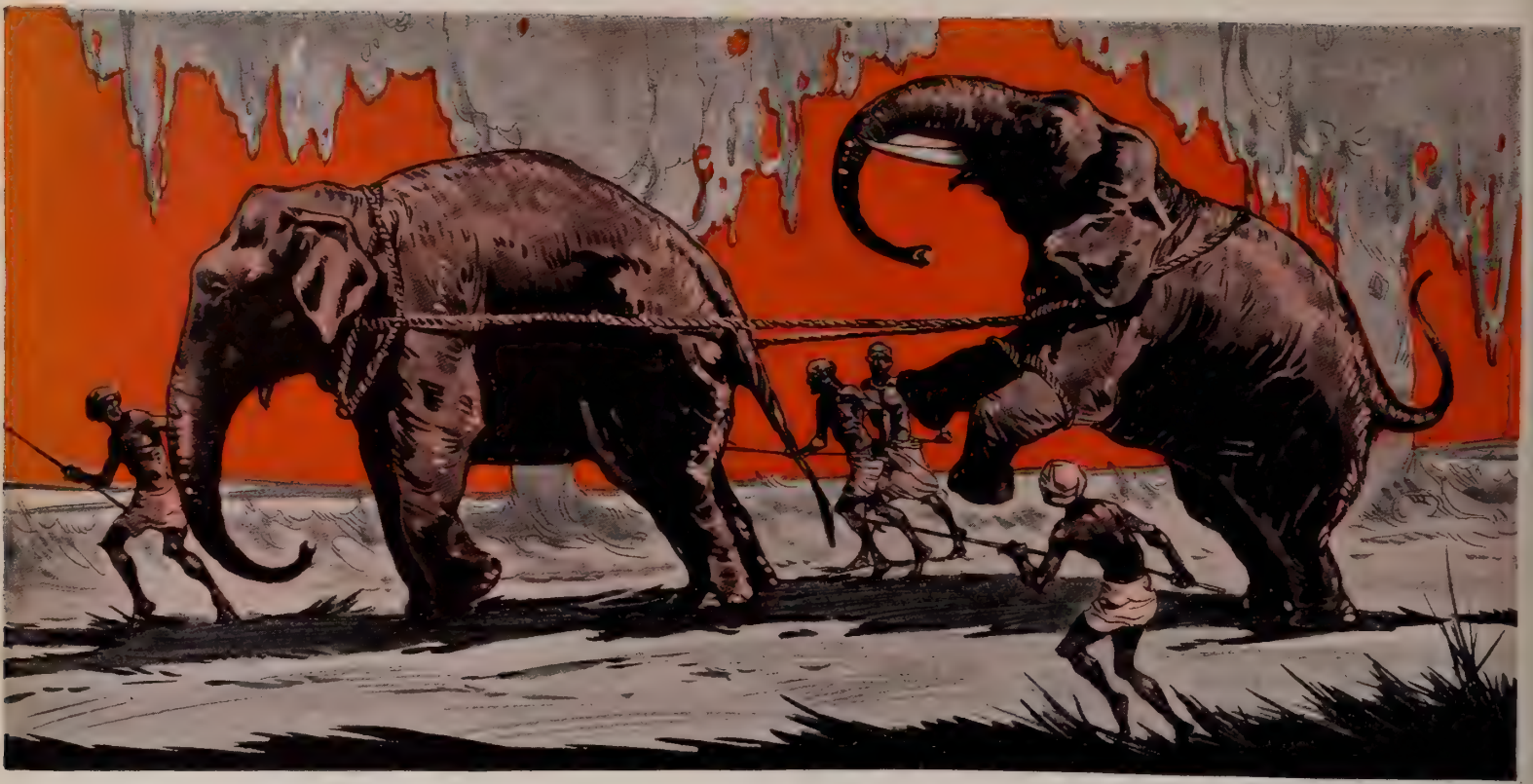
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Pathéserial

TRADE



MARK



Not a Sex Picture—

Why Elephants Leave Home

Two parts

For the *first* time the movie camera gets
the capture of wild elephants

Wild elephants are caught only under
the supervision of the Government.
Visitors must get a pass and their pres-
ence is hedged around with restrictions.

*Never, until this time, has a picture
camera been present at this extraordi-
nary event.*

You see a large herd of huge beasts
decoyed into a huge corral. You see
them strive to break free. You see com-
bats between the intelligent tame ele-
phants and the furious captives. And
you see the final triumph when the great
brutes are dragged away in chains by
their civilized brothers.

You'll agree that it's the greatest animal picture ever made

Pathépicture

TRADE



MARK

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PICTURE PARAGRAPHS

A MOTION PICTURE lifted into the class of exceptional photoplays largely because of spontaneous and insistent public acclaim is as rare in the picture industry as on the stage, but, according to Associated First National Pictures, Sam Rork's picturization of "Ponjola" is proving the exception. Without any unusual or special exploitation effort this production started its first run career in Los Angeles, Detroit, San Francisco and Chicago and the enthusiastic reception proved a surprise to not only the exhibitors, but to First National executives as well.

While other pictures have been filmed from novels of equally large circulation, evidently Cynthia Stockley's "Ponjola" created a stronger interest to its readers than other books. The story of a girl masquerading as a man and living among men is proving to be one of exceptional feminine interest.

"My theory has been," stated Mr. Rork, "that a picture must reach the hearts of the flappers of the country—flappers ranging from fifteen to fifty, all with the same feminine longing for romance and adventure, eager for a clear characterization of their own sex. On this theory I purchased Cynthia Stockley's novel and made 'Ponjola.' The first runs of the picture to date have, in my opinion, borne me out in this theory. Women want to see Anna Q. Nilsson with hair cropped close, man clothes and masculine mannerisms, living in the midst of men in an effort to save her lover from the dread curse of 'ponjola,' a native South African drink.

"Every woman wonders, somewhere in the back of her mind, how she would impress other women if she disguised as a man. This and a dozen other psychological points of appeal are in 'Ponjola.' I have aimed at the feminine picture fan, not solely of course, for there is much straight dramatic appeal and vigorous action, and I believe I have captured the factor which has such an important bearing on the box office returns."

MAE TINEE, motion picture critic of the Chicago Tribune, has named two of the Warner features on her list of the twelve best pictures shown during the month of October. The photoplays are "Where the North Begins," starring Rin-tin-tin, the famous police dog hero, and the screen adaptation of the successful David Belasco play, "The Gold Diggers," featuring Hope Hampton.

"Where the North Begins" was Rin-tin-tin's picture," Miss Tinee declared. The famous Red Cross police dog not only did his stunts in the picture, but appeared in dogson and showed just how he accomplished some of the feats he performed on the screen with such acumen." Miss Tinee's reference to "appeared in dogson" refers to the personal appearance of Rin-tin-

tin made in conjunction with the photoplay.

Concerning "The Gold Diggers," featuring Hope Hampton, Miss Tinee wrote:

"'The Gold Diggers' proved—even as its press agent said—excellent entertainment."

A TWENTY-FOUR sheet campaign on "The Barefoot Boy" covering all of Greater New York, has been launched by Commonwealth Film Corporation, which holds the Greater New York rights to the production which C. B. C. Film Sales Corporation is distributing for Mission Film Corporation.

THE first two of Viola Dana's series of five Metro features have already been released. These two, "Rouged Lips" and "The Social Code," have again proved the popularity of this star.

"In Search of a Thrill," the third of Miss Dana's pictures for the current Metro program, has already been completed. It was recently reviewed by the critics and met with the same enthusiastic reception as did the other two. The two remaining pictures on Miss Dana's schedule are "The Good Bad Girl" and "Love and Lies." The first named is now in production and will be finished shortly.

PATHE has available for showing, two subjects that they claim lend themselves readily to a Thanksgiving Day program.

The first of these is "Jamestown," the second of the "Chronicles of America" series, released on November 4th. The historic romance of Pocahontas, the Indian Princess, and John Rolft, is embodied in this production, which is in four reels. Here is said to be all the spirit and atmosphere associated with the period when the Pilgrim Fathers laid their first Thanksgiving spread.

Then there is Will Rogers' new comedy, titled "Jus' Passin' Through." Rogers plays a tramp role in this one. Again and again his attempts to get a meal are defeated, but he at last succeeds when he is invited to a Thanksgiving dinner.

ONE of the effective exploitation tie-ups that has been made for "The Barefoot Boy," which C. B. C. Film Sales Corporation is distributing for the Mission Film Corp., is that with the Forster Music Publishing Company of Chicago, which has issued a song called "The Barefoot Boy." The music was written by Percy Wenrich. Gus Kahn wrote the words.

THE theatre manager who wishes to observe the holidays fittingly, through the use of an attractively printed program, is being

offered a special service by the Hennegan Company of Cincinnati, lithographers and printers, in the form of appropriate program covers for Christmas and New Year's week.

These special programs are offered in five designs, providing a range of choice suitable to every type of house. One design, representing a dancing girl attired in holiday costume, is particularly appropriate for a vaudeville and picture house. Others, carrying the Santa Claus motif, worked out in various styles, are suitable for the high-class straight picture house. Another, portraying a group of carolers before a lighted house in a wintry street, is intended for New Year's use.

Each of these five designs is offered in three sizes, the page size being, in each case, $3\frac{1}{2} \times 5\frac{1}{2}$, $4\frac{1}{2} \times 7$ and $9\frac{1}{2} \times 6\frac{1}{4}$. These programs covers are in four pages, the front cover printed in five colors by the offset process, the other three pages being left blank. The programs come flat, and are to be printed and folded by a local printer.

As they are printed on a rather heavy egg-shell paper, they may be used as the entire program, or may be used as a cover for additional pages, should the exhibitor desire to use them, for the advertising of local merchants in his special holiday program.

THAT First National's Jackie Coogan pictures are holiday favorites among exhibitors and public is again proved by the requests for such productions as "Oliver Twist," "My Boy," "Trouble," "Daddy," and his latest release "Circus Days" for bookings during the forthcoming Christmas season.

According to First National exchanges, exhibitors find that the holiday period, primarily belonging to the children, just as surely belongs to the children's favorite screen player.

ANNA Katherine Green, the widely known writer who, in private life is Mrs. Charles Rohlf and lives in Buffalo, attended a showing of "If Winter Comes" in that city and expressed her estimate of the picture in the following words: "Never have I been so thoroughly impressed with the fidelity exhibited by the director in transferring 'If Winter Comes' to the screen. His faithfulness was faultless. And the Mark Sabre of Percy Marmont! What a revelation! I wondered in the beginning if he would rise to the requirements of the author's conception. He did so more than any screen actor I have ever seen."

THREE score years from now certain grandpas and grandmas will be able to see themselves as Sunday School children way back in 1923. St. John's Methodist Church of St. Louis is "starred" in a two-reel picture just finished by the Rothacker Film Co. The plan is to add to the picture every five years, thus preserving for posterity a life-like record of those who come within the church walls. The various church activities are shown.

THE Rothacker slogan contest is proving the fact that the motion picture industry contains many who are very handy with their pencils. Rare sloganeering talent is being uncovered, budding poets brought to bloom in some instances.

"While the slogans have only started to come in," said Watterston R. Rothacker, "the early returns indicate that Rothacker Prints are elected by a sweeping majority—the slogan thus far showing that the contestants not only appreciate the value of Rothacker Prints but are also putting some real thought in the direction of telling about those prints in a few snappy words."

For the best slogan \$100 in gold is offered; \$50 and \$25 for the second and third best. The judges are James R. Quirk, editor of Photoplay Magazine; William A. Johnston, editor MOTION PICTURE NEWS; and Martin J. Quigley, editor Exhibitors Herald.

"THE ETERNAL CITY," independently produced by Samuel Goldwyn for distribution through First National, had its world's premiere on November 19th at the Regent theatre in Paterson, N. J. Charles Dooley, manager of the Regent, stated after the last show of the opening night that the attendance was the greatest of any opening in the history of the theatre.

George Fitzmaurice, who directed the picture in Rome, Italy, and Mr. Goldwyn were present at the opening to note the reactions of the audience.

IN conjunction with the release of the first Richard Talmadge production, "Let's Go," the exploitation department of the Truett Film Corporation has issued a complete and attractive campaign book.

The book is in sixteen pages and the various accessories issued with the picture are all reproduced, full pages being devoted to the posters, the oil paintings and the lobby display, which is in four colors.

The posters are the creation of Hal Phylfe, well-known poster artist. These posters are executed in five, six and seven colors.

A number of exploitation suggestions are carried in the text of the book.

Newspaper Opinions on New Pictures

"Scaramouche" — Metro — Garrick, Minneapolis

Minnesota Daily Star: "'Scaramouche' is a great picture, and we use great advisedly. For if ever the screen press agent was justified in searching his lexicon for new superlatives, 'Scaramouche' provides him with the opportunity. The production was done with a deft artistic touch. It is spectacular. It will serve to place Ramon Novarro in the very foremost rank of screen stars."

St. Paul Daily News: "'Scaramouche' is undoubtedly one of the great pictures. It may be ranked with 'The Four Horsemen.' It is never wearisome. Besides glamorous adventures, mob scenes that approach perfection and magnificent pictorial effects, 'Scaramouche' contains an atmosphere that is historically correct and a sincerity that we have been led by experience to expect of Mr. Ingram's work."

Minnesota Journal: "Ingram has pictured the French Revolution as we have never seen it pictured before on the screen. He has vitalized it better than his competitors. His passion for authentic detail is evidenced in every scene of the picture."

Minneapolis Tribune: "'Scaramouche' has all elements of a great photoplay. In this picture Ramon Novarro rises to great heights and Alice Terry has never appeared more bewitching. Lewis Stone and George Siegmann are capital."

"Stephen Steps Out"—F. P.—Rivoli, New York

The World: "It is one of the very truest and best cinema comedies of the year, and it proves that the boy is a natural actor of fine pantomimic ability. He is equipped with a native flair for natural posing before the camera, which is almost certain rank him among the really worth while few of our picture play entertainers. If 'Stephen Steps Out' were presented on Broadway as it stands, with no one notified in advance as to the identity of the young hero, any one with good sense as a picker would come away saying, "'There's a boy with a future!'"

Tribune: "He has a Fairbanks' way with him, a trick of looking up quickly and then smiling broadly. It was this same trick that made us declare six years ago, when we first began to review pictures, that we never should tire of Douglas Fairbanks, though men might come and men might go. Now it appears that we are to have twice as much of this Fairbanks charm as we had bargained for, and it still seems to us as though it were not going to be a bit too much."

Herald: "The impression that he made on the Rivoli audience yesterday was a most favorable one. Everybody seemed to like him. . . . When it is all over you feel that you have seen something that is exhilaratingly sincere."

"Rosita" — United Artists — Strand, San Francisco

Bulletin: "Colorful, spectacular

and fraught with drama that is both human and intense is Mary Pickford's latest production, 'Rosita.' It is a picture of which Miss Pickford may well be proud. In it she runs the gamut of emotions, playing the scale with great artistry. 'Rosita' tells an absorbing story. There have been few screen offerings in recent months that can be compared in every way to the charm, beauty and dramatic interest of this feature."

Examiner: "In 'Rosita' the hoydenish Mary Pickford of old entirely gives way to a fascinating, seductive creature. The picture proves that we have a new Mary Pickford of great emotional abilities. The story, too, is simple, poignantly romantic, set in a frame of rare beauty that never once 'outglories' the picture—the story value—itsself."

"Ponjola" — First National — Strand, New York

Evening Mail: "Although the title of Cynthia Stockley's novel, 'Ponjola,' means whiskey in the language of the kaffirs of Africa, the motion picture version at the Strand this week is not prohibition propaganda but a drama that reaches the height of emotional intensity in a logical manner. Anna Q. Nilsson gives the role of Desmond a sense of reality that is at all times beautiful and appealing. Her interpretation of this difficult part is by far the best thing we have seen her do. James Kirkwood gave her capable support with fine grace."

Evening Telegram: "Director Donald Crisp has drawn every ounce of entertainment out of the original story and has even supplemented it with some valuable touches of his own. With Miss Nilsson is presented a fine cast that includes James Kirkwood, Tully Marshall, Joseph Kilgour, Bernard Randall, Ruth Clifford, Claire DeBrey and Claire McDowell."

American: "Anna Q. Nilsson looks quite charming and with the romantic story, sets and acting, one's interest is held throughout the photoplay."

Times: "The story is equipped with good suspense and is compelling. Anna Q. Nilsson is especially effective when she covers her masquerading clothes with an ermine cape taken from another woman, in order to make Drury think that Gay Lypiatt still loves him. The main locale of the narrative is a change from the usual sort of thing."

Journal: "Miss Nilsson pitches into this role with a heartiness that is largely the reason why 'Ponjola' turns out to be a right good melodrama. It could stand more comedy but it is fairly novel in its incident and development and consequently is interesting. Special mention is due James Kirkwood. Take it from a reporter who has seen too many such wrecks that his picture of a man going to the dogs because of the inroads of whisky is as genuine as could be drawn."

"Affairs of Lady Hamilton"—Hodkinson—Metropolitan, Baltimore

Baltimore Evening Sun: "The 'affairs' part of the picture is quite good in itself and we enjoyed it immensely. But the 'affairs' will have long vanished from our memory before we ever forget, if we do, Lady Hamilton. Here, in all probability, is about the loveliest woman the screen has ever brought us. A symphony of beauty is about the best description with which we can label Liane Haid."

Baltimore Daily News: "The Hodkinson people have really got hold of something good in 'The Affairs of Lady Hamilton' . . . And it is the most beautiful English movie actress we have ever seen. Liane Haid is her name and she's as capable as she is fair. . . . As for settings and ability of the supporting cast—well, we don't think we've ever seen must better."

"Pioneer Trails"—Vitagraph Rivoli, New York

The Evening Sun: "It is a Western tale depicting the hardships of the early days and its remarkably swift action, expertly directed without a fumble in continuity, combined with pellucid photography, make it worth while inspecting."

Evening Journal: "Vitagraph did two good things. First, it flung action into 'Pioneer Trails' with a bountiful hand, placing a bully good Indian fight right up in the first reel, and then gave the story uniformity of photographic excellence that would be difficult to surpass. You will be struck with the great beauty of composition of many of the scenes. For instance, there is a 'shot' of an Indian scout on a rearing horse, silhouetted against a sullen sky. Remington would have gone into raptures at this."

Mail: "The film contained good old 'western stuff' with fast and furious riding, a runaway stage coach and gun play."

The Evening World: "Take a look at it, it's an enjoyable film and one we think you'll like."

The News: "It means Alice Calhoun and Cullen Landis and these two members of the huge film force are by no means in the background when it comes to doing thrill stuff."

American: "There are gorgeous shots of scenery, thrilling fights and hair-raising action."

Times: "David Smith, who made this film, has selected some really beautiful locations. The fight itself is a worthy sequence with the band of gold hunters doing their utmost, with their vehicles as a shield against the onslaught of Indians, the woman loading the guns while the men pop off one redskin after another. Another good sequence is where the horses attached to a stage coach flee with fright, and Jack Plains scampers after the vehicle on horseback. Eventually the coach turns over in the roadway."

The Morning Telegraph: "This new Vitagraph picture has all the

elements of popular success. The story is well planned and directed; there are odd and unexpected twists of plot which add suspense and the characters are clearly drawn."

"Hunchback of Notre Dame"—Universal—Randolph, Chicago

Evening American: "Chaney has given a truly marvelous characterization, which, if not imperishable, is astonishingly durable. It may not be as long-lived as memory—one could not hope for as much in these days of many and varied interests—but it will not die in a day."

"The cathedral, presented a little emphatically in the opening flash, is the most pretentious of the settings, as well as the center around which the action revolves."

"Director Wallace Worsley has done a rare piece of work. 'The Hunchback' is a photo-drama masterpiece. It sweeps from grandeur to squalor, from gilded ballrooms to dives and sewers, always convincingly always with force; sometimes, it is true, with such emphasis upon the spectacular that the life blood runs rather thin, but on the whole, superbly."

Daily Journal: "The claims for greatness lie in the hands of Lon Chaney, whose mind must surely have borne a spectre for his work as the hunchback. With Rabelaisian power, he makes a study of the grotesque, which is the greatest the screen has given."

"There is power and force and supreme sureness in his showings of the hideous, half-crazed figure who fumbles blindly and serves divinely when he can. There is more than make-up to show Chaney's frenzied hate, his thick misunderstanding, his loneliness and dog-like loyalty."

Journal of Commerce: "Here is a picture that is worthy of minute attention, for it has been screened so carefully, it measures up so fully to one's expectations, that it comes near occupying a place apart."

"If it were possible for an actor on the speaking stage to so completely merge his own personality into a part, and if through the reading of lines he could make this character stand out as decisively as Mr. Chaney does through pantomime, we should stand aghast."

"Never was a character lifted from the pages of a book and brought to visualization so clearly, so impressively as this, and to Mr. Chaney the credit is due."

"Aside from all this, it is a notable picture. The adaptation of Perley Poore Sheehan has been skillfully done and Edward T. Lowe, Jr., has provided a well knit scenario."

Evening Post: "One more has been added to the truly great gigantic spectacular productions with the completing of 'The Hunchback of Notre Dame.' Victor Hugo's pulsating story has been vividly transplanted to the screen in a lavish manner which will call forth your whole-hearted admiration even while you shudder."

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

Harry McCoy Co-Starred With Jack Earle

Harry McCoy, in Century Comedies with Jack Earle, the youthful giant, has been elevated to co-stardom. McCoy will appear in pictures with Earle, in which the two will be featured as a team. The contract that Mr. McCoy signed in this connection will bring him out in something like six Centuries.

McCoy is one of the real two reel comedy veterans of the screen. After leaving Gus Edwards many years ago, having been one of this famous gentleman's "protoges," McCoy joined the Mack Sennett-Keystone company. This was even before Chaplin's time.

McCoy's first picture was "Obey the Law" and it was his work in this Jack Earle picture that prompted his being signed for "Keep Moving," also with Jack Earle.

"Traffic Cop" Becomes "Keep Moving"

"Keep Moving" has been finished by Bob Kerr, Century Comedy. Jack Earle plays the star role, assisted by Harry McCoy. The original working title of this comedy was "The Traffic Cop," but the change was made by Century Comedy officials when the picture was sent East after completion.



Baby Peggy plays a dual role in her latest Century two-reel comedy, "Miles of Smiles," that Universal is distributing

Demand for Short Subject Grows

So Observes Miles Gibbons of Pathe on Return from Trip Through Country

ANOTHER indication of the growing popularity of the short subject was disclosed this week in the report to the Pathe Home Office of Miles Gibbons, Short Subject Sales Manager of that organization, who has just completed a tour of the principal key centers of the Middle West, including Pittsburgh, Indianapolis and Chicago.

While dealing specifically with conditions in the short-subject market, Mr. Gibbons' report describes general conditions in the field as sound and the outlook decidedly encouraging.

"There is an unusually heavy demand for short-length screen entertainment," says Mr. Gibbons, "and business as far as Pathe is concerned has never been better. The Hal Roach one-reel comedies, including the 'Snub' Polard, Stan Laurel, and 'Dippy Doo Dads' brands, are enjoying great vogue. Another single-reel offering that is being received everywhere with marked approval is the 'Aesop's Film Fable' series, which in a number of instances have been accorded special mention by local photoplay critics for their originality and genuinely humorous touches.

"The popularity of the Pathe short-length subject can be traced definitely to three sources. First, the uniform quality entertainment being embodied in these releases is such to recommend them as permanent factors of the picture house program. Secondly, their variety makes them particularly adaptable to the theatre bill that seeks to present a fare of diversified entertainment.

"A third and very important reason for the increased vogue of the short subject is the

fact that the one-reeler can be easily fitted into a program. This is an important advantage for the theatre-owner in view of the prevailing excessive footage of so many features. Just how greatly this matter of excessive footage has affected the owners of the smaller houses can be scarcely appreciated except by first-hand observation.

"For example, I met one exhibitor operating a house of less than four hundred seats, who was playing a popular feature aggregating over eleven reels in length. Custom demanded the inclusion of something else besides the feature and the only course open to him was a single-reel comedy or news pictorial. And his problem is that of thousands of exhibitors similarly fixed. The program without a comedy and a news reel is felt by the patrons to be incomplete and with exhibitors everywhere literally swamped with over-lengthy features, the single-reeler is resorted to as the only possible solution to a complete program.

"It is not to be wondered at in the face of these conditions that the short-subject, and especially the one-reel form of screen entertainment, is enjoying a vogue that it has never before experienced."

Films Named for Father-Son Week

At the request of H. P. Deman, Director of the National Father and Son Movement, the National Committee for Better Films has drawn up a list of films which may be used in connection with National Father and Son Week.



Three highlights from latest Joe Rock comedy, "One Dark Knight," that Grand-Asher is State Righting

Educational Sets December Slate

Three Christie Comedies Included in Schedule—Five Two-Reelers in All

THE December schedule of releases of Educational Film Exchanges, Inc., will be the most comprehensive so far of the 1923-24 season.

Three Christie Comedies will dominate the program, and with one release each of the Mermaid Comedies and Juvenile Comedies, will complete the five two reel subjects for the month. The one reel releases will consist of a Robert C. Bruce Wilderness Tale, two Cameo Comedies, one release each of the "Sing Them Again" and the "Secrets of Life" series, and the monthly release of Lyman H. Howe's Hodge-Podge.

"Kidding Katie," one of the two-reel Christie Comedies, with Dorothy Devore and Babe London, will head the schedule starting the week of Sunday, December 2. "My Boy Bill" the Robert C. Bruce Wilderness Tale, will also be released during this week.

The Mermaid Comedy, released the week of December 9, will be "Exit Caesar," made under the supervision of Jack White and the direction of Robert Kerr. It will present an all star cast of Mermaid Comedians, including Otto Fries, Peg O'Neil, Andrew Arbuckle, Jack Lloyd and others. "Under Covers," a Cameo Comedy, with Cliff Bowes and Virginia Vance, will be the single reel comedy for the week.

The second of the Christie Comedies, "Black and Blue," will be released the third week of the month, with "The Bee," the second release of the "Secrets of Life" series. Jimmie Adams is the featured comedian in "Black and Blue," and he is supported by Vera Steadman. The comedy was directed by Harold Beaudine. As intensely interesting as "The Ant," the first

of the "Secrets of Life" series, will be the second of these microscopic subjects, "The Bee," in one reel. "The Ant" has been pronounced by motion picture critics and scientific men as one of the most entertaining single reels ever presented to the American theatre-going public. "The Bee" is claimed to be as full of interest.

"Fan" Stuff Incorporated in Screen Snapshots

The Number Six release of C. B. C. Film Sales Corporation's Screen Snapshot includes glimpses of stars. The C. B. C. publicity department characterizes the release as constituting "fan stuff." Among those who are shown in this reel are Marion Davies, Holbrook Blinn, Johnny Dooley, Ralph Graves and several others being directed by Robert Vignola; Blanche Sweet, William Russell, Louise Glaum, Helen Gibson, Madge Bellamy, John Bowers, Sheldon Lewis, Edward Burns, Spottiswood Aitken and Cesare Gravina.

Harry Langdon Is With Sennett

Harry Langdon, former vaudeville headliner, has been signed by Mack Sennett and will be featured in two-reel comedy product made under Mack Sennett's auspices for distribution by Pathe. Two comedy brands are now being made by the comedy producer on the West Coast for Pathe release—the Ben Turpin starring vehicles and Mack Sennett Comedies.



Edmund Cobb, a newcomer to Universal's stellar forces, in a two-reel western, "Ace of the Saddle"

New Lloyd Hamilton Comedy Is Ready

Lloyd Hamilton has finished camera work on "Lonesome," his second pictures of the Educational-Hamilton series for 1923-24 for release through Educational Film Exchanges, Inc., and the first picture made since his return from New York where he occupied the place deserted by Al Jolson in the feature length black-face comedy made at the Griffith Studios.

"The Optimist," the first of the Hamilton Comedies for the current season, was released during September.

In the review of the Loew's State Los Angeles program, "The Record" critic stated: "The comedy is worth more serious consideration than the feature at Loew's this week, not because Griffith has stamped Lloyd Hamilton with approval by starring him in a full length picture, but because 'The Optimist' is a priceless snatch of whimsical burlesque."

Hepworth Will Release Short Subjects

From the London office of Hepworth comes word that three of Hepworth's one reel novelty subjects received a "command" for special screening before royalty at Balmoral Castle, on September 19th. The subjects screened were: "Peeps Into Puzzleland," "Do You Remember" and "A Rubberneck in London." Last year Cecil M. Hepworth's production of "Through Three Reigns" received a "command" performance from Balmoral Castle for a screening before King George, Queen Alexandra, the Prince of Wales, and the other members of the royal household.



Monty Banks is starred in latest Grand-Asher comedy, "Taxi Please"

Scientists Rejoice Over "Secrets of Life"

"SECRETS OF LIFE," the Louis H. Tolhurst microscopic pictures produced by Principal Pictures Corporation and released by Educational Film Exchanges, Inc., recently was shown privately to the Scientific Staff of the American Museum of Natural History. The scientists saw the first three subjects of this series which have been completed, "The Ant," "The Bee" and "The Spider." The showing took place in the auditorium of the Museum.

Among those who attended the showing were Edmund Otis Hovey, Ph. D., curator of Geology and Invertebrate Paleontology; Charles P. Berkey, Ph. D., Research Associate in Geology; Roy W. Miner, Ph. D., curator of lower invertebrates; W. W. Gudger, Ph. D., associate in Ichthyology; Mrs. Elsie M. B. L. Naumburg, research assistant in ornithology; Roy C. Andrew, associate curator of mammals of the Eastern hemisphere; Clark Wissler, Ph. D., curator-in-chief of the division of anthropology; G. Clyde Fisher, Ph. D., associate curator of public education.

14 Reels on Pathe Dec. 2 Program

A large program of Pathe releases, aggregating 14 reels in all, becomes available on December 2nd. "Vincennes," the third of "The Chronicles of America" series, heads the schedule. This subject, in three reels, deals with George Rogers Clark's campaign against the British stronghold at Vincennes, which resulted in wresting from British control the five states of Ohio, Indiana, Illinois, Wisconsin, and Michigan.

In "The Great Outdoors," the discordant trio of the "Spat Family" undertake to live unassisted by servants in a lone forest camp site for two weeks. "Flip Flops," a two-reel Mack Sennett Comedy, presents Alberta Vaughn, Lewis Sargent and Jack Cooper.

A dynamite plot serves as the basis for additional thrills in episode 8 of Ruth Roland's "Ruth of the Range," "Join the Circus" presents "Snub" Pollard, Paul Parrott and Katherine Grant in a single reel of comedy business. Pathe Review No. 48 includes views of the cultivation and marketing of grapes; a screen interview with a peacock; a toothsome portion—the operation of a candy kitchen; and "The Valley of the Giants" in Pathecolor.



Scenes from "Merchant of Menace," round eight of H. C. Witwer's "Fighting Blood" series featuring George O'Hara that F. B. O. is releasing

Fox News Claims Navy Mishap Scoop

Contend it Was Only Service That Had Shots from U. S. Submarine O5 Sinking

FOX NEWS this week issued a statement in which it contends that it scored a "scoop" on other news weeklies when it presented in its current release, Volume 5, Number 13, pictures showing the rescue of two seamen who were imprisoned 31 hours in the United States submarine O-5 which sank in six fathoms of water in Cristobal harbor, Panama, Oct. 28, following a collision with the steamship Abangarez of the United Fruit Line. Three sailors perished in the disaster.

The pictures were taken by R. G. Lewis, a field photographer, who took the "shots" from a very close distance.

The men rescued from the submarine were Lawrence W. Brown, Chief Electrician, and Henry Breault, Torpedoman, second class. At the time of their liberation they had only sufficient strength to open the conning tower hatch in response to kicks upon the hatch cover by the rescuers. When lifted through the hatchway and passed to a sub-chaser for conveyance to a hospital, they were on the verge of collapse.

The collision with the steamer occurred while the submarine was cruising on the surface, about to enter the Panama Canal. Most of the

submarine's crew were on the surface, and these dived overboard immediately following the crash. With a jagged rent near her bow, the navy boat reared her stern into the air and plunged nose first for the bottom.

Not until those who had escaped by diving overboard were mustered ashore were the casualties determined. It was then found that five men were missing, and it was thought that all were imprisoned within the sunken craft. Soon, however, the bodies of three of the five were found upon the surface. Then followed the rescue of the two others, which is pictured in Fox News.

Laemmle Finishes "Leather Pusher"

"That Kid from Madrid—Michigan," the newest of "The Leather Pushers," starring Billy Sullivan, has been completed at Universal City by Carl Laemmle. Billy Sullivan, a former champion himself and related to the famous Sullivans, takes the place of Reginald Denny, who has been raised to big feature rank in "The Spice of Life" and other pictures.



B. F. Keith New York theatre managers were instructed to go the limit in exploiting and billing Pathe's novelty reel, "Is Conan Doyle Right?" exposing tricks of spiritualism. Above, left and right, huge banners were used in plugging picture in the lobbies. Centre picture shows one of the hundreds of 24 sheets posted around the town.

Resumé of Current News Weeklies

INTERNATIONAL NEWS, NO. 94.—New York City—Army of walkers show real speed in ten-mile race. Los Angeles, Cal.—80,000 see Golden Bears conquer Trojan eleven. New York City—In heart of New York, huge crowd pays honor to Fort Worth's hero. Phoenix, Ariz.—Hundreds of spirited young Red-skins developing into fine Americans at Uncle Sam's biggest Indian school. Beverly Hills, Cal.—Large section of famous Western Speedway goes up in flames. Detroit, Mich.—Detroit unfurls the biggest flag in the country. Washington, D. C.—Our new Ambassador to London, ex-Senator Frank B. Kellogg of Minnesota. Washington, D. C.—The Board of Trustees of the Harding Memorial Association holds its first meeting. Portland, Ore.—Glimpses of the International Live Stock Show. Seattle, Wash.—University co-eds set "shining" example to their fellow pupils. North of Nome, Alaska.—Alaskan "Empire builders" defy first winter snows. Jersey City, N. J.—Moving platforms tested to end subway jam. New York transit chiefs ride on a model of unique invention, which may supplant underground trains. Off Duxberry Reef, Cal.—New ocean buoys warn of dangerous reefs. Doorn, Holland.—Ex-Kaiser in limelight again, as Allies plan to prevent former War Lord quitting land of exile. (1) Doorn House, the strongly guarded asylum of the dethroned emperor (that is—strongly guarded against reporters, cameramen and other hoi-polloi), (2) The Kaiser's new wife and her family, Princess Hermine, who would be Kaiserin if the monarchy were restored. (3) The former All-Highest pacing his estate like a caged animal—shorn of all his glory but, though now white-haired, apparently still full of restless vigor. (Photographed from concealment). (4) Thinking, perhaps, of the days when Europe trembled at his command. (5) The Dutch gardener still takes his commands. (6) Once the mightiest army in the world acknowledged him master. (7) Now, even his dachshunds won't answer his call—here his ex-majesty is vainly hunting them. (8) An earnest chat with one of his few confidants (about the restoration of the monarchy?)—suddenly interrupted as the ex-Kaiser detects the click of a camera. (9) Before and after—His Imperial Majesty, Emperor Wilhelm II, to Mr. Hohenzollern.

Film Benefit Bureau Praises Pathe's "Columbus"

"**S**UCH a picture does much more than present history, it raises the standard of all picture production and by the success of its well developed effects advances film art appreciably." Thus characterized is "Columbus," the first of Pathe's "Chronicles of America" series, in the November issue of "The Film Bulletin—A Monthly Guide to the Best Pictures," which is published by the Film Mutual Benefit Bureau.

"The detail in all the scenes is extraordinarily well worked out, the view from the throne room window is a thing of beauty and gave delight to the audience . . . in spite of the care and study spent upon every point of the production, the march of the narrative has not been halted, the womanly sympathy of Isabella, her burning religious zeal, the far different reaction of Ferdinand, the pearls, the Globe under the hands of Columbus, the mutiny at sea, the very standard planted on the strand, all, all are there, but instead of being huddled in a heap in the darkened store-room of memory, they are polished and shown in their proper places, until the old tale glows again and the people of today take away from it a sense of Yesterday's expression of life and manner of existence."

INTERNATIONAL NEWS, NO. 95.—New Haven, Conn.—Bull-dog devours Tiger! Yale eleven swamps Princeton; score, 27-0. Cambridge, Mass.—Glimpses of the Harvard-Brown game. London, England.—Lady Louise Mountbatten becomes bride of Sweden's crown-prince. Neustadt, Germany.—Bavaria begins building up a new army to put down other "Separatist" riots. Bickley, England.—English women hold a big archery meet—and Mrs. Eleanor Beren, 84 years old, proves as keen-eyed as any. Spithead, England.—Visiting colonial premiers review Britain's fighting fleet. Santa Clara, Cal.—Santa Clara University holds novel celebration of the year. Chicago, Ill.—Joie Ray, running wizard, leads a big field in Chicago's annual cross-country race. Dayton, Ohio.—Constructs cycle-plane to soar skies by foot power—Gebhardt, the inventor, tries out a brand new kind of flying machine. Oshkosh, Wis.—New "First Dog of the Land" picked to rule White House. Lakehurst, N. J.—Air giant Shenandoah, moored to steel mast. Churchill Downs, Ky.—Zev beats In Memoriam, winning \$30,000 race by closest finish in American turf history. (Shipped Nov. 19); Col. Matt Winn, noted sportsman, who made the race possible.

PATHE NEWS, NO. 93.—Como, Italy.—Como Lake overflows and floods city. In Santa's Workshops.—Hospitals and other institutions make toys for kiddies' Christmas. Hoquiam, Wash.—Champion log-rollers give exhibition in the limelight.—U. S. Ambassador to Great Britain confers with President Coolidge and Secretary Hughes. Miami, Fla.—Pathe News cameraman photographs a man with revolving head. Seattle, Wash.—Beauteous co-eds shine shoes for charity. Portsmouth, Ohio.—Narrow, one of ten greatest butter-fat cows, filmed with descendants comprising five generations. Denver, Colo.—Farmer wears 2,887-piece crazy quilt suit. Lincoln, Neb.—Nebraska-Notre Dame football game featured by Girl Cadets' performance. Kansas City, Mo.—25,000 men in world's largest Bible class. Rome, Ga.—Unveil tomb of Charles Graves, representing all U. S. dead in World War. Berlin, Germany.—Food riots sweep Germany; police endeavor to prevent bloodshed. Valentigney, France.—Inventor Oehmichen achieves record with helicopter, remaining in air nine minutes. Jacksonville, Fla.—Admiral Sims guest of honor at formal dedication of American Legion Home.

PATHE NEWS, NO. 94.—Louisville, Ky.—35,000 look on as Zev triumphs over In Memoriam in sensational race. Lakehurst, N. J.—First aerial mooring-mast is used to "anchor" the Shenandoah. New Haven, Conn.—80,000 persons see Yale defeat Princeton in exciting but one-sided gridiron contest. Munich, Bavaria.—Opposing factions in civil strife, pause to hold touching ceremony in honor of Bavarian dead in World War. Dayton, Ohio.—Exclusive pictures of first test of novel cycleplane. In the limelight.—Great Britain and Italy disagree with France on measures against Germany. London, England.—Bonar Law, Britain's former Premier, joins ranks of honored dead in Westminster Abbey. Peking, China.—Tsao Kun inaugurated President of Chinese Republic. Spokane, Wash.—Fourth Infantry regiment celebrates 112th anniversary at Fort George Wright.

Biltmore Exchange Opens in New York

Biltmore Pictures, Inc., a new independent exchange, opened in New York this week for the distribution of features in New York City and Northern New Jersey. The new firm was incorporated last week in Albany with the incorporators named as follows: D. V. Barnes, president; Al Rosenthal, vice president; L. L. Alterman, secretary-treasurer, and David M. Schomer, general manager.

Daredevil for Universal Has Narrow Escape

AL WILSON, daredevil stunt aviator playing with Margaret Morris and Pete Morrison in "The Ghost City," Universal chapter play directed by Jay Marchant, narrowly escaped death in a quick change from an automobile to an aeroplane, staged at Uplands, California.

Pete Morrison was driving the car and Frank Tommick, with Margaret Morris as his passenger, was piloting the plane overhead. A rope ladder hung down.

Wilson grappled on the ladder, making a quick jump from the car, but a freak of the wind held the plane from rising for a second and Wilson was dragged seventy-five feet on the ground. He was severely bruised but not seriously injured.

His bride of two weeks was riding in the camera car behind and witnessed the accident. The cameraman caught the entire scene.

Lloyd George Given Film Record of U. S. Trip

When David Lloyd George, left America recently to return to his home, he took with him a complete film record of his American tour. It was presented by Edgar B. Hatrick, general manager of the International News Reel Corporation, and represented the assembling and proper sub-titling of the news pictures taken on tour with Lloyd George by International News cameramen.

The picture was shown to the famous war premier in his suite in the New Willard Hotel in Washington.

The famous Welshman wrote the following appreciation to Hatrick:

"I write to thank you very much for the courtesy extended to me through your Mr. Brown in sending me a copy of the film of my tour in the United States. I had the pleasure of seeing this put on the screen last night and am delighted with it."

Two Century Comedies Change Titles

Two title changes of Century Comedies are reported by the New York office, where Stern Brothers are working out new schedules and preparations for campaigns on the new comedies and the Baby Peggy features. One of them is the change from "Boys Will Be Boys" with Buddy Messinger to "The Caddy."

The other change was Noel Smith's picture in which Harry Sweet and the Century Follies Girls appear. The new title is "The Tourists." The original and tentative title was "Own a Home."

Newspapers Take Grant Rice's Film Tips

CLOSE upon the heels of Pathe's recent announcement of its new series of sport pictures, to be released under the title of "Sportlights," comes the news that a nation-wide exploitation campaign is being organized in behalf of these single-reel productions. This step has been made possible because of the association with the screen enterprise of Grantland Rice, sport writer.

Mr. Rice's sport articles, which are syndicated through the Tribune Syndicate of New York, are published, in each paper, under the caption of "Sportlights." This identity in name of both newspaper articles and screen subjects has made possible a tieup involving every newspaper of the syndicate system.

Around Town With the Independents

By ROGER FERRI

BILL JENKINS of Atlanta arrived in New York for the purpose of looking over pictures available for his vast southeastern territory.

BILL SKIRBOLL of Gold Seal Educational Exchange, Cleveland, made a flying trip to New York on Monday. He arrived that morning, conferred with a number of executives and took the Lake Shore Limited out in the afternoon.

ABE CANTOR, who was sales manager for Mammoth Pictures, is now associated with the Republic Laboratories.

JACK COHN of C. B. C. Film Sales Corporation returned to New York this week, following a visit to the West Coast studios.

HARRY LANDE of Pittsburgh and Cleveland isn't finding the current season any different from the last two, although, like others in his territory, he says that getting a circuit booking at a profitable price is like settling the European embroglio.

INDEPENDENT production is normal, according to reports from Coast sources. The franchise producers are carrying out their schedules, but individual enterprises are comparatively few.

DANIEL CARSON GOODMAN, whose pictures are released through Equity Pictures Corporation, expects to have his next production ready for trade screening about Dec. 1.

TOM NORTH, publicity director for Monogram Pictures Corporation, this week published his first press and campaign book for that firm on the initial release, "The Mask of Lope."

WILLIAM C. THOMPSON now has his own producing company, known as the Shadowland Productions, Inc., of which he is president and production manager. Offices are on the West Coast.

C. C. BURR will make a screen version of "The Dover Road," according to exchangemen who will release his product.

HARRY CHARNAS of Cleveland left for his home last Saturday, following a series of conferences and the closing of several deals with national independent distributors in New York.

THE Twentieth Century Limited on Monday morning brought a number of film men to New York from the breezy city. Included in the brigade was J. Fred Cubberly of F. & R. Film Exchange of Minneapolis.

JOE ROCK, the Grand-Asher comedian, will remain in New York until the holidays, when he will return to Los Angeles to resume production on a new series of comedies.

WESHNER-DAVIDSON AGENCY, INC., is handling the advertising and publicity for Chadwick Pictures Corporation. Chadwick will release a series of six all-star pictures this season via independent exchanges. The first production has been completed and has a cast headed by Madge Bellamy.

HARRY WILSON, publicity director for Principal Pictures Corporation, is now in Los Angeles, after having pulled a number of clever stunts in New York in behalf of Baby Peggy, whom the Lesser boys have under contract.

AND, by the way, Jim Loughborough, as live and clever a press agent and showman as has ever promenaded up and down Broadway, is now eastern publicity representative for Principal Pictures Corporation. Irving Lesser needn't worry about Principal attractions not getting a "news break" in the East with Loughborough on the job.

ESTHER LINDNER, who pushes out copy for C. B. C. Film Sales Corporation, is back on the job, fully recovered from an illness that kept her in bed for several weeks.



Sam Moscow of Moscow Films, Inc., Boston, playing host to Russell Griffin and Helen Rowland, two juvenile stars

SAM GRAND arrived in New York this week from the Middle West and, following a conference with his department heads of Grand-Asher Distributing Corporation, went to Boston to discuss important matters with Harry Asher.

ERNEST LUBITSCH, the Warner producer, is expected in New York within a few days and will remain here for a fortnight, discussing production plans with the Warner brothers.

BEN ABRAMS is making a tour of independent exchanges throughout the country representing an accessory firm. He left Tuesday night for Cleveland, with Detroit, Chicago, Omaha, St. Louis, Kansas City, Oklahoma City, Dallas and other cities to follow.

"DEPRESSION is more a state of mind than anything else. Independents are altogether too easily worried," said Henry Ginsberg, who is in charge of distribution for Preferred Pictures, Inc., in a chat with the writer this week.

GENERAL SALES MANAGER ARONSON of Truart is expected back in New York from Europe early in December. He has been touring Europe disposing of foreign rights to Truart pictures and reports he has met with good success.

BANKING officials during the past week sent representatives to the film district in New York to "check up" on the financial standing of various companies.

TRYING out independent pictures in small towns near New York is quite a fad now among distributors, five of whom took their productions to New Jersey spots last week for "dogging" purposes.

AL and Ray Rockett are in New York with a print of their first independent super-special, "The Dramatic Life of Abraham Lincoln." No distribution arrangements have as yet been made.

GEORGE H. WILEY is now on Andrew J. Callaghan's staff as sales staff as salesman and is now on the road selling the Fred Thompson series.

AMONG the independent film representatives who were noticed around Boston's film road last week were Harry Rathner, of Principal Pictures Corporation.

BURTON KING and his company left this week for Syracuse, N. Y., to start work on a series of productions that he will make there this season.

EDDIE GROSSMAN of Chicago intends to road-show a number of special independent pictures. The first will be "After Six," the Bible super-special, that he acquired last week from Weiss Brothers.

INDEPENDENT distributors of quality productions in New York report no trouble at all getting dates at the Broadway houses. Warner Brothers will have "Tiger Rose," with Lenore Ulric, shown at the Rivoli week of December 9, while Joe Plunkett at the Strand will show "Lucretia Lombard." Preferred Pictures, Inc., through Sam Zierler, has closed for a Broadway showing of "The Virginian" at the Rivoli theatre.

NATHAN HIRSH of Aywon Film Corporation is planning on a new series of westerns that will be released in the Independent market.

SALESMEN attached to independent exchanges as well as exchange owners affiliated with the F. I. L. M. Club of New York have got together and will hold an annual formal dinner dance at Hotel Commodore on Saturday evening, Nov. 24.

TED ELTONHEAD is now doing publicity and exploitation for Luxor Pictures Corporation, of which Sig Schlager is general manager.

Opinions on Current Short Subjects

"Miles of Smiles"

(Universal-Century—Two Reels)

CLEVER Baby Peggy is her usual cute self in "Miles of Smiles," her latest Century two-reel comedy for Universal distribution. Little Peggy takes a dual role and with the aid of trick photography succeeds in injecting into this comedy a touch that should make it the best laugh-provoker of her series. It is a splendidly directed comedy and well cast, too, but the outstanding features are the work of Baby Peggy and the excellent photography. As the happy-go-lucky adopted daughter of a park concessionaire she shows to admirable advantage, for her work is straightforwardly human and childishly natural with laughs coming in exceptionally rapid order. Here is a corking good human interest comedy that is indispensable.

Peggy is one of a pair of twins, daughters of very wealthy people. Despite this fact she is allowed to wander away at a very tender age and is almost killed by a train. The engineer, however, has seen her in time and takes her home with him. She is raised as his daughter and becomes more or less wild and something of a young roughneck.

In the meantime her twin sister is raised in luxury their unlimited means allow. Quite different from Peggy, she becomes a pampered snob. While running wild one day, Peggy drops a coin her father has given her and sees a man pick it up and put it in his pocket. She follows him and gets into his palatial home. She manages to deceive the household by playing a dual role for some time, but is finally caught.

Her father comes in and claims her as his child. The similarity to their own child is noticed by the wealthy people and they question the engineer, with the result that they find out Peggy is their own child, lost some years ago. The engineer is sorry to lose Peggy, but glad that her parents have been found, and so everybody is happy once more.—**ROGER FERRI**

"Kidding Katie"

(Educational—Two Reels)

DOROTHY DEVORE hogs this picture in a straight comedienne role that is up-and-up stuff. It is a peculiar family of which Katie (Miss Devore) is the baby member. But Katie is quite grown-up and the prize beauty of the family, a fact that does not strike favorably the fancy of Queenie (Babe London), Katie's rotund sister. The latter has every good intention of some day marrying. Spinster life fails to interest her. So she picks on Jimmy Harrison, to whom she forwards a photograph of her younger sister. Jimmy wires that he's coming to town to claim his bride. Queenie has tried in vain to reduce and finally, beaten, she confides in her mother, who dresses Katie into a baby. Jimmy arrives and the fun starts. Queenie insists that Katie's photograph is a photo of her of prior days. But Jimmy takes one glimpse at Katie and decides that not everything in Denmark is Jake, so he quietly, but systematically uncovers the plot and calls upon his younger, but chunky brother for aid. Meanwhile, Katie has got herself tangled in the hands of the law to such an extent that she is forced to resort to drastic means of escape. But escape she does—with Jimmy, who brings her home, learns the truth and informs one and all that he is there to make Katie his wife and that he had been courting Queenie as a

proxy for Friend Brother, who puts in appearance. Friend Brother is an agreeable cuss and assents to entering wedlock with Big Bertha, with nothing but the usual everlasting happiness in sight for everybody concerned.—**ROGER FERRI**

"Under Cover"

(Educational—One Reel)

THIS one is a straight hospital hokum comedy directed by Norman Taurog and photographed by George Meehan. It is snappy enough and moves along without waste of either film or time, but at the same time the gags are un-new and the action of the principal comedian more adapted to the smallest vaudeville time rather than a screen comedy intended to satisfy the masses. The fault is not so much that of the actor as it is in the utter lack of originality of the stunts. The "story"—what there is of it—deals with the adventures of an interne in love with one of the nurses. In courting the latter he manages to get himself into much hot water with the result that he is fired, but returns as a cripple. He is discovered and informed that he is to undergo an operation. This brings about a change of heart—and out goes the love-sick boy. And there you have it.—**ROGER FERRI**

"My Boy Bill"

(Educational—One Reel)

YOUR patrons will like this, for it is something different; it is what might be termed a scenic story. Anyway, it is a release from the Wilderness Tales series that E. W. Hamons is presenting through Educational Exchanges. It is a picturesque thing that is superbly put and cut and edited by film cutters and editors who knew what they were doing. It tells the story of an old sea man and his beloved only son who wanders off to the "devil sea" and does not return. Days roll into weeks and weeks into months and from dawn to sundown the old gentleman watches out into the open spaces, beautiful and fascinating, vainly waiting for the "boy out there." It's a gripping subject that should be shown in every single theatre in this country. Exhibitors who have been preaching for pictures that will help "make patrons" should look this one over. It will cure them. It's a picture-story scenic that's better in entertainment value than many, many features.—**ROGER FERRI**

"Why Elephants Leave Home"

(Pathe—Two Reels)

PATHE has an extremely interesting novelty in its two-reel animal picture entitled "Why Elephants Leave Home." There have been wild animal pictures galore, but this latest subject is an improvement on even the most pretentious of previous releases. There is none of the brutality that was so prominently injected in past issues in the display of the capture of the ferocious animals. On the contrary, "Why Elephants Leave Home," moves along not at all unlike a well-directed and costly super feature, for it is unfolded in narrative form. By that is meant that, strange as it may seem in speaking of animal pictures, this one actually has continuity if there is any such thing.

"Why Elephants Leave Home" tells of the winning of the affections of the wildest elephants of Ceylon from the time of their capture to their taming when they are seen at play with children, moving along not unlike those whom they are so well entertaining. As a puller for "kid" patronage you couldn't find a more interesting and sure-fire subject than this picture.

The pictures were taken in Ceylon and every phase of the life of the elephant is embodied in the two reels. The tact and care involved in the capture of these animals is vividly portrayed in a fashion that does not require deep study to understand, for it is all there in front of you. You are shown elephants by scores prowling carelessly here and there, unconscious of the fact that they are running into a trap, knocking down huge trees, and serving mankind in many other ways. In the capture of the elephants one is given a touch of pathos and thrills and comedy, too. The release of the mother and infant elephants from imprisonment is indeed a touch of splendid showmanship that will make a hit with any audience.—**ROGER FERRI**

"Uncensored Movies"

(Pathe—Two Reels)

WILL ROGERS scores a bull's eye in this burlesque on motion pictures as handled by film censors. And it can be said, too, that it is a burlesque on some of our more popular screen stars. Will Rogers is the same laugh-artist, droll, yes, but so human he seems to step right off that screen into real life. He never over-acts; he is easy-going, yet convincingly human and puts over his semi-serious moments in a fashion that holds the spectator, for the Will Rogers comedies have a heart and that is more than one can say about ninety per cent of the average comedies.

Will Rogers, a former bartender, has been elected by the reform element to look over the movies. And what was there more consistent for a censor to do but arrange a trip to Hollywood at the expense of the taxpayers. Rogers returns home with pictures he had taken to substantiate his contention of "startling discoveries" he had made in "movieland." The night of the reformers' meeting arrives. With his hair slicked with a layer or two of shoe polish or whatever it is that illuminates the hair and securely wrapped up in a dress suit, Will is warmly received by his hosts.

And right here the fun starts, for we see Will Rogers give knockout burlesque imitations of William S. Hart, a hero from a D. W. Griffith special in which he acrobatically subdues a gang of thirty or forty guerrillas; Tom Mix doing 90 miles an hour on his trusty steed, pursuing the "villyun" downhill as the latter dashes uphill with the kidnapped sweetheart, and finally—the final wow—comes when Will Rogers himself, in person, is shown in a "typical Cecil De Mille set" in a "heart-stirring situation for which that producer is famous." Same being a bedroom interior that reminds one of the old Biograph sets with Will Rogers leisurely going into Slumberland.

But nothing escapes the censor. Will Rogers is found out! It is he—yes sir—and then we see film censors as they really are, not any different, only, perhaps, considerably more self-centered than ordinary beings. But as a comedy this is a wow.—**ROGER FERRI**

Independents Marching Confidently Ahead

By ROGER FERRI

THE other day we asked Charles C. Burr, President of Mastodon, if he were as enthusiastic about the independent field as he was a year ago. We put the same question up to other producers, distributors and exchangemen.

And with a few minor exceptions the reply was, in substance:

"The independent market is just coming into its own. There is a lot of talk. But this talk comes from squawkers. You don't hear complaints from firms that are turning out pictures of merit, do you? Happenings of the past month are somewhat upsetting things generally, but the independent market is as strong—and stronger—today than it ever was."

Then we put it up to Joe Brandt of C. B. C. Film Sales Corporation. He snapped back with:

"Listen, it is alright for all of us to sit back and say, for publication, that the independent market is better than it has ever been. It is—that's true. But the thing for us to do from time to time, it seems to me, is to get down to brass tacks and consider whether there is anything still the matter with the independent situation today—and if there is, what can we do to remedy it?"

Joe interested us, so we sat there attentively listening as he added:

"The independent distribution and exchange situation today calls for drastic remedies if the franchiseholders hope to compete successfully with program organizations. First, they must give exhibitors as good service as do the latter. Service to the man who books his picture is the first duty the exchangeman owes his exhibitor aside from furnishing the latter with a good print and delivering it to him on time. Secondly, independents do not advertise enough. Many of them apparently expect their pictures to sell themselves to the trade without enlightening the trade as to the nature of their product and so forth."

We passed along to several New York exchangemen. These agreed that "there is nothing the matter with the independent market. The trouble is that we cannot get proper representation for our pictures. Unless you buy one of the Broadway theatres an independent man has no chance of ever showing his pictures along that street. Then you find cliques working against you and forcing you to sell at prices that assure nothing but losses."

And they are all correct. But—

The fact remains that the independent market is here—and here to stay. It is gradually cleaning up within its own ranks. Right now it is undergoing a reconstruction that amounts to nothing more or less than a survival of the fittest.

There is nothing wrong or the matter with the independent market; its possibilities are without limit and they have not as yet been properly exploited.

But the independent market itself is stronger today than it was even a year ago. It is making progress—and once it has eliminated certain elements within it, its progress will be even greater.

There is not one branch in the industry without faults. Independents have had to shift and are shifting for themselves. Every dollar counts. Every penny represents an important part of every necessary dollar.

But those in it are trying determinedly and successfully to serve the exhibitor properly. There are independents and so-called independents. The latter are a nuisance and a menace to the aggressively enterprising exchangeman who is trying to build an organization that will be a monument to his efforts. And he is succeeding, for in every centre of the country we have found exchanges

that testify to the success of independent endeavor—silent monuments that are a tribute to those energetic men who, in the face of bitter propaganda have gone on fighting, serving and turning out pictures that have been a credit to the industry as a whole.

Independents—the substantial independent—are on trial because of the abuses and shortcomings of irresponsibles who are here today and somewhere else tomorrow. Because of the misgivings of a few Wallingfords we find independents in general on the pan.

But even this attack will be survived. It will tend to reinvigorate substantial independents. It will prompt them to do some tall hustling and clear out the offenders—and, if they have been guilty of any negligence of duty, immediately take proper means of furnishing a remedy.

Independents are competing with national program companies. This competition covers pictures and service. Frankly, independents have not been altogether over-liberal with their service. By that is meant the duty of furnishing exhibitors with proper co-operation in the way of exploitation and accessories. Accessories have been the very last consideration with some. But for these shortcomings the local exchangeman must shoulder the bulk of the responsibility. He has been so busy hunting dates for his pictures he has given exploitation and follow-ups little if any consideration.

But then the question arises: What opportunity are exhibitors giving independents to perfect their market, what encouragement are they giving their exchangemen to go out into the market and spend huge sums for big productions and what encouragement is the independent producer receiving from the theatre owner?

Off-hand this writer must say that exhibitors are lending, apparently, no more co-operation to independents today than they did last year. We have time and again heard exhibitors cry: "We must have independents; they furnish our trump card. We've got to support them." That cry has been heard so often it means nothing. Just an outburst of enthusiasm that would remind the political correspondent of a newspaper to recall wild promises and pledges made at party conventions.

Careful study of the exhibitor reports in MOTION PICTURE NEWS and other publications show very few new exhibitors of independent pictures. We find the same loyal ones. Here and there we find new recruits, but the support of exhibitors is not in full accord with the extent of the progress of independents. Investments in independent productions in the course of a year have been quadrupled, but we can not say that booking dates have quadrupled. We can not truthfully say there are today four times as many theatres showing independent pictures as there were last year. No sir. Yet, independents have increased their investments—because they have faith in their work. They know that theirs is a winning fight, that it is only a question of time before their efforts will bear fruit, for the independent is only now coming into its own.

"What are the independents going to do?" is in substance hurled at us from many exhibitors during the past three weeks.

Our answer is: Keep right on going ahead progressively and in time force the industry as a whole to acknowledge their importance, for the time is seemingly not far distant when theatre owners will find themselves eager for and dependent in no small way upon the pictures being made by independent producers.

Independents are moving along quietly, systematically, but surely. It's a hard road to travel, but there is little lagging. The substantial producers and distributors and exchanges

are marching along side by side, confident, determined.

Everywhere exchangemen are encountering exhibitor cliques, cliques that are virtually setting their own prices on pictures regardless of production costs, etc. Broadway showings for independents with the exception of Warner Brothers, who have six pictures slated for exhibition at houses along the White Way for the next 12 weeks, are impossible. But what is true of Broadway is equally true of downtown first-run houses in cities like Boston, Philadelphia, Chicago, Detroit, Milwaukee, Minneapolis, Atlanta and the entire West Coast.

Yet, independent pictures are being made and being released in all of these territories. There are obstacles, yes, but even such obstacles as those furnished by cliques, circuits and national producer-owned theatres are not discouraging independents. And exhibitors using independent pictures this year are reaping a rich harvest. Independent exchanges with quality product may be barred from showing their pictures in certain representative first run houses, controlled by antagonistic interests, but the fact remains that there are exhibitors in this country who realize the importance of independent producers and these are literally mopping up everywhere.

Warner Brothers have forced circuit after circuit to show their pictures. Systematic advertising has forced theatre owners to book Warner pictures because the public demanded them. There isn't a representative first run house in this country today that has not shown a Warner picture. The Warners had to fight every inch of the way, but they appealed to the public and through the latter forced biased interests to put their product on display. But it has taken money; money that has been spent wisely and that will return for Warner Brothers a profit and prestige that bids fair to make their organization one of the greatest in the business.

Warner Brothers have led the way. It is up to other independents to follow. Sell your product intelligently, force a market for your pictures by turning out pictures that entertain, pictures that merit box office patronage—pictures the exhibitor can not afford not to book. Warner Brothers have done it, so it can be done.

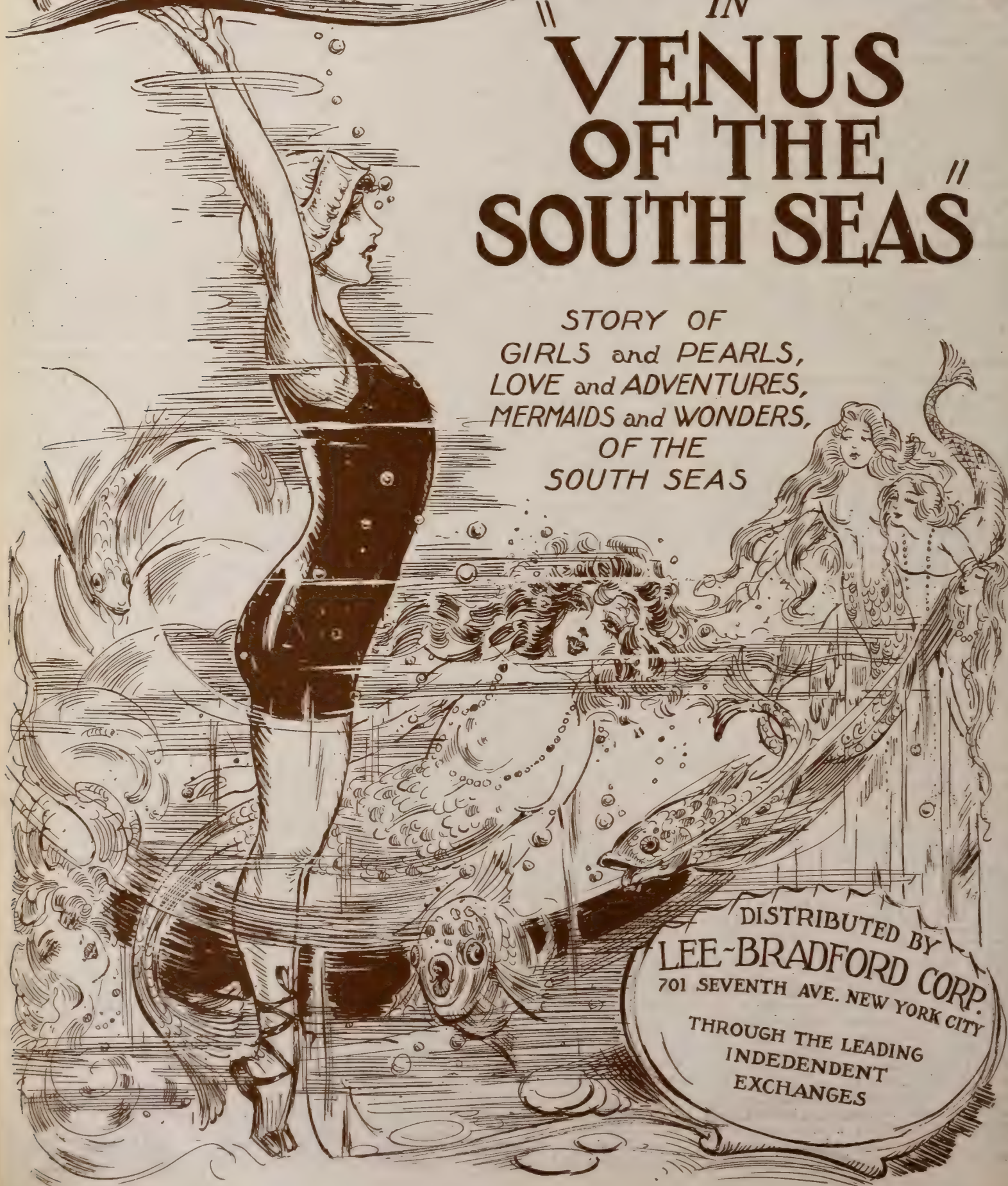
The independent market today is crowded with box office pictures. Aside from the Warner Brother Classics and Preferred Pictures, there are "Three O'Clock In The Morning" with Constance Binney, "Restless Wives," "Youth To Sell," "The Average Woman," "Lend Me Your Husband" and "The Dover Road" from Charles C. Burr; "Gambling Wives" from Arrow Film Corporation; "The Barefoot Boy" from C. B. C. Film Sales Corporation, "The Way Men Love" from Grand-Asher, "The Unknown Purple" from Truart Film Corporation, and many others too numerous to mention. But suffice the statement that today there are eighty first class pictures available in the independent market. This does not include the innumerable short subjects being distributed by independents.

So all in all, the independent market, while receiving little encouragement, is moving along progressively and turning out quality productions of which it can be justly proud. Pictures like "The Unknown Purple," "Three O'Clock In The Morning," "Tiger Rose," "The Gold Diggers," "The Virginian," "The Barefoot Boy," "The Way Men Love" and "Enemies Of Children" are entertainment vehicles that can compare with the best to be had in the industry, high class, wholesome and sure-fire box office winners. And the independent market will have more of these excellent specials.

Annette Kellerman

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C. C. Burr Fulfills Production Promises

THOSE who know Charles C. Burr, President of Mastodon Films, Inc., know that his word is his bond. The success of his organization is virtually a history of the progress of the independent market in the past few years. Here is an organization that is known far and wide by its deeds—deeds that have fattened the bank accounts of live-wire exchanges that have handled his products. The career of C. C. Burr reads like one of Horatio Alger's stories of enterprising and ambitious go-getters and C. C. is every bit that.

Mr. Burr has been producing feature length pictures for the comparatively short period of less than three years, and yet in that time he has produced money-maker after money-maker. That is why he has the same local distributors today that he had three years ago. They have made substantial profit with Mastodon pictures—and they have utmost confidence in Mr. Burr and his entire organization.

C. C. Burr is one of those aggressive motion picture magnates who adhere to the old adage that "actions speak louder than words." He carefully lays out his plans, perfects and completes them and then informs his patrons—but not until after he has satisfied himself first that he can do everything he says he will do. And with making pictures does not end his responsibility, for he has established an organization that gives service—a service that compares favorably with that given by the million-dollar national corporations.

Until a few years ago Mr. Burr confined his production activities primarily to the making of short subjects, including the famous "Torchy" comedies for Educational. In these comedies he starred Johnny Hines, whose popularity and

success as star is due chiefly to the untiring showmanship efforts with which the head of Mastodon "plugged" and exploited that comedian. It was Mr. Burr who first saw the possibilities of Johnny Hines as a star of the Wallace Reid type in independent feature length pictures—and so he produced "Burn 'Em Up Barnes," which made history for exchanges that handled it. And considerable money, too; so much money, in fact, that Burr was urged to make more productions. He followed with "Sure Fire Flint," another Johnny Hines special that proved an even greater money-maker and even more entertaining picture than "Burn 'Em Up Barnes." At the same time Burr also turned out "Secrets of Paris," and other specials, all of which made money. Then late last season came "Luck," also starring "Torchy" Hines. And that picture proved so fascinatingly powerful as a box office bet that exhibitors throughout the country clamored for Hines pictures to the extent that many national producing companies began bidding for his services.

Meantime, Mr. Burr continued making short subjects—and making even greater progress. His pictures and his straightforward, business-like methods won the confidence of exhibitors and exchangemen. He planned greater things. He realized the necessity of acquiring his own studio, so he purchased the Glendale, Long Island, plant where he now makes all his pictures, features and shorts. There it was that "I Am The Law" was made for distribution through Mr. Burr's offices. That picture was one of the biggest money-makers of 1922-23 incidentally, one of the greatest Northwest pictures ever made. It was a clean-up for

every exchange that handled this production.

The current year rolled on and it found C. C. Burr and his organization stronger than ever. He had expanded. He had his own producing organization. He distributed his own pictures. He had disposed of the Johnny Hines contract to Warner Brothers, so he proceeded to acquire new stars. Meanwhile national distributing companies sought his product, but he remained faithful to those territorial buyers who made his meteoric career possible. So he went into the players' field and from it signed such box office luminaries as Doris Kenyon, Constance Binney, Charles Murray, Chic Sales, the inimitable vaudeville topnotcher; little Russell Griffin and many others too numerous to mention.

And then the ball started rolling. In rapid succession came pictures like "Are You Guilty?" and "The Last Hour," both all-star cast productions. Then last summer he announced five super-specials, "Restless Wives," "Three O'Clock In The Morning," "Youth To Sell," "The Average Woman," and "Lend Me Your Husband." These all have all-star casts. "Three O'Clock In The Morning" is well on its way to a successful financial career. But C. C. Burr and Mastodon Films, Inc., have only started. Associated with Mr. Burr are Charles R. Rogers, Vice-President; and William Lackey, Treasurer.

The local exchanges handling C. C. Burr pictures are Commonwealth of New York, Sam Moscow of Boston, All Star Features of San Francisco, Skirboll Gold Seal Productions of Cleveland, H. Leiber of Indianapolis, Columbia Exchange of Pittsburgh, Metro of Philadelphia, Favorite of Detroit, and Mid-West of Milwaukee.

Lee-Bradford Find Market Is Progressive

LEE-BRADFORD Corporation has developed into one of the most active firms in the independent market. In the comparatively few years that it has been in business this firm, of which the active head is Arthur Lee, has established a record that that firm can justly feel proud of. From a one-picture organization to one that now represents some twenty independent producers, briefly but accurately tells the story of the progress of the Lee-Bradford Corporation.

Commenting on the status of the State Rights market, Mr. Lee this week said:

"Our sales for the past few weeks best tell the story of the progress that we have made. As for the independent market it is coming along rapidly. It is not a question of independent or national producer or distributor; it is a question of good pictures. Sell pictures with entertainment value and merit and you'll find as many buyers in the independent market as anywhere in the picture business.

"The trouble with a lot of men is that this talk of depression is nothing more than a state of mind. We are being frightened; by what I do not know. But one thing I do know and that is that there is altogether too much talk and altogether too little action. What the independent market and the whole industry most needs are pictures of merit, pictures that will bring people into the theatres, pictures that the exchange men can sell to the exhibitor, pictures that are made on an honest-to-goodness common sense basis—not million dollar films. We want pictures that will make money for everybody and at the same time entertain the public."

Mr. Lee also announced this week a batch of territorial sales. He said that his two road representatives, A. J. McAllister and Frank Whittle, have been in the middle western territory and have met excellent success. Reports submitted by these representatives, he adds, show conclusively that alert independents are

without complaint and finding exhibitors giving them good support by furnishing the necessary dates.

"Mr. Whittle is now in the Cleveland territory, while our Mr. McAllister is in St. Louis," said Mr. Lee, "and judging from the deals they have closed we are forced to believe that there is no indication of any slump in the State Right market. If anything our sales for the past month indicate that the market is going along at a steady pace."

Lee-Bradford are distributing "Adventures of the North," "The Broad Road," "Partners of the Sunset," "Is Money Everything?" "De termination," "Below the Deadline," "Shattered Reputations," "Sister Against Sister," "Call of the Hills," "Male Wanted," "Branded," "House of David," "Shonta of the South Seas," "The Image Maker," "Tense Moments from Opera series," "Serving Two Masters," Six Squirrel comedies and others.

Renown with Jack Bellman Booming

RENOWN Exchange, Inc., of New York City is comparatively an infant, but in its infancy this local distributing organization has been achieving so much that today it ranks second to none in the country. The popularity of the exchange is due exclusively to the fact that Renown has handled none but the best pictures available in the independent market—and not forgetting their pictures once they have been booked by the exhibitor.

But let Jack Bellman, manager of the Renown Exchanges, Inc., to whom much credit is due for the popularity and success attained by that organization tell it:

"Exhibitors demand the very best from in-

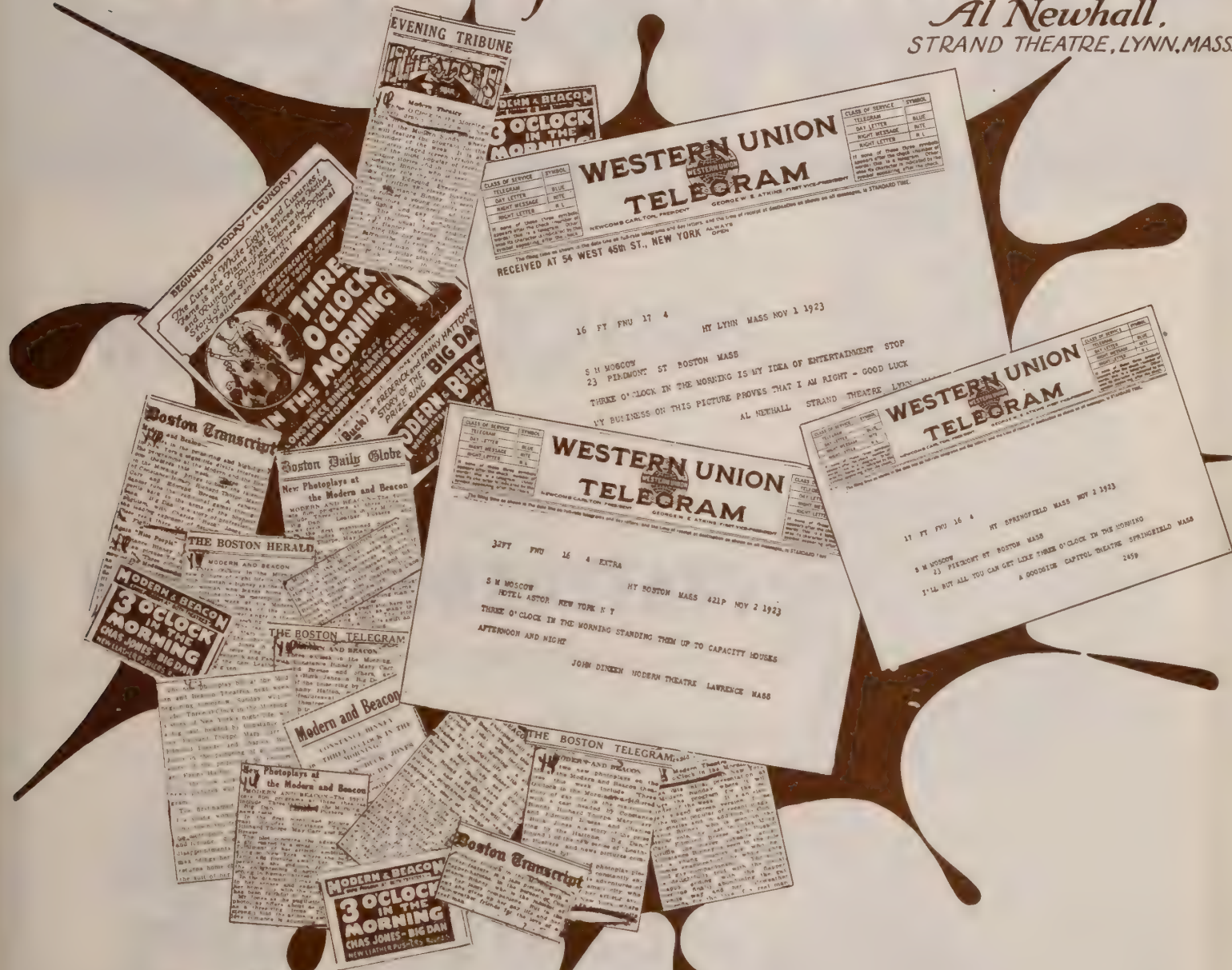
dependent exchanges. In fact, there are times when this demand is seemingly unjust, but nevertheless it is the demand of patrons upon whom we are dependent and for that reason it is a wise exchange that will heed the wants of the theatre man. From the outset the policy of Renown has been 'live and let live.' We have tried to build an organization that will be permanent and we have tried to give the exhibitor something more than film.

"We have gone into the independent market looking and buying nothing but the best productions available. And we have succeeded in lining up a list of product that will compare favorably with any in the industry. We defy

any company to show us a better or more cleverly produced vehicle of entertainment than our 'The Unknown Purple,' a Truair special, that is a credit to the motion picture industry, for, as exhibitors have told me, it is a perfect picture. And I could go on naming many more, but the thought I want to register is that Renown Exchanges stand 100 per cent. back of their product. The exhibitor who patronizes our exchanges in New York, Buffalo and Chicago will not only get maximum service, but pictures that are productions of superlative entertainment value, pictures that will bring them at the box office and send them away perfectly satisfied."

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Pre-release Reviews of Features

Toilers of the Sea

(R. William Neill-Selznick—Six Reels)

(Reviewed by Frank Elliott)

THE very unusual scenic background, the thrilling physical combat between two men almost on the crater of Mt. Etna and the wonderful shots of this volcano emitting smoke and lava-shots which must have been made at real risk by the camera men and the American cast are the main ingredients of this picture produced in Italy.

The story is adapted from the widely read book by Victor Hugo which is a good selling point for exhibitors. While the plot is not very meaty, this lack is made up for by the good acting and the battle atop the volcano. Holmes Herbert and Dell Cawley put up a great fight which is extremely realistic and carries some tense moments.

Lucy Fox is the star. She is very attractive as the daughter of the old sea captain of Amara, but is not called upon to do much more than look pretty in a series of closeups and love scenes with Herbert. The scenic backgrounds of quaint old Italian towns and waters are a treat to the eye. The types have been well selected and, of course, they are all real Italians. Horace Tesseron and Lucius Henderson have the other important roles and are adequate in their characterizations.

This is a picture that should have real appeal to audiences in foreign sections of our large cities as it gives some fine views of the homeland with which these patrons are familiar. The production has been well photographed—in fact the camera work is one of the outstanding features of the film.

THEME. A drama of the land and sea in which a sailor runs away with the savings of the villagers of Amara on a pretense that he wants to buy more ships to take care of the increased trade with the mainland. He is followed by the stranger and after a terrific fistic encounter the sailor is killed and the money returned to the island folk.

PRODUCTION HIGHLIGHTS. The views of Mt. Etna and surrounding district. The fight almost at the crater of the volcano. The attractive Italian landscape backgrounds. The good cast. The photography.

DIRECTION. Has transplanted Victor Hugo's story to the screen in fairly entertaining manner but has put real pep in the picture by inserting some interesting views of Mt. Etna on the crater of which he has staged a real thriller in the form of a tense combat between the two male principals.

EXPLOITATION ANGLES. A New York publisher has issued a special photo-play edition of the Victor Hugo book copies of which exhibitors may obtain for tie-ups with local book stores. Play up the scenes at Mt. Etna and the Italian settings.

DRAWING POWER. Suitable for program houses.

SUMMARY. Offers a departure from the usual run of pictures in that the settings are all genuine Italian backgrounds and the director has utilized Mt. Etna as the scene of his climax. A cast of Americans interpret the leading roles in acceptable manner. Recommended as a feature for houses catering to a foreign clientele.

THE CAST

Helene Lucy Fox
Sandro Holmes Herbert
Captain Jean Horace Tesseron
Captain Andre Dell Cawley
The Priest Lucius Henderson

Suggested by the Victor Hugo Novel. Directed by R. William Neill.

Photographed by Carl Corwin and G. Ventimiglia.

SYNOPSIS. Story centers around a retired ship captain and his daughter, Helene, inhabitants of a small Italian fishing village. Captain Andre, his trusted skipper, succeeds in getting all the savings of the townsfolk on a pretense of buying new ships to meet the growing business with the mainland. Andre, however, steals the money and retreats to the unknown caverns of Mt. Etna. He is pursued, however, by Sandro and after a fierce battle Andre is killed by falling debris and Sandro returns the money to the captain.

When Odds Are Even

(Fox—4284 Feet)

(Reviewed by Laurence Reid)

THIS exposes the same old story of the fearless, honest youth who is assigned to the job of getting an option on a black opal mine in some South Sea island and emerges successful after a series of melodramatic exploits. The pattern of such a picture has been ground through the mill time and again. And there is no variation except the intrepid hero is not shanghaied. But he has his work cut out for him and is as immune from injury as Frank Merriwell or Fred Farnot—two gentlemen of the dime novel world who never knew what it was to taste defeat.

The picture unfolds the usual conventional line of action—none of which can be catalogued as other than artificial. It's a certainty that the villain will pop up on every occasion to embarrass him. And it's equally certain that the bad man will take the count in the end. There is no suspense, nor surprise. After a few hectic shots on board ship—in which a mysterious girl is revealed as having a conflict of her own—the island is reached—and then the customary melodramatic fireworks are released. The rival company's emissaries are out to "get" him—and they employ the native islanders. So we have close-ups of several brawls—which are crudely executed. The hero and villain go into numerous clinches before the former escapes to buy the option and win the girl.

Thoroughly orthodox in treatment, the director has not added a single touch of novelty. Even the atmosphere is not impressive. And the players being burdened with such hokum are unable to appear genuine. The idea has been pigeon-holed in producers' desks and is lugged forth when there is a scarcity of material. But the odds are against it being accepted as interesting screen fare in view of its obvious plot and hectic action.

There is no character drawing, nor any moments of reality. The director has just taken his script and shot his scenes—and it strikes us that he wasn't unduly impressed with the story—so hurried is the incident. The love interest is too artificial to lend any appeal.

THEME. Melodrama involving mining interests—with one company dispatching secretary to South Seas to obtain option on black opal mine, while rivals are concerned in preventing him if possible. He is successful after hazardous adventures.

PRODUCTION HIGHLIGHTS. The atmosphere. The numerous fights. The creditable work of cast to appear sincere.

DIRECTION. Is unable to make much of moth-eaten story—but enlivens it with action. No surprises and very little suspense. Relies entirely upon conflict and incident. Conventional direction.

EXPLOITATION ANGLES. The title looks like the best angle as story is exceedingly obvious. Might feature stories about the difficulty of securing rare jewels, etc. Feature the action.

DRAWING POWER. For program houses. Use with strong comedy.

SUMMARY. A mediocre picture on a moth-eaten theme—one that has been used dozens of times. Carries no surprise, nor suspense—and action is artificial, though packed with elemental conflict. Uninspired plot, direction and acting.

THE CAST

Jack Arnold William Russell
Caroline Peyton Dorothy Devore
Neal Travis Lloyd Whitlock
Clive Langdon Frank Beal
British Consul Allan Cavan

Story and scenario by Dorothy Yost. Directed by James Flood.

SYNOPSIS. Secretary of mining syndicate is dispatched to island in South Seas to obtain option on valuable black opal mine. Rival company is engaged in same project—and the secretary's trip is punctuated with daring exploits as he defends his life. He meets a girl who is traveling with rival company and falls in love with her. He overcomes his enemies, buys the mine and wins the girl.

Anna Christie

(Thos. H. Ince-First National—8 Reels)

(Reviewed by Laurence Reid)

THOMAS H. INCE has approached Eugene O'Neil's prize-winning play, "Anna Christie," with deep appreciation of its soul-stirring story, its vigorous dramatic sweep, its very human attributes—and its vital characterization—and the result is a triumph for his skillful treatment. O'Neil, a daring playwright, does not conceive plays for the sensitive moralist. Being sincere with himself he sketches life as he sees it. That life may be raw—but it is vivid and moving—and compelling. His tense drama of the sea and sailor-folk is as characteristic of its figures as a keen observation and a faculty to point the truth can make it. And one is swept up into the tide of emotions which move them.

Ince has kept faith with the play—right down to the most unimportant detail. And if the vitality of the spoken line is missed, compensation is effected through the powers of the camera to catch a genuine atmosphere. So we pay our respects to Mr. Ince for his accurate picturization of a life-like drama. He has been as daring as Mr. O'Neil. He has disregarded censorship in shaping his scenes and sticking to the plot—and those states controlled by the censor's iron hand will be the losers.

No sentimentalities here; no sugar-coated conventions either. It penetrates into the cross-currents of the human heart—showing a superstitious, child-like old man of the deep who ridiculously tries to defy it with a futile cry: "Dat old devil sea!" He would keep his daughter away—away from ships and sailor-folk. And the drama embraces one with its emotional sweep as the girl joins him aboard his coal-barge, defiant of men—and yet succumbing to the call of the heart and youth. The other vital figure is the rescued sailor-man—a swaggering, blustering coal-stoker—who listens to no entreaties from the father and his daughter.

Ince makes you feel O'Neil's psychology of distressed souls—that emotions guide the heart and mind. And his players have caught his enthusiasm and act as if inspired. One's feeling is akin to pity for the distraught girl who is unsuccessful in keeping her life of sin sacred to herself. One pities the old skipper—a drinking, cursing playboy of the deep. He is a pathetic figure when overcome with grief because of his girl marrying a sailor-man. Blanche Sweet's emotional gifts give her the opportunity to enact her greatest role—and she plays with a remarkable depth of sympathy and understanding. George Marion's study of the old skipper (the role he played on the stage) is a perfect bit of characterization, while William Russell as the sailor-man abandons himself to a vigorous portrayal—easily his best performance.

THEME. Drama of sailor-folk, introducing old skipper determined to keep his daughter from the sea and its dangers. She joins him—a social outcast—and defiant of men, and the call of the heart beckons.

PRODUCTION HIGHLIGHTS. The faithful adaptation. The titles—many taken from play. The dramatic building of plot. The exceptionally fine acting.

DIRECTION. Has contributed a real achievement—a picture marked by direct treatment of plot and situations. Has worked carefully toward climaxes—and never goes astray from original. Has inspired players.

EXPLOITATION ANGLES. Feature author, director and players—mentioning that picture is adaptation of prize-winning play. Play up the call of the sea. Great chance to play up psychology of plot. Put on effective prologue.

DRAWING POWER. Should appeal with any type of audience.

SUMMARY. A most faithful adaptation of play—exceptionally well directed—and carrying fine sweep of emotional conflict. A picture, revealing a sound story—one which touches the depths of human emotions. Finely acted.

THE CAST

Anna Christie Blanche Sweet
"Chris" Christophersen George Marion
Matt Burke William Russell
Martha Eugenie Besserer

By Eugene O'Neil. Scenario by Bradley King. Directed by John Griffith Wray.

SYNOPSIS. Old skipper hasn't seen daughter since she was child. She writes from farm that she will join him—as contact with men has made her an outcast. He tries to protect her from the sea and its sailor-folk, but while defiant of men, she falls in love with sailor. During an argument she confesses her sin, but the sailor forgives her and shows his love by offering to marry her.

Wild Bill Hickok

(Paramount—5500 Feet)

(Reviewed by Laurence Reid)

HE just stood right out thar' in the square and with guns popping and belching fire and you would have thought he had a machine gun—as he never once stopped to reload. This shot of Bill Hart standing there exposed shows up the melodramatic conveniences of this story—and any person with a knowledge of fire-arms knows constant trigger work—without a let-up—is piling it on a little too thick. Yet at the same time, "Wild Bill Hickok" is interesting because of its star who stages a come-back in the type of role which made him famous.

It is no different in outline. Really it is cut from the same identical pattern which established him as a star back in the Triangle days, though the two-gun fighter here is not a bad man. Wild Bill Hickok was a real character in the early days of western frontier towns—and he cut forty-six notches in his gun before he threw his cartridges away. And Bill Hart has written a lively tale of quick trigger fingers, owned by one of the most picturesque heroes of western lore. His interpretation is the same. He employs the same sly, awkward expressions—and when his guns speak, his lips compress. When love comes to him—he registers pathos because the romantic interest must make him a pathetic figure through the hopelessness of loving a married woman.

This part of the picture is unimportant. What the spectator will delight in is Bill's gun play. There he crouches and the bullets find their marks. But he could easily be dispatched by a quick-shooting enemy whenever he raises his arms to the sky. Every discerning spectator will notice his failure to cover himself. In view of what has raced across the screen in the shape of westerns, this picture looks considerably old-fashioned. But it has Bill Hart—and he strives so well to be convincing—that we remain to pass him encores.

There isn't a noticeable let-down in the action—which revolves around the cleaning up of Dodge City, Iowa, when it was a frontier town. Prior to the cleaning up business, Bill puts on some lively incident when he defends himself against stage-coach robbers. His pinto pony is in the picture—but its chief properties are his two guns. Hail to Bill Hart's come-back.

THEME. Western melodrama which treats of two-gun man's exploits in cleaning up frontier town. Develops romance with married woman, but realizes the hopelessness of his love. After settling dispute with bad man, he leaves town.

PRODUCTION HIGHLIGHTS. The gun-play—with Bill Hart back in the type of role which made him famous. The quick action and suspense. The several gun fights. The poker game. The good support. The lively incident.

DIRECTION. Bill Hart's former director has given us a typical Hart picture. Has introduced lively incident, which, while conventional, sustains the interest.

EXPLOITATION ANGLES. Tell them that Bill Hart comes back in the type of role which made him famous. Play up title. The story is founded upon actual exploits.

DRAWING POWER. Should draw with Hart's followers—and all admirers of westerns.

SUMMARY. A typical Hart western showing his prowess in gun-play—with plot developed according to conventions. Unrequited love features romance—which is also characteristic of the star's pictures.

THE CAST

Wild Bill Hickok William S. Hart
Calamity Jane Ethel Grey Terry
Elaine Hamilton Kathleen O'Connor
Jack McQueen James Farley
Bat Masterson Jack Gardner
Clayton Hamilton Carl Gerard
Col. Horatio Higginbotham William Dyer
Bob Wright Bert Spottle
Joe McCord Leo Willis
Gambler Herschel Mayall

By William S. Hart. Scenario by J. G. Hawks. Directed by Cliff Smith.

SYNOPSIS. Two-gun fighter wins recognition and wholesome respect for his quick trigger fingers. Is made deputy in frontier town and figures in cleaning up the community. Retires from active gun fighting for a time, but returns to it to rid town of vicious character. Develops romance but his love is hopeless since woman of his affection is married.

The Way of a Man

(Pathe—Nine Reels)

(Reviewed by Roger Ferri)

EXHIBITORS are going to like "The Way of a Man" for more reasons than one. It is a complete 10-episode serial of the high class order incorporated into nine reels of exciting entertainment and historical interest. In a way, this is somewhat of an experiment for Pathe has made the Emerson Hough novel into both a feature and serial. However, as a feature it will stand any test. It is meaty, replete with excitement, wholesome humor, heart interest and pathos. What more can be asked?

Like most of Hough's works, "The Way of a Man" deals with the pioneers, those warriors who opened the great West, braving perils that have won for them places among the bravest of American heroes. It is a fascinatingly accurate narrative of the hardships encountered by a young Virginian seeking fortune.

Audiences will not find this feature lacking in any form of sensationalism or light comedy, for the latter furnishes relief—opportune relief—following a series of melodramatic escapades, such as attacks by the Indians, wild chases, hazardous feats on horseback and on mountain sides and many others altogether too numerous to mention. It is action, action, action all through this picture. One would have no trouble guessing it is an adaptation of a serial. The producer surrounded his story with a cast of players who do justice to the Hough characters, for they are human people you see often.

Heading the cast are Allene Ray and Harold Miller, who as the daughter of Col. Meriwether, and the Virginian, respectively, are very good, but to Bud Osborne as Gordon Orme, the heavy, must go the greater credit, for despite the disagreeable role he enacts he wins the spectator. Lillian Gale as Mandy McGovern does splendidly. She and Chet Ryan furnish comedy relief that gets over with a bang. Miss Gale, however, is particularly good and bids fair to be heard from in the very near future in comedy character roles for which she seems so excellently adapted. The rest of the cast gives good support.

THEME. An adventure-romance of the Great West of the pioneer days dealing with the efforts of a young Virginian seeking money to adjust his murdered father's precarious financial affair and the running down of the actual murderer.

PRODUCTION HIGHLIGHTS. The battle between the pioneers and Indians. The particularly excellent locations and historical accuracy with which the entire story is produced and set. Consistent interior sets. The entertaining way in which the many adventures involved are enacted.

DIRECTION. Has succeeded in working up interest at a fever heat throughout and brought picture to a thrilling climax.

EXPLOITATION ANGLE. A book display in your local stores of Emerson Hough's novel. Sell your patrons on the idea that this feature deals with American history in its most romantic days.

DRAWING POWER. Cut down a trifle it should find a spot on any bill.

SUMMARY. Pathe's experiment is interesting and gives exhibitors who do not show serials the opportunity to book a feature that is jammed with action and romance, elaborately produced.

THE CAST

Ellen Meriwether	Allene Ray
John Cowles	Harold Miller
Mrs. Cowles	Florence Lee
Gordon Orme	Bud Osborne
Grace Sheraton	Kathryn Appleton
Aubrey	Whitehorse
Mandy McGovern	Lillian Gale
Andy	Chet Ryan

By Emerson Hough. Produced by C. W. Patton. Directed by George B. Seitz.

SYNOPSIS. When the mysterious murder of John Cowles' father reveals their financial affairs in a precarious state, the young Virginian goes West to borrow money from Col. Meriwether, his father's partner. Ellen, the Colonel's daughter, and John fall in love. Another arrival at the fort is Gordon Orme, who professes friendship for John, but in reality is his enemy. He tells the Colonel that John has a sweetheart in Virginia and the latter refuses to make the loan. His mission a failure, John starts home but meets his mother and Grace, infatuated with Orme. In California, John has discovered gold. Orme plans to rob him, aided by Grace, who is killed in the fight that follows, as is also Orme, who is disclosed as the murderer of John's father.

The Thrill Chaser

(Universal—5196 Feet)

(Reviewed by Laurence Reid)

WITH all the exposures of life in the studios having their innings of late, one would think that no more ingenuity could be expended toward such an idea. But here comes Universal with a bright, though slight little story—which offers a real flash of invention. Instead of showing a film-struck country maiden or a youth from the same rural district, we have a cowboy who would become another Bill Hart—who is obviously disguised here under the name of Bill Bart.

The picture doesn't waste any moments getting started—and plants its production incident in admirable fashion. Hoot Gibson has aided a girl enjoying a brief stop-over from her train to catch it via the rear platform—carrying her on his horse. She is a fair visitor from Arabia. Later when he inquires toward a certain celebration being given in honor of a cowboy, he is told that it is a welcome for the movie star who features a stunt previously executed by himself. So he hikes out for Hollywood—or Universal City and is admitted as an extra.

Gibson plays his comedy with a good sense of burlesque—and the titles which accompany his journey from set to set are breezy and to the point. The humor is found in Hoot's stupidity in failing to follow the several directors. He spoils numerous properties and finds himself discharged from interiors—all because he is such a boob. But when he doubles for a sheik and vanquishes the enemy he puts himself over with a bang. This is the point for the renewal of the romantic interest—which hasn't much opportunity for expression. There are visitors on the lot—the Arabian girl, her father and a friend. They appreciate his skill in doubling and offer him a princely sum if he will double for the prince in far-off Arabia.

Which brings on the concluding scenes. And these are not so good, because they fail to carry the spontaneity of the comedy. It is conventional—this finish—showing as it does, a skirmish on horseback with the hot sands forming a background. But Hoot wins the money and the girl. The studio atmosphere is purely local—in that it features Universal stars and directors.

THEME. Comedy-drama of cowboy who crashes into pictures and becomes an extra. Is so stupid that he is discharged by several directors, but has an opportunity to double for a star and wins recognition. His work prompts foreign agents to employ him.

PRODUCTION HIGHLIGHTS. The fine satire on picture production. The titles. The comedy of Gibson in working as an extra and being discharged. The good incident. The interest in studio scenes.

DIRECTION. Has really got something new out of the idea of picture production—since action does not resemble anything heretofore produced. Builds it well with comedy and satire—which is novel and genuinely funny. Sag's a little toward conclusion and introduces a conventional climax.

EXPLOITATION ANGLES. Treat it along lines that here is something new and novel. Play up cowboy's experiences in becoming screen actor. Emphasize that spectators will see productions in the making. Play up the film personalities who appear.

DRAWING POWER. Should draw well in any house.

SUMMARY. A new treatment of the idea of pictures in the making—showing as it does a cowboy becoming a screen actor and doubling as an extra. Genuinely novel until its concluding scenes—and furnishes plenty of humor.

THE CAST

Omar K. Jenkins	Hoot Gibson
Olala Ussan	Billie Dove
Sheik Ussan	James Neill
Prince Ahmed	William E. Lawrence
Lem Bixley	Bob Reeves
Rudolph Bigeddo	Gino Garrado
Abdul Bey	Lloyd Whitlock

By Edward Sedgwick and Raymond L. Schrock. Scenario by E. Richard Schayer. Directed by Edward Sedgwick. Photographed by Virgil Miller.

SYNOPSIS. Cowboy places Turkish girl aboard train after wild dash on horseback. Learns of actor getting huge sum for doing same thing on screen and strikes out for Hollywood where he becomes an extra. Is discharged for being so stupid, but doubles for star in dangerous action. Turkish spectators admiring his bravery, offer him princely sum for saving them. He succeeds and wins the girl.

Pleasure Mad

(Metro—7547 Feet)

(Reviewed by Laurence Reid)

CARRYING an obvious preachment for the sanctity of the marital vows, this picture carries on in the familiar fashion—showing as it does, a self-sacrificing wife and mother—her irresponsible children—and the husband's inability to stand prosperity—with all the attendant disgrace and ultimate reconciliation once he has come to his senses. Nothing new is exposed in plot or treatment—and the continuity is uneven—which does not bring logic to the action.

The idea is wholly conventional—for at the start we are shown the self-sacrificing mother performing all kinds of arduous duties in keeping her family together. There is no suspense for one can anticipate every scene. Furthermore the players are allowed to over-stress every point. There are gaps in the action—one being noticeable when the father is taken ill. The story is a long time in reaching its dramatic moments. And these arrive when prosperity carries them to the city.

It is of faulty construction to permit the father to kick over the traces so suddenly and encouraging his children to forget their mother. It doesn't smack of humanity. But such pictures must be sharply divided in order to lend contrast to virtue and villainy. So to the false premise of the children following their father in a pursuit of mad pleasure—while the mother sits home and broods. Eventually the father is brought up sharp with the law—when he nearly kills a young bouncer caught in an attempt to dishonor his daughter.

The usual finish is obeyed—when the wife forgives her trespassing husband. The plot is crude in its development—the argument toward divorce being especially faulty. But there is a human touch visible—and it appears in Mary Alden's portrayal of the long-suffering wife and mother. She is never out of character—and acts with a real flash of sincerity.

There is an audience for this picture and doubtless it will please them—what with its conflict and climax—and moral. Had it been treated less bluntly, with its scenes properly dovetailed, it would suggest finer humanity.

THEME. Domestic drama featuring a mother's self-sacrifice toward husband and children. When prosperity comes, the father and children turn on their mother and become involved with scandal and the law—but the mother remains loyal and aids them to be reclaimed to society.

PRODUCTION HIGHLIGHTS. Mary Alden's human performance. Norma Shearer's charming performance. The scene when husband becomes involved with the law. The intimate scenes between the family.

DIRECTION. Has worked out laborious treatment of orthodox plot—with scarcely a semblance of human values. Handles players fairly skillfully, and develops story to rather dramatic climax, but is unable to prevent it from looking artificial throughout.

EXPLOITATION ANGLES. This picture carries an obvious moral—and you might emphasize the dangers which accompany the breaking up of family ties. Feature the players—and mention what prosperity does.

DRAWING POWER. For neighborhood and second class houses. Should draw with feminine patronage.

SUMMARY. The same old treatment on the breaking up of home, showing poor husband and father neglecting his marriage vows when prosperity comes to him. Orthodox throughout—with no surprises and very few human touches.

THE CAST

Hugh Benton	Huntley Gordon
Marjorie Benton	Mary Alden
Elinor Benton	Norma Shearer
Howard Benton	William Collier, Jr.
Geraldine De Lacey	Winifred Bryson
Templeton Druid	Ward Crane
John Hammond	Frederick Truesdell
Hulda	Joan Standing

Based on novel, "The Valley of Content," by Blanche Upright.
Scenario by A. P. Young. Directed by Reginald Barker.

SYNOPSIS. Father is devoted to wife and children until he becomes prosperous. His wife is loyal and is always performing sacrifices for him and the children. They move to city—and husband tires of wife and finds companionship with younger woman. Starts divorce proceedings and encourages children to leave mother. When he becomes involved with the law he realizes his wife's loyalty and returns, a sadder and wiser husband.

Stephen Steps Out

(Paramount—Six Reels)

(Reviewed by Frank Elliott)

REFRESHINGLY new personality has hit the screen. "Doug" Fairbanks, Jr. A chip off the old block. He's got Dad's smile and he really can act just as natural as some of the veterans. And he has that valuable screen asset—youth. We would say that the debut of the younger Mr. Fairbanks is thoroughly satisfactory.

An ideal story has been picked out to exploit the abilities of the new star. It is one of Richard Harding Davis' best and in book form was called, "The Grand Cross of the Crescent." Paramount has made it into a picture crammed full of action, heart appeal and thrill. It starts out with a lot of school boy pranks, visualizing on the screen many scenes which many members of the big film audience have gone through themselves. Then the plot switches to Turkey where Mr. Fairbanks, Jr., has a chance to show his ability at stunt performances.

Human interest has been built into the picture in the attitude of the boy toward an old college "prof" who has "crabbed" his graduation by "flunking" him because he deserved it while all the other teachers passed him because they fear the wrath of his rich dad who really supports the prep school. As a result of the old man's action he is fired and the boy in order to make amends plots to have him "decorated" for his wonderful history of Turkey. He succeeds in an unusual manner and the picture literally ends in a blaze of glory.

An excellent cast has been selected to support the youthful player. First of all there is Theodore Roberts who comes close to grabbing the picture for himself. Then there is Noah Beery, villain par excellence; Harry Myers and his peppy comedy; Frank Currier who is a great "prexy" and so on.

"Stephen Steps Out" will not be hard to put over, because to start with there is the natural curiosity of the public to see Doug's son. Next, the story is by a famous and popular author. There is a fine cast. The story has a real moral and through it all runs the alluring quality—the magnetism of American youth.

THEME. A comedy drama of adventure in which a youth sets out to make amends for causing his old prep school teacher to lose his job and in so doing gets into some real thrilling adventure in Turkey.

PRODUCTION HIGHLIGHTS. The acting of Douglas Fairbanks, Jr. The fine supporting cast. The comedy contained in the opening scenes of prep school life. The scenes attending the boy's rescue of the prince.

DIRECTION. Joseph Henabery has certainly brought out an engaging personality here. Has succeeded in transplanting to the screen all the refreshing quality of youth. He has put several fine comedy as well as dramatic punches into the action. Has made the story clear at all times.

EXPLOITATION ANGLES. Shout from the house tops that Douglas Fairbanks, Jr., has arrived in town. Tie up with the book store on the Richard Harding Davis novel. Play up the names of the fine supporting personnel.

DRAWING POWER. This one looks like a clean-up for any box office.

SUMMARY. Motion picture audiences crave new faces: Well here's one and a winner, too. In addition you've got a real story, a wonderful cast and a high class production.

THE CAST

Stephen Harlow, Jr.	Douglas Fairbanks, Jr.
Stephen Harlow	Theodore Roberts
Muley Pasha	Noah Beery
Harry Stetson	Harry Myers
Dr. Lyman Black	Frank Currier
Prof. Gilman	James O. Barrows
Mrs. Gilman	Fannie Midgley
Virgil Smythe	Bertram Johns
Sultan	Fred Warren
Sultan's son	Pat Moore
Hotel proprietor	Frank Nelson

From the story by Richard Harding Davis. Directed by Joseph Henabery. Scenario by Edfrid Bingham. Photographed by F. Dean.

SYNOPSIS. The hero is the son of a rich packer, the financial power behind the school which his offspring is attending. Because of this fact all the teachers are afraid to flunk him at examination time—except one who gives him his just deserts—a mark of five. Because of this action the old professor loses his job. Given an opportunity to win a diploma if he studies real hard, he is sent to Turkey with a tutor but spends most of his time in trying to get a decoration for the old teacher. He succeeds.

Wife in Name Only

(Pyramid-Selznick—Five Reels)

(Reviewed by Frank Elliott)

THE players are the real feature of this production. The story is not startlingly original, in fact the path which the plot follows has been somewhat beaten down by similar and earlier scenarios. It is of the eternal triangle type, but here we have two women after the man instead of the usual two men and the woman. However the admirable cast has made a good program picture out of the meagre material at hand.

To begin with the personnel boasts such names as Edmund Lowe, Mary Thurman, Tyrone Power, Florence Dixon, William H. Tooker and Edna May Spooner. Mr. Lowe will soon be much talked about because of his work in "In the Palace of the King," and in this Pyramid picture he gives an excellent account of himself. Beauty is furnished by the Misses Thurman and Dixon, and comedy by Arthur Housman.

The picture is artistically if not elaborately mounted and there are a few "big" moments. The climax has a punch and gives an unexpected twist to the story which in a way is a saving grace. The picture is adapted from the book by Bertha M. Clay who has taken as her theme—"Hell has no fury like a woman scorned."

The scenario has been well prepared by Peter Milne, all the situations being clearly defined, while the action runs along smoothly right up to the climax when what threatens to be embarrassing situations are satisfactorily explained and true love wins out—as usual and as is demanded.

There is real drama in the situation in which the bridegroom discovers that he has just married the woman whose father (the other woman declares) murdered his mother. "Wife in Name Only" as a title, comes from the fact that the bride is forced to live alone in a lodge while her husband investigates the story that her father was his mother's slayer.

THEME. A society melodrama in which one woman in a fit of jealousy tries to wreck the lives of two young people because the man she loves has wedded her companion.

PRODUCTION HIGHLIGHTS. The acting put over by the well known players. The scene in which the hero finds he has married the daughter of the man who murdered his mother. The climax in which it is explained that the girl is not the daughter of the murderer but the offspring of a former marriage.

DIRECTION. George Terwilliger has presided in able manner at the small end of the megaphone in this cast and has worked like a Trojan to put over a plot worn thread bare. He has put several punches into the picture and some real pep into the climax.

EXPLOITATION ANGLES. Play up the stars in the cast. They are all well known and we would advise telling the folks that Edmund Lowe is the actor now winning fame in "In the Palace of the King."

DRAWING POWER. Suitable for houses showing program pictures, second class down town houses and neighborhood theatre.

SUMMARY. A picture that is saved from mediocrity by a very fine cast of well known players. The production boasts of some artistic interiors and several attractive exteriors. The climax is somewhat unexpected and is a redeeming feature.

THE CAST

Norman Arleigh	Edmund Lowe
Madaline Dornham	Florence Dixon
Phillipa L'Estrange	Mary Thurman
Victor Harwood	Arthur Housman
Sam Dornham	Tyrone Power
Margaret Dornham	Edna May Spooner
Mrs. Hemingway	Ora May Jones
John Dean	William H. Tooker

By Bertha M. Clay. Directed by George Terwilliger. Scenario by Peter Milne. Photographed by A. R. Mariner.

SYNOPSIS. Deals with Phillipa L'Estrange, a wealthy and beautiful daughter of the "400" and her love for Norman Arleigh. When she discovers that the latter's affection for her is only that of a brother for a sister, she becomes enraged and plans revenge. She introduces Norman to Madaline Dornham, whom he regards as "his ideal," and they are married. After the wedding, however, Phillipa informs Arleigh that his bride's father murdered his mother. But it all turns out O. K. when it is disclosed that the girl is not the daughter of the murderer.

Judgment of the Storm

(Palmer-F. B. O.—Seven Reels)

(Reviewed by Frank Elliott)

"JUDGMENT of the Storm" has every quality that goes into making a fine production. To begin with there is a real story to tell and in the telling the audience is treated to a series of episodes that are filled with dramatic T. N. T.

There is more entertainment in this picture than in several productions we've seen that cost close to the million point and once seen are soon forgotten. This picture did not cost a million dollars and does not rely on elaborate settings to put it over. It has a plot that is off the beaten path, a plot which has so much "meat" that the director has been able to inject a punch in each reel big enough for the climax of several ordinary photoplays. In fact the thrilling situations come so thick and fast that one wonders what is going to be left for the climax and then we go hurling into a series of tense scenes that will drag the most jaded fans to the edge of the seats.

The best snow storm scenes since "Way Down East" are pictured here and if you think you have viewed blizzards, well, "you ain't seen nothin' yet!" Heart interest has been built into this feature from beginning to end. The action flows smoothly at all times and there are some scenes that will hold you in a vise-like grip, for instance the situation in which the boy meeting his mother for the first time in three years, believing her to have been abroad, finds her really to be the owner of a gambling den in which there has just occurred a murder and a suicide.

There are any number of similar big scenes. As for the cast it is a wonderful one. Lloyd Hughes is an ideal selection for the role of John Trevor and gives a fine characterization. Myrtle Steadman is most appealing as John's mother. Lucille Rickson, the little girl of yesteryear, is now a real leading lady and will win admirers through her work in this picture. George Hackathorne and Claire MacDowell also contribute effective roles.

THEME. A gripping drama dealing with mother love and how a son is put to the acid test when he discovers that his mother is a gambler and responsible for the death of his sweetheart's brother. How he offers himself in place of the man who is killed in his mother's gambling den and proves his real worth when he risks his life.

PRODUCTION HIGHLIGHTS. The storm scenes. The scenes attending the murder and suicide in the gambling den. The excellent cast and the work of each individual of the personnel. The rescue of the brother and twins and John's mother. The powerful climax.

DIRECTION. Del Andrews has contributed his best work to the screen in this picture. He has transplanted a wonderfully appealing scenario to the screen in a wonderfully fine manner. He has inspired his players to live their parts. He has eliminated all bunk and has planted real punches.

EXPLOITATION ANGLES. This is the Palmer Photo-play prize scenario written by the wife of a Pittsburg factory worker and we understand that an extensive publicity barrage is to be laid down on this one, including local newspaper inserts with which exhibitors should tie up. Play up the wonderful storm scenes, the great cast and story.

DRAWING POWER. It should be enthusiastically received everywhere.

SUMMARY. An example of how good a picture can be made when there is a bang-up story to start with and a talented cast to enact the various roles. This picture is going to be talked about and if you want to give your patrons a treat book it.

THE CAST

John Trevor	Lloyd Hughes
Mary Heath	Lucille Rickson
Mrs. Norman Trevor	Myrtle Steadman
Bob Heath	George Hackathorne
Mrs. Heath	Claire MacDowell
Martin Freeland	Philo McCullough
Dave Heath	Bruce Gordon
The Waster	Casson Ferguson
The Twins	Fay McKenzie
	Frankie Darrow

By Ethel Stiles Middleton. Directed by Del Andrews. Scenario by Ethel Stiles Middleton. Photographed by Henry Sharp and Max Dupont.

Twenty-One

(Inspiration-First National—6560 Feet)

(Reviewed by Laurence Reid)

THIS is a radical departure for Richard Barthelmess—who leaves the costume drama and the studies of homespun realities to take a fling in a study of adolescence. It is considerable picturey in its situations and because of its frail structure has a difficult time sustaining itself. That it does manage to furnish a fair amount of interest is due to a well constructed script and an appreciation by the director for the romantic interludes.

These interludes are the saving features of a story which is somewhat unique of design. It never catches the spectator in a tight embrace for the incident is detached. We are presented with a family quarrel to begin with—a husband and wife agreeing to separate, though the latter has the last word in respect to keeping her son. The interpretation of the wife is colorless—and Barthelmess, burdened with a role of a young mollycoddle, does not even attempt to extract sympathy. Such a part would not inspire anyone.

The director not having any substantial plot to work with employs a deal of footage over a lawn fete given by the mother. The boy rebels against the artificiality of the occasion and finds a romance with a working girl. And with the introduction of the heroine the picture develops some dramatic punch—for it reveals genuine conflict. The girl's parents have discovered her returning home after a clandestine meeting with her lover—and notice her the recipient of badly needed shoes and stockings. They place a wrong interpretation upon the reason for the gifts and demand that the youth must marry her.

Then follows a scene in which the hero's father whips him for disgracing himself. But the lovers have plighted their troth and intend to get married when the boy reaches the age of maturity. He is ejected from home and becomes a taxi-driver and the concluding action is punctuated with melodramatic incident pertaining to a jealous rival who would blackmail the father. These scenes furnish the picturey element, although they usher in a much needed note of suspense. When the boy reaches maturity he claims his sweetheart—and a reconciliation is effected between father and son. The feature is competently acted by Joe King as the father and Dorothy Mackaill as the heroine. Whatever this actress portrays carries a ring of sincerity and feeling. The star is natural and plays the adolescent with authority.

THEME. Drama of adolescent youth who is neglected by his father and mother. Develops romance with country girl and her parents place wrong conclusion on their companionship. He is ejected from home, but marries girl.

PRODUCTION HIGHLIGHTS. The careful staging—showing some effective backgrounds. The scene when heroine is confronted by her parents. The scene when hero is whipped and runs away.

DIRECTION. Complicated story does not give director a chance to make simple study of adolescent youth confronted with sharp realities. Builds a dramatic scene in revelation of girl's romance. Has staged it well and provides good atmosphere.

EXPLOITATION ANGLES. Good opportunities for playing up title. Play matinees for everyone 21 years of age. Play up and star Dorothy Mackall. Use stills.

DRAWING POWER. For average houses.

SUMMARY. Certainly a queer story which never comes out in the open. The characters never inspire sympathy and appear to be poorly sketched. Plot reveals some effective drama when once started, but early scenes handicap it.

THE CAST

Julian McCullough.....	Richard Barthelmess
Mr. McCullough.....	Joe King
Mrs. McCullough.....	Dorothy Cumming
Lyonie Willis.....	Dorothy Mackaill
Paula.....	Elsie Lawson
Peter Straski.....	Bradley Barker
Mr. Willis.....	Ivan Simpson
Mrs. Willis.....	Nellie Parker Spaulding
Mrs. Jordon.....	Helen Tracy

Scenario by Josephine Lovett. Directed by John Robertson.

SYNOPSIS. Boy of rich parents is neglected by both. They separate, but wife keeps the child, who is allowed to drift for himself as he grows to manhood. Has romance with country girl whose parents place wrong interpretation upon their friendship. Youth is informed he must marry her—and he is perfectly willing, but he has to wait until reaching maturity. He wins over his father.

The Extra Girl

(Mack Sennett-Associated Exhibitors—Seven Reels)

(Reviewed by Frank Elliott)

THIS is the finest characterization Mabel Normand has ever contributed to the screen. In "The Extra Girl," the star eclipses her work in "Mickey," which up to this time has been pointed to as an unbeatable picture. Well her present vehicle overshadows that early triumph and may be considered a distinct "come back" for Miss Normand.

We doubt whether there is a hard boiled fan left who won't welcome "The Extra Girl" with open arms. And the reason is—it gives one a chance to laugh, yes, several chances and lucky is the exhibitor who can find pictures that made his patrons shake their sides with merriment.

Mack Sennett has written a wonderful story for Miss Normand. It must have been written for her for we can't imagine any other star getting away with the "business" in this picture as well as the refreshingly original Mabel. There is evident everywhere the work of a master craftsman. Pathos, humor, uproarious comedy, thrills, every ingredient possible has been called into service to make one of the "different" pictures of the season.

The plot is built around that ever-popular theme—the dash for Hollywood of the country maid intent on climbing quickly to the top rung of fame as a screen star. And in developing the story, Mr. Sennett's story takes one right into the light of the Kleigs and gives some amusing as well as interesting shots of "movies in the making."

There are some situations in this picture that should establish a new laugh record. The cast is excellent and Ralph Graves as the rural swain who follows his lady love to the studios and saves the girl and her folks from an unscrupulous swindler, is exceptionally good.

The technical equipment of "The Extra Girl" approaches perfection, the camera work especially being of a high degree of excellence. Everyone is going to like this picture. It will make a fine holiday offering for any house.

THEME. A comedy drama of "home folks" and Hollywood in which Sue Graham suddenly finds herself the winner of a beauty contest and goes west to win fame as a star but ends up as an "extra girl."

PRODUCTION HIGHLIGHTS. The scenes in the old home town and the running away from home of Sue on her wedding day. The scenes in the studios, especially the camera tests of the embryonic star and the dragging around of a real lion by Sue who thinks it is Teddy, the dog with a lion skin on. The characterization contributed by Miss Normand. The fine supporting cast.

DIRECTION. F. Richard Jones deserves much credit for the way he has placed Mr. Sennett's story on the screen. He has brought out the Mabel Normand of old and inspired all the other players to give of their best. He has planted pep in every scene and a punch in every reel.

EXPLOITATION ANGLES. The title. The star. The Hollywood scenes. Play up the studio scenes, Miss Normand's acting and the fine cast. Put a girl on the street dressed like Miss Normand and have her carry an old fashioned country bag with "The Extra Girl" painted in large letters upon it.

DRAWING POWER. Any theatre can show this with profit and we recommend it as a good holiday attraction.

SUMMARY. One of the best pictures now on the market. Filled with original "business" and excellently acted by a very capable cast. The views behind the scenes at the Hollywood studios are a big selling point.

THE CAST

Sue Graham.....	Mabel Normand
Dave Giddings.....	Ralph Graves
Pa Graham.....	George Nichols
Ma Graham.....	Anna Hernandez
Belle Brown.....	Charlotte Mineau
Phillip Hackett.....	Ramsey Wallace
Aaron Applejohn.....	Vernon Dent

By Mack Sennett. Directed by F. Richard Jones. Scenario by Bernard McConville. Photographed by Somer Scott and Eric Crockett.

SYNOPSIS. Sue Graham, belle of River Bend, is "movie mad." A jealous girl of the town, wishing to get rid of her, substitutes the photo of a beautiful maid in place of Sue's and sends it to the studios. When the photo reaches the coast, Sue is declared winner of the beauty contest and offered a contract. But when she arrives and the "cat jumps out of the bag" she finds she is compelled to take a job as an extra girl.

Regional News From Correspondents

St. Louis

THE Pershing theatre, Delmar boulevard near Hamilton avenue, St. Louis, which has recently been remodeled, decorated and furnished by the St. Louis Amusement Company at a cost of \$50,000, will reopen November 24 with "Sacramouche" as the feature attraction. The picture will run indefinitely. A top \$1.65 will be charged. A feature of the Pershing improvement is a special parking garage for patrons of the house, which has been established just west of the theatre.

The Shubert-Jefferson theatre, Twelfth boulevard at Locust, will be forced to obtain new quarters after November 1, 1925, as the Union Electric Light and Power Company has just concluded a forty years' lease on the entire 11-story of which the theatre is a part.

George H. Lighton, manager, said that the Shubert interests have not yet decided on the location of their new house, and had several very desirable sites in view. However, it is generally believed that the Fall of 1925 will find the Shuberts with a house in the vicinity of Grand and Washington boulevards.

In recent years there has been a decided drift from the downtown section so far as theatres are concerned, and in view of the situation it is very improbable that the Shuberts will decide to remain east of Grand boulevard. One plan mentioned the new theatre as part of an annex to the Jefferson Hotel at

Thirteenth street and Locust boulevard, just west of the present theatre.

Herschel Stuart, manager of the Missouri theatre, the Paramount first-run house in St. Louis, has announced that during the two weeks beginning Monday, November 19, the proceeds of the theatre, with the exception of the Sunday shows, will be divided for the benefit of Father Dempsey's Day Nursery, 1209 North Sixth street, a well known local charity which was established in 1910 as a haven for poor children whose mothers are obliged to work. An average of eighty children a day are cared for by the institution. Women interested in the nursery helped to sell 10,000 tickets for the Missouri during the period covered by the benefit.

A special private screening of Jackie Coogan's "Long Live the King" was given Thursday morning, November 15, in the Daniel Boone room of the Statler Hotel. Luncheon was served immediately after the screening.

Larry Weingarten, special representative of Jackie Coogan, made a special trip to St. Louis to be present at the luncheon. Guests included Mrs. John S. Payne, president of the Missouri Federation of Women's Club, and prominent newspaper men and exhibitors. Charles Werner, local manager, represented Metro, as host.

At the gathering it was announced that for the first time in

the history of St. Louis four first-run theatres will show a feature picture day and date when "Long Live the King" opens at the Grand Central, Delmonte, West End Lyric and Capitol theatres on the same day.

Miss Kathleen Corson, secretary of Sales Manager McLean of First National Pictures, will take no more of his dictation, for she recently tendered her resignation, effective November 10, to become the bride of Gerald Miller, of Gerald Miller, of Springfield, Ill. Miller, a newspaper man, is attached to the staff of the Illinois State Register. The couple will make their home in Springfield. On Friday, November 9, eight of Miss Corson's intimate friends in the First National office surprised her with a dinner and theatre party. An envelope at her plate when opened was found to contain a wedding present in the form of a check from the First National employees. Later the party attended the performance at the Rialto theatre, Grand boulevard near Olive street.

J. L. Morrissey has taken charge of the publicity and exploitation work for the Metro Pictures in the St. Louis and Kansas City districts. He will divide his time between the two cities.

Tom Reed of Duquoin, Ill., motored to town in his new Packard. Some car and some driver.

Don Davis of Associated Exhibitors is back from a trip to Spring-

field, Ill. and reports business excellent.

Harry Graham of Kansas City takes charge of the local Pathe office this week. Frank Harris, former manager, plans to take a couple of weeks' vacation and upon his return to St. Louis will announce his future plans.

S. D. Wilson, Associated Exhibitors salesman, is back from a very successful trip to Kentucky.

G. E. McKean, Fox manager, is visiting the key cities in Southern Illinois.

S. E. Pertle of Jerseyville, Ill., was a caller of the week. Other out-of-town exhibitors seen along picture row were: C. E. Brady, Cape Girardeau; Tom Reed, Duquoin, Ill.; Jim Reilly, Princess, Alton, and I. W. Rodges, Poplar Bluff and Cairo.

The retrenchment of Paramount cost George Gambrell, exploitation man, and W. T. Gledhill and Mike Newman, salesmen, their jobs. Newman has since joined Jack Weil's Goldwyn organization, filling the vacancy caused by the resignation of H. E. Boswell. Ralph Reesman has been transferred to the Arkansas territory and Newman will take over his territory for Goldwyn.

Jack Weil, back from Memphis, Tenn., reports that conditions in Tennessee are deplorable as a result of Sunday closing. All of the theatres have been forced to cut expenses to the bone, while some are going to close their doors to await better times.

Cleveland

ED BENDER, one of the pioneers in the film business in Canton, and present owner of the Lyceum theatre, a combination vaudeville and picture house, visited Manager Mark Goldman of the Selznick last week. Bender says that the picture business in Canton is very good for this time of the year.

William Raynor, manager of Reade's Hippodrome, Cleveland, is confined to his bed with a bad attack of grip.

The exhibitors of Cleveland will eat, sing, dance and be merry the evening of December 4th, when the Cleveland Motion Picture Exhibitors' Association is staging a dinner-dance at the Winton Hotel. There's to be a cabaret, and everything that goes to make up a big time attraction. No, it's not a stag. Bring the ladies along.

Van C. Lee, who manages the Opera House in Ravenna, was in the city last week, and added his contract to the pile that is rapidly growing in celebration of Progress Pictures' first birthday, which is now in process of being celebrated.

John Palfi, manager of the Opera

House at Kent, was one of the few out-of-town exhibitors seen around the Film Exchange Bldg. last week.

John Peruzzi, who conducts the destinies of the Butler theatre when he is in Niles, came to Cleveland on a picture shopping expedition last week-end.

The McKinley theatre in Niles is now open, and is being operated by L. G. Brady. Brady was formerly associated with the film business in Lorain. There's quite a story goes with the McKinley theatre. It was built and entirely completed some six or eight months ago. Those who have seen it say that it's one of the most complete and one of the prettiest houses in the territory. But the builders of the house have been unable to find anyone to lease it. So it has stood idle since its completion until last week when Brady took over the lease of the theatre.

The many friends of Rudolph Friedrich, prominent exhibitor of Lorain, will regret to hear of his sudden death last week, of heart disease. Friedrich owned and controlled the Paris, Standard and Elvira theatres in Lorain, and the

Park theatre in Amherst. His widow, Mrs. Marie Friedrich, will continue the management of the houses.

The Deucan theatre, Broadway and Harvard avenues, Cleveland, is open again continuously, after having operated for some time on the limited policy of two nights a week. This shows the upward trend of local picture business.

Fred Desberg, managing director of Loew's Ohio theatres, issued an invitation, through the local newspapers, to every school teacher in Cleveland to attend a morning performance at the State theatre on Saturday, Nov. 17, to see "The Einstein Theory" as explained via the screen.

Max Schagrin, who with his twin brother, Joe, steers the good theatre Orpheum in Canton through the hazardous waters of exhibition, came up to call on his Cleveland exchange last week.

The Washington theatre, a new house in Toronto, Ohio, opens for the first time on Christmas Day with "Merry Go Round." Pete Callageous is manager of the new house. He was formerly an ex-

hibitor of Salem, O.

W. F. Seymour, district manager for the W. W. Hodkinson Corporation, paid the Cleveland exchange, under the management of S. S. Webster, a visit of several days last week.

Al Mendelson, of the local Universal exchange, has permanently left the movie business. Mendelson has been in the picture business for five years.

Lee Levison, one of Universal's local city salesmen, left Cleveland early Saturday morning to motor to New York.

Slight changes have been effected in the local Universal exchange. Joe Krenitz has been transferred from city sales to cover the Youngstown territory. Dan Stearns and Lee Levison have been assigned to city duty.

George Jacobs, of Progress Pictures Company, is back in Cleveland, after having spent a month in and out of the Cincinnati branch office.

You remember W. J. Kimes? He used to be manager of the local Goldwyn exchange. Well, he has started on his way to California.



Albany



IN THE accompanying photograph there is presented one of the old-timers in the business in New York state—Frank X. Breymaier, the present manager of the Barclay theatre, in Schenectady. Mr. Breymaier started in the business some seventeen years ago when he managed the Orpheum theatre in Schenectady on which the present Strand is located. In these days, Mr. Breymaier gave a program of vaudeville and pictures. Later on, he transferred his energy and affections to John J. Walker and opened the Lincoln, in Schenectady, remaining for a year, and then going back to the Orpheum where he remained for some little time. Mr. Breymaier next went to



Francis X. Breymaier

Amsterdam where he looked after the Clapp houses. When Mr. Walker built the Barclay, he lost no time in again securing the services of Mr. Breymaier as manager. For four or five months this past summer Mr. Breymaier handled the Griswold in Troy, when it was under lease to Benjamin Apple. With R. V. Erk, of Ilion, becoming owner of the Barclay, Mr. Breymaier once more returned to familiar surroundings.

The Strand theatre, in Carthage, scored heavily the past week in a Fashion Show, which jammed the house to its doors each night. Models were brought from New York City.

Soi Manheimer, now manager of the Avon theatre in Watertown, played the part of host to Lou Golder and Frank O'Brien, both of New York in a duck hunting trip, along the St. Lawrence river.

All records at the Leland theatre in Albany went by the board during the past two weeks when "Little Old New York" absolutely packed the house for twelve days. According to Mr. Perrin, manager of the house, the picture took in more than any one ever shown over a like period in this city.

Operated upon for the ninth time in five years, Mrs. Vic Bendell, wife of one of the best known film salesmen in this section, is recovering at one of the local hospitals.

Frank Hopkins, local manager for Universal, and better known as "Hoppie," turned a fine trick one night last week, when he sold R. V. Erk, owner of the Barclay theatre in Schenectady, no less than 48 pictures.

The Hippodrome in Carthage, which has been dark for the last few months, is once more open and will run on Friday, Saturday and Sunday.

Frank Bruner, manager of the Pathe exchange here, wears a broad smile by reason of the fact that on a visit to Myer Schine, in Gloversville the past week, he sold "The Chronicles of America" for the entire Schine circuit as well as 32 comedies.

There has been no successor yet named as manager of the F.B.O. exchange in Albany. L. George Ross, who resigned last week, and left for New York City, came back to Albany with Mrs. Ross one day the past week, and drove the family car back to the metropolis.

Among the Albany film managers in New York last Saturday were Frank Bruner, of the Pathe exchange; Victor Bendell, of Hodgkinson, and Frank Hopkins, of Universal.

Arthur Whyte, who does the booking for the Proctor houses, received convincing proof one night last week as to the drawing power of "The Call of the Wild" when booked along with a vaudeville program. Mr. Whyte dropped over to Proctor's Grand just about the time the vaudeville was over. The picture possessed such a strong appeal that 90 per cent. of the audience remained in their seats.

J. M. Moran, who runs a theatre in Coxsackie, has taken over a house in New Baltimore, a nearby village.

Charlie McCarthy, of Hoosick Falls, has just booked twenty pictures at the First National exchange here, and is planning to give the residents of his village the best entertainment since he opened his house.

Exhibitors in villages along the upper Hudson, and its tributaries, are complaining of poor business these days due to the fact that many of the paper mills have been forced to close down through low water conditions. Lew Fisher, of Fort Edward, is one of those affected. Mr. Fisher operates houses in Fort Edward, Fort Ticonderoga and Port Henry.

When it comes to hitting the bull's eye, few exhibitors have anything on Louis Buettner of Cohoes, either in buying film or in the woods. Mr. Buettner, who is spending two or three weeks in the Adirondacks, bagged a deer the other day, being the first in his party to be successful.

Morris Silverman, of Schenectady, owner of a couple of houses in the Electric City, was given a place on the Board of Arbitration of the Albany Film Board of Trade last Monday. But the sad part of it all is that the appointment was for but a day.

Every exhibitor in northern New York will be glad to learn that "Lightning" Bissell, of the Goldwyn exchange, is once more back

on the job following an operation for appendicitis, which in turn was followed by an attack of pneumonia.

According to all reports that veteran showman, James Papayanakos, who with his brothers made a mint of money in Watertown, and then disposed of their holdings, is anxious to get back into the game, and in fact is looking around for a theatre which does not have too much in the way of opposition.

When Harry Symansky of the Lincoln, in Troy, laid down a good sized check for "The Green Goddess," he made no mistake, for the picture went over last week with a record of having one of the largest box office returns in many a week.

Things are going smoother between the exhibitors and the exchanges of this section. This is largely due to the influence of the Albany Film Board of Trade.

"The Covered Wagon," running all last week in Albany, at admission prices ranging from 50 cents to \$1.50, settled the much mooted question as to whether or not a city of 115,000 inhabitants, with plenty of good theatres and pictures, could support a picture such as "The Covered Wagon" at the prices asked. The picture played to capacity business, both matinee and night throughout the entire week, holding down the boards at Shubert's Capitol theatre.

Word reached here the past week that H. E. Wilkinson, former manager of the Lincoln theatre, in Troy, and who resigned that posi-

tion to become manager of Warner Brothers' exchange in Buffalo, had resigned that position.

Jack von Tilzer, who looks after the interests of Associated Exhibitors over this state, was in town the past week, and joined a little talk-fest at the Hotel Ten Eyck, which included Frank Bruner, Vic Bendell, Ira Cohan, Frank Hopkins, and others.

Through a benefit put on with the Albany District Council of Masons, the Mark Strand theatre attracted many members of the order during the past week, over 800 being present during the first two nights. There was a similar arrangement between the theatre and the Monday Musical Club, of Albany.

Colby Shaw, former director of the Mark Strand orchestra, in Albany, is now on the west coast, according to postals received here from St. Louis.

"Pioneer Trails," with plenty of exploitation, including six real Indians, smashed house records at the Albany, in Schenectady last week.

Jimmy Sper, who used to make Albany his headquarters, but who lately went to Buffalo, is said to be the new manager for Warner Brothers in that city.

Bill Shirley, managing director of the Albany, Strand and State theatres in Schenectady, showed good judgment on Armistice Day, by using a reel showing the return of the Schenectady boys from the front.

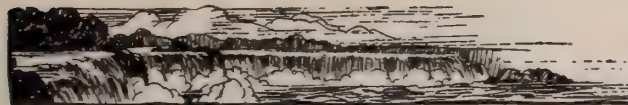
WANTED!

Salesmen-Executives!

Want 25 A-1 men who possess unusual sales and executive ability, and have a thorough knowledge of film values.

Applications must be made by mail only, and will be treated with strictest confidence.

WARNER BROS.
1600 Broadway New York City



Buffalo



CLAYTON PFEIFFER, formerly assistant booker at the Paramount office, has succeeded **F. Ray Powers** as assistant manager and booker at the Goldwyn Cosmopolitan exchange and has entered upon his new duties.

Henry Wilkinson has resigned as manager of the Buffalo exchange of Dependable Pictures, effective December 1, at which time he will be succeeded by **James Speer**, who formerly was a salesman at the same office. Mr. Wilkinson has been unusually successful at Dependable and his resignation comes as a real surprise to exhibitors and exchange men alike. He has not as yet announced his plans for the future.

A contract has been awarded to **Bailey & Co.**, of Brocton, N. Y., to rebuild the Grand theatre in Westfield, N. Y., the motion picture house that was destroyed a week ago by fire. Mrs. **Jessie Carlson** is the owner of the property which had been leased by the Zycofe corporation of Buffalo composed of **Fred Zimmerman**, **Maurice Cohen** and **George Ferguson**. The new house will be ready for the public April 1, 1924.

You should have seen the members of Motion Picture Opera-

tors' Union, Local 233, trip the light fantastic at their annual ball in Eagle's Hall last Friday night. We never knew these fellows could shake such wicked Doug-lases. A large time was had by all, thanks to **DeWitt L. Martin**, business manager, who was in charge of arrangements.

The Academy theatre is taking another whirl at it. This time the house in lower Main street, near Seneca, has opened with motion pictures and tabloid musical comedies and **Al Sherry** is at the helm as manager. A flashy coat of paint has been dashed on the front and the interior redecorated.

James Cardina will open his new Varsity Theatre on Bailey avenue in the rapidly growing Kensington section on Wednesday evening, November 28, with the Vitagraph feature, "Pioneer Trails." The Varsity is one of the most attractive neighborhood houses in the city and is thoroughly equipped with every modern device, including two Simplex Type S projection machines, installed by the Becker Theatre Supply Company of Buffalo.

Thanksgiving Day is to see the opening of the New Family theatre in Batavia, N. Y. Decorators from Chicago have about finished

the mural work. Electricians have hung the immense crystal chandeliers, electric generators and projecting machines are being moved into the booths, scene painters from Rochester are at work on the stage, seats are being installed and the woodwork being given the finishing touches.

"Co-operation is the first important step to accomplish the repeal of the admission tax," says a card, one of which was enclosed in every piece of mail sent from local exchanges last week to exhibitors in this territory and signed by the M. P. T. O. of N. Y., Inc. A card with a different message will be sent out each week up until the time Congressman **Clarence MacGregor** introduces his bill in Congress.

Charles Babcock, owner of the Babcock theatre, Wellsville, N. Y., is in the Buffalo General Hospital recovering from an operation. Many of his friends along Film Row have visited him.

H. Nowak, who has been stock man at the Paramount exchange, has been transferred to the Albany office of the same company.

Charlie Goodwin, for over five years a member of the local Universal sales staff, has resigned to join **F. B. O.** He has been assigned to the Rochester district

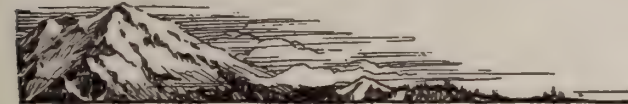
by Manager **Fred M. Zimmerman**.

Charlie Bowe, of the Frontier theatre, put on the Dempsey-Firpo fight pictures the other night and did such a big business that he had to ask police aid to control the crowds.

Johnny Maxwell, formerly assistant manager at the Olympic, is now managing the Loco and the Star for the Border Amusement Company, while **Bill Cohan** is looking out for the **Ellen Terry** and **Marlowe**, the other two links in the Border chain.

Al Beckerich, manager of **Loew's State**, put over a peach of an exploitation stunt in co-operation with the Buffalo Times when he arranged to offer prizes of real long green for the brightest, most interesting and most amusing descriptions of "The Meanest Man in the World," the current attraction at the State.

Buster Keaton's first Metro feature length comedy, "Three Ages," was given a special pre-release showing at the Robbins-Eckel theatre in Syracuse last week for the benefit of the children of the various charitable institutions in that city. The event was held under the joint auspices of the theatre management and the Syracuse Herald.



Seattle



FRED G. SLITER, field manager of the First National company, working out of the executive offices in New York City, was scheduled to leave here for Portland the middle of November after having worked in the Washington territory for more than five weeks on a special assignment for **Joseph Skirboll**, Western district manager.

William Lamont, formerly connected with the American Releasing Corporation exchange, has just been raised from the position of booker to assistant manager at the Lannon-Sheffield Greater Features exchange.

H. Bradley Fish, Western division manager for the Vitagraph company, left recently for his general offices in San Francisco, after having been located here at Manager **H. A. Black's** exchange for a period of several weeks.

C. H. Odom, **Hodkinson's** representative in the Oregon territory, working out of Manager **R. C. Hill's** local branch office, returned last week from a lengthy road trip and is now covering the larger towns in Eastern Washington for Mr. Hill.

George P. Endert, manager of the Famous Players exchange, returned to his office recently after a ten-day road trip into the Grays Harbor territory.

Don Brothers, salesman for Manager **J. A. Gage's** Educational Film

exchange, is back in Seattle after a tour of several weeks that took him into practically all sections of the Montana territory covered by this office.

J. R. Robbins was engaged recently by Manager **Seth D. Perkins** as cashier at the local Goldwyn-Cosmopolitan exchange, following the resignation of **W. H. Storey**, who has held that position for a short time.

L. K. Brin, president of the Quality Film exchanges, has just left for a visit to his exchange in Denver. On the trip he also expected to stop off for a few days at the Butte office, and planned to return to this city in about ten days.

A. H. Huot, manager of the Film Booking Offices exchange, left recently on a sales trip to Spokane and other parts of the Eastern Washington territory. **Vic Gauntlett**, special publicity and exploitation man for **F. B. O.** here, has just returned from Portland, where he spent a week in putting over a campaign on "Daytime Wives" when that picture opened its first Northwest engagement at the Hippodrome theatre the first part of November.

E. A. Lamb, salesman for Manager **Paul R. Aust's** Selznick branch office, was expected to leave here shortly on a road trip into the entire Montana territory which would keep him out of the city for about six weeks.

Four first run pictures out of seven first run houses was the record established one week in November by Manager **Guy F. Navarre** of the Fox Film exchange, for the first time in the history of the local office. "If Winter Comes," "The Eleventh Hour," "Cameo Kirby," and "The Man Who Won" played at the Blue Mouse, Coliseum, Heilig and Winter Garden theatres, respectively.

A. H. Hilton, owner and manager of the Theatorium theatre in Lewiston, Idaho, last week sold that house to **L. D. Hilton**, who will take immediate charge as manager. In the purchase, Mr. Hilton had associated with him a company of **La-Crosse**, **Endicott** and **St. John** business men, which owns and operates a number of theatres in those towns and other parts of the Idaho territory.

Evan Scott last week was engaged as head doorman at the Liberty theatre, succeeding **D. L. Knutson**, who resigned recently after several months at that post.

The American theatre at Dayton, Wash., which has been closed for the last several seasons, was purchased recently by **A. F. Fleck**, who will renovate and remodel the house and then reopen it with first run pictures.

John Hamrick, head of the Blue Mouse circuit of picture houses, was expected back in this city the

end of November, according to recent reports. He is at present touring the East, after a business trip to New York.

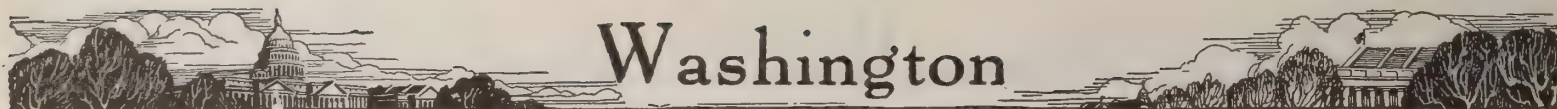
Packed houses recently greeted Manager **Leroy V. Johnson's** special Midnight Hi Jinx Matinee offered the night of **Hallowe'en** at the Liberty theatre. This was believed to be the first time in the history of the city that a special midnight show has been held on such an occasion.

Announcement was received here this week to the effect that **Maurice Oppenheimer**, owner and manager of the Hippodrome theatre in Spokane, is installing a \$25,000 organ which will be one of the finest in the city when finally completed.

The opening of a regular Pathe exchange at Butte was announced this week. The Butte office was formerly a sub-office of the Spokane exchange.

L. D. Hilton, operator of a string of show houses in La Crosse, Lewiston and other points in Idaho and Montana, announces that he will book his entire circuit out of the Butte office since the establishment of an exchange there.

Miss Lottie Schostek, assistant cashier at the Spokane office, has gone to the Butte office to assist in starting the auditing department there. She will be gone a week or 10 days.



Washington

THE employees of the Harry M. Crandall theatrical organization in this city have formed a four-club bowling league that has already developed spirited competition. Fritz D. Hoffman, comptroller of the Crandall theatres, is president of the league; A. G. Fleet, of the accounting department, is secretary-treasurer; Paul B. Davis, auditor, is vice-president and Sol Rosenberger, construction manager for Crandall's new Ambassador and Tivoli theatres, is business manager. The team representing the Comptroller's office is composed of Fritz D. Hoffman, A. G. Fleet, J. C. Skelly and Paul B. Davis. The construction department is represented by Sol Rosenberger, W. Turpin, J. Garry and J. B. Sherwin. The Crandall film exchanges are represented by Bob Smaltzer, George Payette, Eddie Sherwood and Al Pohlman, with a miscellaneous representation of the Crandall chain comprising Messrs. Sherman, McCormick, Evans and Raywid. Alleys are reserved for every Thursday night at the Georgia avenue Market alleys, 3712 Georgia avenue, N. W.

Two of the solo artists attached to the Harry M. Crandall musical organization in the Capital participated in the program broadcasted by the WRC station of the Radio Corporation of America, last Wednesday night. Miss Viola T. Abrams, harpist at Crandall's Metropolitan theatre, put a cycle of solos in the air and Max Pugatsky, accompanied by Roy Kuhn on the piano, represented Crandall's Savoy theatre on the program.

Captain Kleinschmidt's *Adventures in the Far North*, which has created such widespread comment as the companion feature of Harold Lloyd's "Why Worry?" at Crandall's Metropolitan theatre last week and this, was completely re-edited and given a new continuity by John J. Payette, assistant general manager of the Crandall theatre, in charge of presentations at the Metropolitan.

Last week's issue of the *Americanization Bulletin* carried a long and enthusiastic article upon the value of the visual instruction classes being held for the benefit of the Americanization School of the District of Columbia every Tuesday afternoon and evening. This work is attracting nation-wide attention.

Abe Dreisner of Washington Theatre Supply Company, returned Tuesday from the final supervision of the new projection and other installations, furnished by him to the new National, the Pryor Bros.' house that opened Monday night, November 12, at Richmond, Va.

Reel-row rumor has it that Dan Loeffler, former booker at F. B. O. and Vitagraph, has not only entered the matrimonial ranks since his retirement but has followed the long trail to Hollywood, and joined forces with a film exchange there.

Alfred Lunt, erstwhile film favorite and creator of the role of "Clarence" in the Helen Hays production, has been playing here all week in "Robert E. Lee," the new Drinkwater vehicle.

The Washington zone unit of the Exhibitors' Alliance is awaiting with interest the first meeting at the office of Mr. Crandall, on November 28 of the Executive Council of this unit of which Mr. Crandall is pro tem chairman.

One big event occurred in local exchange circles, last Monday, when George Lenehan, manager of United Artists exchange here, resigned. He was immediately succeeded by his star salesman, G. Tracy Cunningham, known in film circles as "Trace." It is rumored though not confirmed that "Trace" celebrated by getting the gilded bachelor idea out of his system and entering the bonds of matrimony.

Manager Joe Young and his adjutant, Al Palmer, of Preferred Picture exchange here, are highly elated over the booking of their western spectacle, Owen Wister's "Virginian," as the bill for the third week of the President's new films of distinction policy.

The New National, at Richmond, begins its second week, Monday the 19th, with an engagement of William Fox's, "If Winter Comes," direct from its strenuous two-week sojourn at the President theatre, Washington.

The Charles Chaplin directed "A Woman of Paris" was held over for a second week at the Columbia.

Likewise Harry Crandall decided to bill "Why Worry," Doc Lloyd's latest, for a full second week.

For new film offerings Washing-

ton gets this menu: "The Hunchback of Notre Dame," limited engagement starting Sunday afternoon at the Belasco, November 18; "Stephen Steps Out," the initial appearance in full length films of "Doug" Fairbanks, Jr. This is the Southern premiere of young Doug. Manager Beattus intimated that he hoped to have Jackie Coogan here in person, in the first of the Coogan-Metro pictures, for showing at either the Palace or Columbia. Then Marion Davies in "Little Old New York" goes into the Rialto this same Sabbath afternoon. The Ambassador offers on Sunday and Monday, House Peters in "Don't Marry for Money." The Strand offers "Crooked Alley," the first film-sized "Boston Blackie" story to appear on a Washington screen.

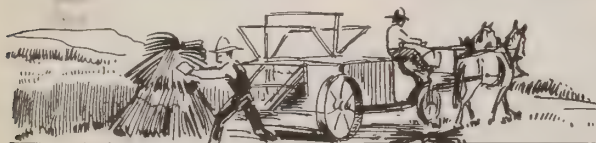
To offset the effect of the National opening last week in Richmond, the Colonial theatre there played the Metro-Fred Niblo "Strangers of the Night" all week.

During the week the News-Leader leased the Strand for four days to run a four-day Gold Metal cooking institute for Richmond housewives.

Wilmington, Delaware, had the privilege of a five-day showing of "The Hunchback of Notre Dame."

Charles S. Penson, formerly manager of supplies at the home office of Universal Film Exchanges, New York, is now attached to the sales department of the Washington exchange of Universal.

C. J. Baugher is building the new moving picture theatre at Staunton, Va.



Des Moines

NATE CHAPMAN, manager of Ingert theatre at Iowa City, has been ill for the past two weeks.

Milton Frankel has been appointed salesman for Block C in Iowa for Pathe. He was previously associated with Universal. While other staffs are being cut down Pathe has found it necessary to add to their force. Dessie McDaniel, typist, is also an addition to the Pathe staff. A change in the personnel was also effected when Alice Galloway, biller, resigned because she was going to California—she and her husband are driving out. She is replaced by Isadore Polonetzky, as biller.

Harry Melcher, who was manager for Hodkinson in Omaha, is now in Des Moines and will probably be acting manager of the Lincoln theatre of which he is part owner.

W. O. Galloway visited Des Moines on his maiden trip for Columbia pictures. These pictures are released by independent exchanges at every place but Omaha, Des Moines, Minneapolis, Kansas City and Denver. These are all supplied through the Omaha exchange which is just opened.

A. J. Nichols, district manager the Famous Players, visited Des Moines, Cedar Rapids and Iowa City last week. He won promotion from the managership of the Des Moines exchange.

Millersburg is an island Iowa town that is nearly 100 per cent movie fans. A special picture shown in this little town which has but seven or eight stores commands two bits to four bits and the whole town turns out for the picture.

Charles E. Hamilton, cashier for Goldwyn, moved into his new bungalow. He is a blushing bridegroom of six months. A housewarming is scheduled for an early date.

Matt N. Osborn, doorman for the Rialto theatre in Des Moines, has been ill for the past ten days. Grippe has him in its clutches. H. J. Miller is acting as doorman during his absence which makes it rather confusing as the other doorman's name is J. H. Miller.

R. H. Parmenter, originally shipper for Pathe, has returned to his old job.

Visitors at the Des Moines exchanges were Exhibitor Treloar of Ogden and Mr. and Mrs. Anderson of the Princess theatre at Boone, and Pike of the Family theatre at Pershing who stopped in at the Pathe office, John Waller of Osceola, and Cheney of North England, J. W. Allstodd of the Lyric theatre at Fort Dodge who called to see Kahn of Educational, and Jannigan of the Strand at Leon who reported at Goldwyn's headquarters.

Manager Thomas, of the Des

Moines theatre, is also looking after the Capitol theatre while effort is being made to find a man for the place.

Ed Helmts, formerly manager of the Strand theatre in Des Moines, was joined in California by Mrs. Helmts and her mother. Helmts made the trip out by automobile.

Manager Reingold, of the Goldwyn exchange, was at a conference in Omaha last week with J. R. Granger and conditions in the territory were reported decidedly good. W. E. Truog, district manager, was also at the conference. Goldwyn is arousing considerable enthusiasm with its continued production of big features.

Manager Young, of F. B. O. in Des Moines, reports that the stork visited his happy home this week.

Manager Hrobak, of the Crystal theatre at Anamosa, has closed his house. The Crystal is out of the competition indefinitely.

Slater O'Hara of the Orpheum theatre at Fairfield, has taken over the management also of the Rex theatre at Albia.

Famous Players in Des Moines will have no special exploitation man until after the first of the year, probably. John Kennebeck, who has held this position for the past year, has been placed in charge of exploitation for all the

Australian branch exchanges. He'll spend Christmas on the boat.

Al Prosser, salesman for Pathe, who was in a bad smashup some weeks ago, is almost completely recovered from his various injuries. He was considerably cut but luckily escaped internal injuries.

Repeated attempts to rob the safes of theatres in Des Moines have not proved successful with the exception of the Royal theatre which was robbed of \$500 some weeks ago. Thieves who visited the Rialto theatre were unable to locate the safe. They blew the lock off the office door and ransacked the place but no trace of the hidden safe could they find.

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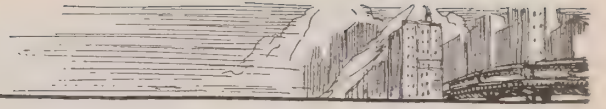
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NEW YORK

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2937

ALLAN A. LOWNES
PRES.



Chicago



THE firm of Marks, Goodman, Marks & Harrison, better known to the trade as Marks & Goodman, after a prosperous career of more than ten years, has been dissolved. Louis L. Marks and Meyer S. Marks will continue in business under the name of Marks Brothers, operating the Broadway-Strand at 1639 W. Roosevelt road, the Orpheus theatre at 1208 S. Ashland and 1607 W. Roosevelt road and the Marshall field theatre at 1650 W. Roosevelt road. Julius Goodman and Louis H. Harrison will continue in business operating theatres under the name of Goodman & Harrison, and will operate the Marshall Square theatre at 2201 Marshall boulevard and 2867 W. 22nd street, and the Illington theatre at 2114 W. 22nd street. All the theatres mentioned above are good sized houses of a thousand or more seats.

A birthday anniversary party was staged by the employees of V. T. Lynch's New Tiffin theatre, last week, at which the popular proprietor was the feature speaker and lived up to his reputation as an orator. A dinner was served in the hall over the theatre, which was followed by dancing to the music of a splendid orchestra during the evening.

Many film men attended the opening of John Dromey's new theatre in North Chicago last week. The premiere of this handsome little four hundred seat theatre, which includes the latest in equipment and appointments, was most successful.

During the recent visit of William A. White, directing editor of Fox News, to Chicago, he secured the hearty endorsement of Mayor Dever, for news reels. The mayor also assured Mr. White of his full,

future co-operating in facilitating the work of news reel photographers in Chicago, and declared that all men in public office should take pride in assisting such a movement in bringing the world closer together as it does.

Ralph Kettering, general representative of Jones, Linick & Schaefer, slipped on a wet street in stepping off the curb at State and Adams streets, last week, and fractured one of the bones in his ankle. With the aid of bandages and a stout cane, Ralph is able to get around, but is not displaying his usual speed. His many friends will be glad to know that Mrs. Kettering has passed the crisis in her serious illness and is now making progress towards recovery.

According to reports from the Chicago American's Broadcasting Station, the solos of J. Remington Welch on the big Wurlitzer organ at McVicar's are proving one of the most popular features ever broadcasted by this station.

William Hamilton is at the Chicago Rothacker Laboratory again, this time having brought the negative of "Twenty-one," starring Richard Barthelmess. John S. Robertson directed this First National release for Inspiration Pictures.

H. L. Conway, recently connected with Famous Players-Lasky organization, and who has been identified with the distributing end of the industry since the organization of the General Film Company, of which concern he was an executive ten years ago, has become connected with Popular Motion Picture Productions, Inc., a Chicago concern, and will look after the release of its productions.

Fitzpatrick & McElroy appointed

Harry Miller, veteran Chicago theatre man, manager of their new theatre at Traverse City, which opened last Monday. He has recently been in charge of the National theatre on South Halsted street and previous to that, managed the Rose and Alcazar, two Loop theatres, for a number of years.

Charles H. Duell, Jr., president of Inspiration Pictures, was a visitor last week-end and looked over the presentation of "The White Sister," starring Lillian Gish, which is being shown at the Great Northern theatre. During his sojourn he was complimented on the successful debut of Miss Gish under his direction, by many of Chicago's society leaders, including Mrs. John Borden, James Waller, Mrs. Potter Palmer and Princess Cantazeune.

The beautiful, new motion picture theatre being erected at Sterling, Illinois, by Manager Greenough, is rapidly nearing completion and it is now planned to have the house ready for opening some time during February.

Jack St. Clair, of Chicago's Universal office, brings news of the serious illness of the wife of Ezra Rhodes, proprietor of the Blackstone, La Salle and other theatres at South Bend, Indiana. While still confined to the Mishawauka Hospital, Mrs. Rhodes is reported on the road to recovery.

Manager Schwartz, of Educational's Chicago exchange, presided at a sales meeting this week at which all salesmen of this branch were present and at which plans to stimulate sales and thereby increase the bulk business were discussed. An important development of the meeting was that a downward revision of prices will be

made in an effort to benefit many theatres which are now finding it difficult to show a weekly profit.

Rabbi Jack K. Skirbial, of Evansville, Indiana, who was formerly well known in motion picture circles as one of the Skirbial Brothers, Cleveland Film exchange men, was in Chicago this week and called on many of his old friends along Film Row and was given a warm welcome. Entering the ministry has not changed the disposition of Mr. Skirbial who is the same jovial good fellow as in his exchange days.

Barney Lyon has returned to the motion picture business after being engaged in other lines of activity for several years. He is now a member of Metro's sales staff and will cover Wisconsin territory. He formerly worked for Manager Rozelle when Mr. Rozelle was manager of the World Film Company, and has a wide acquaintance among theatre and exchange men of the territory.

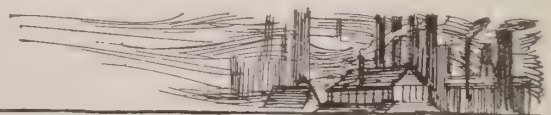
A. J. Cooper, president of the La Crosse Amusement Company, has taken active charge of the Butterfly, a Milwaukee house, which he recently took over. The Butterfly is being operated as a high class, first run picture house.

Manager Eddie Silverman, of Warner Brothers exchange, was in New York this week for a conference with officials at his company's home office.

Dee Robinson, who has been ill for some time past with serious stomach trouble, and who was recently reported improved, was in Chicago this week for a consultation with a well known specialist. It is understood that the physician took a hopeful view of his case, which will be good news to his many friends.



Central Penn.



WITH the same determination that his father, Isaac Marcus, Harrisburg, has displayed in the development of two successful motion picture theatres in that city, Robert Marcus, after three years of hard plugging on the "scrub," has at last won a coveted place on the 'varsity football team of the University of Pennsylvania, in Philadelphia. Robert Marcus, a former member of the football team of the Harrisburg Technical High School, is nicknamed "Atlas," because of his remarkable strength. Though he is very short of stature for a 'varsity football man, and weighs only 150 pounds, his determination and pluck, after playing several seasons on the second team, have at last resulted in his being selected for one of the guard positions on the first eleven.

A suit for divorce has been started in Gettysburg, against Mrs. Ruth A. Funkhouser, of Harrisburg, who was selected in a contest conducted by Rudolph Valentino, to represent that city in his national beauty contest in New York City. The beauty contest, however, in no way figures in the divorce

action, which has been brought by her husband, Roy P. Funkhouser, who alleges "cruel and barbarous treatment." The couple have two children.

The Majestic theatre, Harrisburg, part vaudeville and part pictures, was crowded to overflowing at a matinee performance on November 17, when the management invited the children of the Sylvan Heights Home, The Nursery Home and the Children's Industrial Home and their friends to be the theatre's guests at a show in which the feature of the program was the J. C. Mack & Company "Mother Goose" performance. The affair was arranged by Mr. Hurley, publicity man for the Wilmer & Vincent theatres in Harrisburg, of which the Majestic is one.

A number of Central Pennsylvania exhibitors attended the annual entertainment for the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, held in Fay's theatre, Philadelphia, Sunday evening, November 11, at which, it was announced in advance, Sydney S. Cohen, president of the national or-

ganization, would be present.

The American theatre, Pottsville, which closed in the last week of October, will be reopened about the first of the year under the name of the Hollywood. This theatre is one of a chain operated by William Shugars.

The Broad theatre, Souderton, has been leased for a long period of years by the George Bennethum interests, of Philadelphia, from the Broad Amusement Company, Inc. The house will show vaudeville on Wednesdays and Saturdays and motion pictures the other four days of each week. Clyde Henderson, a former York theatre man, has been made house manager.

The Lions' Club, just formed in Pottsville, has among its charter members, Edward Brown, manager of the Garden theatre, of that city.

Mr. and Mrs. Samuel Freedman, the former manager of the Strand theatre, Scranton, are being congratulated on the arrival of a fine new baby boy in the household.

The annual concerts of the Danville Symphony Orchestra, consisting of local talent, will be held in

the Danville Opera House through the courtesy of the L. J. Chamberlain Amusement Company, which controls the theatre and a large number of picture houses in Pennsylvania.

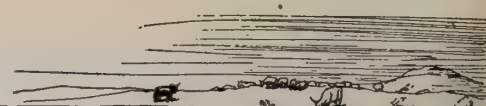
A large new electric sign and a complete new lighting system were recently installed in the Victoria theatre, Shamokin.

Four small Army balloons, carrying an advertisement of "Penrod and Sam," appearing in the Capital theatre, a Wilmer & Vincent house in Reading, were released recently and attracted the attention of practically the entire population of the city and suburbs, to the film play. Joel Levy is manager of the theatre and put the stunt across with gratifying results at the box office.

The Goldwyn - Cosmopolitan branch exchange in Pittsburgh, Pa., has been moved from 1201 Liberty Avenue to 1014 Forbes Street. Lester Sturm, resident manager, and his office staff are now installed at the new quarters where the facilities for caring for the wants of exhibitors are greatly increased.



Southwest



TEST theatres for the Southwest under the Paramount new sales plan will include Oklahoma City, Little Rock, Ark., and San Antonio, Texas.

The Grand theatre at Cushing, Oklahoma, was destroyed by fire last week. The J. D. Whelan Pipe Organ Co. has moved from Main street, Dallas, to 1915 Commerce street, and now has plenty of space for its various departments.

The Rialto Theater at Camden, Ark., opened Nov. 15th. Laskin Bros. have taken over the Jefferson Theater at Dallas. Musical comedy and feature pictures will be the policy. The Texas Theater Supply Co., at Dallas, Texas, have remodelled the interior of their establishment, with attractive quarters for the various departments.

Incorporations: Houston Amusement Company, Houston, Texas; capital stock, \$100,000. Incorporators: P. L. King, Arthur O'Connor and A. Ingersoll, all of Houston. Community Theaters Company, Tulsa, Okla. Incorporators: W. Dexter Moss, George C. Bender, Jr., and Fred M. Winn, all of Tulsa. Capital stock, \$50,000.

The Lufkin Amusement Co. will erect a new theater at Lufkin,

Texas, in near future. The theater will be modern and will seat about 1,000.

Paul Scott has purchased the Haskell Avenue theatre at Dallas, Texas.

Blue Sunday has been banished from Wichita County, Texas, temporarily and Sunday establishments including the motion picture houses will reopen, according to the County Sheriff.

The Independent Film Service Co., Inc., has moved from Commerce street, Dallas, Texas, to the third floor of Film Building, at 308 Harwood street.

Gaston Glass, film star, appeared in person at the Melva theatre, Dallas, Texas, last week, in connection with his picture, "Mothers-In-Law."

Thomas Nickelson has been appointed manager of the Crescent theatre at Austin, Texas, succeeding J. H. Thompson, resigned.

J. M. Edgar Hart has been appointed manager of the Palace theatre at El Paso, Tex.

G. G. Fry has opened his new Star theatre at Omaha, Texas. The theatre is modern and includes motion picture machines, Atlas booth and Gardiner screen.

The Albany theatre has been opened at Albany, Texas, with Fox,

Paramount and First National pictures as the policy.

G. H. Boynton, Jr., has reopened his Royal theatre at Hamilton, Texas, with increase in seating capacity and handsome interior decorations.

The Lura theatre at Augusta, Ark., is being improved and redecorated.

Mr. Givens Bird has been appointed manager of the Rialto theatre at San Antonio, Texas.

The New Mission theatre has opened at El Dorado, Ark.

Messrs. Callahan and Ray have reopened their Best theatre at Palestine, Texas.

The Garrick theatre at Dallas, Texas, was robbed of \$375 in currency and several checks, but the robbers missed several hundred dollars hidden in a money bag.

J. J. Hegman, manager of a motion picture theatre, plead guilty in Justice Court to opening his house on Sunday at Austin, Texas, and was fined \$80.

Charles S. Sassee has reopened his Tremont theatre at Galveston, Texas.

Operators and theatres have signed a new scale at Galveston, Texas, following a walkout in August. Practically the same wage

scale and working conditions were renewed, but the managers were successful in having some new men to replace the walkouts retained, and taken into the union.

Stokes Ballard has leased the Ozark theatre at Gravett, Ark.

The Strand theatre at North Little Rock, Ark., has reopened. It was closed on account of strike recently.

Saul Harris has opened his new Kempner theatre at Little Rock, Ark.

F. S. Horton has opened the new Grand theatre at Hope, Ark., closed during the summer.

The Crossett theatre at Crossett, Ark., has moved into Winter quarters from the Summer park.

A movement has been inaugurated by the Lions Club at Miami, Okla., to promote the showing of a better variety of motion pictures and to induce local theatres to show educational films.

L. L. Dent has taken over the Unique theatre at El Paso, Texas.

J. S. Walker has purchased the Alamo theatre at Moody, Texas, from E. L. Black.

The Blanco theatre at Blanco, Texas, has been closed down permanently.



Kansas City



"MARTY" Williams, who last week resigned as manager of the Kansas City Vitagraph exchange to accept a position as salesman for United Artists, has been succeeded by George H. Ware, former salesman in the Kansas City territory who about two years ago was promoted to manager of the St. Louis office.

Maurice Joseph of Cleveland has been named as successor to L. W. Alexander, who was promoted from Kansas City Universal branch manager to the general managership of Universal's Chicago office. Mr. Joseph, who leaves behind him a vacancy of general managership of the Cleveland office, is making his first venture west.

The Strand theatre, Salina, Kas., opened eight years ago by Herbert J. Thatcher, has been sold to S. E. Schwahn and E. O. Schwahn of Scandia, Kas. After a short vacation, Mr. Thatcher intends again

to become an exhibitor, although he has no definite plans yet.

It was a disastrous boxing program that Jack Gross of the El Dorado theatre, El Dorado, Kas., staged, being arrested and sentenced to thirty days in the town "bastile," but much to the elation of the Gross family he received a parole. He was charged with violation of the anti-boxing law of El Dorado.

T. S. Wilson, booker for Pathe until last week, deserted the exchange end of the industry and hopped on the other side of the fence, becoming an exhibitor. He purchased the Seelya theatre at Abilene, Kas.

"Chick" Hendricks, a veteran accessories man in the Kansas City territory, last week joined the Crescent Film exchange force at Kansas City for the second time. He started in the business seventeen years ago when the only film company in the Middle West was

operated by "Marty" Williams and William Morgan.

Two new Powers machines, a generator set and screen have been installed in the Crown theatre at Dodge City, Kas., while the Linwood theatre, one of the largest suburban houses in Kansas City, has installed two new Simplex machines.

Robert Calvert now is covering the Missouri territory for the Hodgkinson office at Kansas City. He is a brother of "Curley" Calvert, having formerly been with Universal.

"Rube" Finklestein, he of the deafest ear and most dramatic contempt when a film salesman talks in large figures about pictures, met his Waterloo last week. He received a summons to serve on a jury and despite praiseworthy attempts to evade it, he was forced to serve.

There are a few film salesmen in the Kansas City territory who will

tell you that business is not up to standard, but E. D. Tate, manager of the Kansas City Educational exchange, who just returned from a trip to the key towns, would be a hard man to convince, providing he thinks as he talks.

The Coon-Sanders orchestra, which played an engagement of forty weeks at the Newman theatre, Kansas City, last season, is back again amid liberal newspaper space. The orchestra is used in novelty numbers.

The personal appearance of Gaston Glass, motion picture star, at the Apollo theatre, Kansas City, in conjunction with the showing of the picture, "Mothers-in-Law," in which he was featured, proved to be attractive enough to obtain cuts and stories in the newspapers.

Truly B. Wildman, Kansas City branch manager of Enterprise Distributing Corporation, was recently elected president of the Kansas City Film Board of Trade.



Butte



MIKE J. SHEEHAN, well known Butte man, has associated himself with the People's theatre, and W. A. Woolfall, former assistant manager, will assume the management of the house, succeeding Frank T. Bailey, who has severed his connections with the theatre.

Mr. Sheehan will represent the business interests of the local stockholders and look after the financial end of the theatre. Mr. Woolfall, an experienced movie pic-

ture man, will attend to the programs and arrange for the productions.

The People's theatre, with other movie houses of the city, has been closed the past month, due to the strike, and it was opened on the third of this month with no increase in price. This applies to all the theatres in the city. Under the direction of Mr. Woolfall, the People's theatre will become a first-class house and show only first-class pictures. This house was

completely renovated just before the strike and is now one of the most attractive houses of the city.

The revival crusade that has been on for the past ten days at the Salvation Army's beautiful new home under the leadership of Lieut.-Col. George H. Davis of San Francisco was brought to a close last week with an illustrated lecture entitled, "The Salvation Army in War and Peace." Six reels of moving pictures were used, of which two were devoted to the work of

the lads and the lassies with the A. E. F. in France, two reels to the training colleges maintained by the organization for the preparation of its officers, and two reels to various home service industries in the United States.

Joe English, Famous Players-Lasky representative for Eastern Montana, has just returned from Salt Lake City, where he was a delegate to the general conference of salesmen for the company.

Southeast

THE "Greater Movie Season" is being given some corking advertising by the Strand and Victory theatres, Tampa, and the pictures they are presenting sure back up the promise.

Charlie Sappal, who operates the Maceo, Tampa, is making some history. The Maceo is for the exclusive patronage of colored people, and what acts or shows he has used in his house, have always been negro's. But now Mr. Sappal has booked the Ugly Brothers Minstrel, an all-white company, for a two-day's showing at his house. This is probably the first all-white show that has ever played to an all-colored audience in this City.

J. A. Waterman, W. E. Lee and M. G. Gibbons filed in the office of the circuit court last Wednesday, a charter for a new amusement company to be known as the "Hillsboro Amusement Company, Inc." Mr. Waterman is the president of the Consolidated Amusement Company, of Tampa, who operate all of the downtown theatres in this city. He is also interested in the Sarasota, at Sarasota. Mr. Lee is the Mayor of Plant City.

A new amusement company is to be organized in Sulphur Springs, a suburb of Tampa. The plans are all formulated. The company will incorporate with a capital stock of \$300,000 and will be known as the "Sulphur Springs Amusement Co."

Jack Frost, manager of the Strand, Tampa, has added some very attractive features to his lobby. On top of the marquee, clear across the front and on both ends, he has had handsome frames built. These frames are permanent and so divided in sections, that a full length strip of wall board will fit into the section.

Striking hand painted signs are made up on the current attractions and displayed in the frames. In the lobby the shadow boxes have been replaced by others, more elaborate. Jack does not use a sheet of the stock lithographs, every frame is filled with cut-outs and hand painted work.

A new theatre is being built at Avon Park, to replace the Capitol, which burned some time ago. Mr. Williamson, who owns the Grand at Winter Haven, will operate the new house when it is opened.

H. F. Botto has been engaged as General Manager of the theatres at Bradentown, Palmetto and Eustis, operated by Mrs. Jessie Mae Browne, of Bradentown. Mr. Botto was formerly the Florida representative of the Consolidated Film and Supply Company.

Manager John B. Carroll of the Victory, Tampa, took advantage of the first cold spell to work up a merchant's tie-up page in the local papers on "If Winter Comes." Overcoats and other winter items were featured.

It is reported, the Temple theatre, at Iverness, has closed. The Dixie theatre, at Dunedin, which has been closed all summer, has reopened under the management of R. H. Palmer, Jr.

Jack Frost, manager of the Strand theatre, Tampa, has adopted a slogan for that popular house. He calls it, "The Show Place of Tampa." Attractive cuts, with this slogan, are being used in all the display advertising.

Plans are now under way for an open air theatre at Winter Park.

THE announcement that local business men have formed a stock company for the building of a modern theatre in Goldsboro, North Carolina, was made during the past week and immediately ground was broken for the structure which it is planned to complete by early spring. Goldsboro, one of the most progressive of the smaller cities of North Carolina has long needed a modern picture theatre and this demand caused several business men to become interested in its building. It is stated that the house will cost \$100,000 and will compare favorably with any town of its size in the South. Neither Charlotte, Wilmington, nor Raleigh has at present a picture theatre which cost this much to build and its completion will put Goldsboro away out in front in this respect. The new house will have a frontage of 80 feet on Center Street, rather an imposing front for any sized town.

At the semi-annual election of officers of the Atlanta Film Board of Trade, George R. Allison, southern division manager for Fox, was re-elected as president and David Price, of Famous Players was also re-elected as secretary-treasurer. The new board of directors elected were as follows: Mr. Allison, C. R. Beacham, of First National; Arthur C. Bromberg, of Educational; J. J. Burke, Jr., of Metro and W. W. Anderson, of Pathe. The Board meets every Monday evening in their permanent headquarters in the Haas-Howell building where an executive secretary is constantly in charge.

E. G. Stellings originally manager of the Washington Opera House, Washington, Ind., more recently manager of the Grand, Wilmington, N. C., for the Howard-

Wells Amusement Company, is now conducting a national advertising agency with headquarters in Wilmington.

Employees of the exchanges belonging to the New Orleans Film Board of Trade are returning to normalcy after a wonderful barbecue and outing staged by the Board at the recreation home of the Saenger Amusement Company on Bay St. Louis. Employees and their families made up a party of about 200 and it was the most highly enjoyable outing ever staged by the New Orleans film colony.

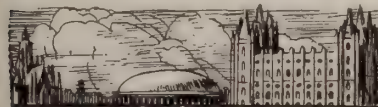
Mrs. James Eugene Reilly, president of the Better Films Committee of Charlotte and prominent in club circles, has been made chairman of the Better Films division of the state Executive Board of the D. A. R. for North Carolina. Upon the occasion of her appointment she received a large armful of beautiful Killarney roses, sent by the manager of the Imperial theatre, Charlotte.

C. C. Klutts, of Moore Haven, Florida, is having hard luck. Moore Haven is a new town, reclaimed from the Everglades and a recent flood caused the Okeechobee river to overflow the dykes and flood the whole town, forcing the closing of his theatre for several weeks.

Louis Rosenbaum came over to Atlanta from Florence, Ala., last week to arrange business bookings for his theatres in Florence, Sheffield and Tuscumbia, Ala.

The New Princess theatre, Columbia, Tenn., has been opened and is a most attractive playhouse in every detail of construction and furnishing.

Arthur C. Bromberg is recovering from a slight operation at his home in Atlanta.



Salt Lake City



"THE COVERED WAGON," opened at the Salt Lake theatre, Monday, for a week's run, and opened to a capacity house. Already the reserved seats for every performance have been sold out, and huge crowds stand in line at each showing, waiting a chance for the unreserved section.

A new salesman has been added to the selling force working out of the local Goldwyn-Cosmopolitan exchange, in the person of Bernard Pratt, who recently worked in the Denver territory. Pratt will be assigned to the Utah territory.

Charles J. Mercer, who has made the Utah territory for the Goldwyn-Cosmopolitan, is transferred to the Montana territory, making his first trip to this section this week.

J. B. Rodern returns this week to Idaho territory, which section he covers for Goldwyn-Cosmopolitan.

W. E. "Doc" Banford, District Manager for Goldwyn-Cosmopolitan for Salt Lake City and Denver, returned to his headquarters in the latter city after a week's stay here in conference with J. D. Solomon, local manager.

Solomon leaves this week for an extended trip over the Utah and Idaho territories, to visit the key centers in the interest of the new product announced for the 1923-24 season on the Goldwyn-Cosmopolitan program.

Manager Ed Skinner of Ogden, Utah, announces that his new theatre, the New Colonial, will be opened on Thanksgiving Day with the Goldwyn feature, "Little Old New York." This theatre will be one of the finest in the northern part of the State.

The different territories covered by the Famous Players-Lasky Corporation out of Salt Lake City have been reorganized according to H. W. Braly, manager. L. J. McGinley will now go to Montana; E. M. Loy will have Idaho, and F. S. Gulbransen will work Utah.

W. B. Corby, local manager for the Film Booking Office exchange, leaves this week for Montana in the interest of the F. B. O. features which the exchange is now working on. He will be met by John Rugar, F. B. O. salesman in that territory, and will be accompanied by him on the trip.

C. J. Hamal and Claude Hawkes, Associated First National salesmen, have returned to their territories, having come in to attend the first semi-annual conference and banquet of the Film Board of Trade at the Newhouse Hotel last Saturday.

Manager George L. Cloward of the Metro exchange announces that Joe F. Samuels, until recently with the Famous Players-Lasky exchange in this city, has been added to the sales force this week. Samuels will be assigned to the Utah territory for the present.

Joe Koehler, who covers Idaho from the local Metro offices, is preparing to return to his territory, after coming in for the banquet.

C. E. Scott, who has been with the Metro exchange in San Francisco for the past four years, has been assigned to this territory, and will sell here until the first of the year.

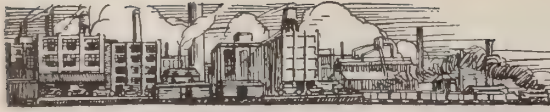
M. B. Grossman who controls the Rex and American theatres at Pocatello, Idaho, will open his new house, the New Capitol theatre, in

that city between the first and fifth of December. Joe Koehler will be on hand, at Grossman's invitation, to assist in the opening.

J. E. Madsen, operating the Idaho theatre at Twin Falls, Idaho, was in Salt Lake City this week visiting the various exchanges and adjusting his booking on contracts already in process.

The Orpheum theatre on West Second South Street between Main and West Temple Streets, recently purchased from Ackerman and Harris by the Fred Dahnken Company, is showing first run pictures under the new policy of a ten cent admission price. The program changes twice a week. The Fred Dahnken Company operates the American theatre in this city also.

Barney A. Garnette, genial manager of the local Universal exchange, has been confined to his bed for the past two weeks on account of illness. He is well on the road to recovery, however, and is expected back at his desk within a day or two.



Detroit



C. C. KINGSLEY, district manager for Selznick, is still in the city and expects to be here for at least two weeks longer until he appoints a local manager. This is his first visit in from four to five years. The Selznick sales force also has an agreeable report of the biggest month's business for November, bar none, that the Company has done since its establishment some six years ago when it was known as Select.

To accommodate the crowds which are thronging the Capitol theatre this week to see Chaplin's "Woman of Paris" opening time has been put forward one hour, the theatre opening at eleven A.M. making a twelve hour schedule.

The closing of some of the studios is putting a number of the stars and near stars "at liberty," and, judging from all appearances, this city is due for a plentiful supply of personal appearances. Kenneth

Harlan was at the Broadway-Strand last week, and next week Nita Naldi will be at the Capitol, while Gaston will be at the Broadway-Strand. Detroit "fans" will soon have all the opportunities to view their favorites in the flesh that they may desire.

Ray J. Branch, who resigned from W. W. Hodkinson, has joined First National as state salesman, succeeding A. Goldener.

The genial state manager of Standard, R. Rowen, was in Cleveland last Sunday and Monday on a business trip, talking over various important matters with H. Charnas and J. Fishman, who had returned to that city after a ten day trip in New York.

Harry Lorch, Goldwyn-Cosmopolitan manager, was elected treasurer of the Film Board of Trade, at its last meeting to succeed Al Mertz, Universal manager, who has resigned to go in the film business in the East in the near future.

The Goldwyn theatre, which was closed for some time, has reopened under the new name of the Aladdin.

It is rumored that Al Mertz, who has been with Universal for seven years, starting as booker and working up as manager, will resign to engage in the film business for himself in western New York. It is said that the resignation will not become effective until his successor is appointed.

The Screen Club has been made the recipient of a fine upright piano through the kindness of George Trendle of the Kunsky Enterprises.

Another switch of salesmen occurred when Abe Goldener of First National resigned to take a similar position with Film Classics, distributors of the Warner

Brothers product. Goldener was formerly with Paramount.

Things are changing somewhat at the Pathe exchange with George Sampson, manager, going to New York for the sales conference which starts on Nov. 12 and Jack Morgan, formerly booker promoted to the position of traveling inspection booker with supervision over the departments in Detroit, Chicago, St. Paul, Cleveland, Indianapolis, Des Moines, and Minneapolis. E. Lloyd succeeds Morgan as local booker.

David Shafer, who has been checker at the Fox exchange for some time, died last week at the home of his parents of tuberculosis. He was about twenty-five years old. Previous to his connection with Fox he was assistant manager of the Central theatre.

Ray Branch has resigned as salesman for Hodkinson. His new connections have not been announced.



Milwaukee



OF prime interest in Milwaukee this week is the leasing of the Butterfly theatre by John R. Freuler to J. A. Cooper, owner of the Casino and Riviera theatres, La Crosse. With this change the Butterfly will revert to a first run house exclusively. Some months ago the management adopted a popular price plan showing both first and second run pictures. Henry Taylor, present house manager, will be retained by the new management. The theatre is to be thoroughly renovated. The Paramount production, "To the Last Man," Zane Grey's novel picturization, was chosen for the opening program of the new regime, beginning November 17.

A Hallowe'en hard times party

was held by the combined staffs of Educational and First National in the First National exchange on Saturday, October 27. First National has an office organization known as the "Pep Club," and this group planned the party. Hallowe'en games were played, and refreshments served in the poster room.

With Neil Agnew's transfer to Chicago as sales manager of the Paramount exchange, O. J. Wooden was appointed as his successor. Bob Gary, Paramount's publicity man, is now with the Saxe Amusement enterprises in a similar capacity.

M. Witmoyer, formerly with Preferred in Illinois, is now with

Graumann's Celebrated staff in Milwaukee.

J. S. Woody, general manager of Associated Producers, made his first visit to the new Milwaukee exchange last week, attending the screening of "The Courtship of Miles Standish" and "The Extra Girl."

Louis Kane, formerly with Educational, is now traveling northern Wisconsin for Associated Producers.

G. A. Hickey, district supervisor for Goldwyn-Cosmopolitan, was another visitor last week, spending a day at the exchange.

Exhibitors in town last week included Henry Goldman, Colonial and Grand theatres, Green Bay;

Frank Fischer, Fischer theatres, and Niel Duffy, Elite theatre, Appleton.

Ground has been broken for a new neighborhood house at 38th and Center streets, Milwaukee, to cost \$125,000. Offices and stores will be included in the building.

Pete Thielan, formerly of Ascher's Capitol, Manitowoc, has opened the Opera house in that city.

The Empire theatre, Mitchell street, has changed owners. S. Hrobosky is the present owner.

In connection with the Goldwyn-Cosmopolitan production, "Little Old New York," the story has been running serially in the Wisconsin-News for some days. The picture will open at the Merrill theatre November 24 for an extended run.



Boston



SOL S. HAYES, after a very successful summer season in Boothbay Harbor, Me., doing a little exhibiting, has parked his brogues in Boston again, and is getting set to go on the road with the "Hunchback of Notre Dame."

Leon J., or rather "Ruby" Rubenstein, manager of Metro's ambitious little exploitation department in Boston, is going to keep the New England theatre men pepped up on what they can do with their pictures by letting them know what he can do with them via a miniature newspaper, a sheet for news and exploitation.

Helen McCarthy, long known to the contract department of Metro's Boston exchange as "Mac," is playing around other kinds of contracts now. She has tired of release schedules and is now with Register of Deeds Fitzgerald.

The Strand theatre in Watertown, one of Boston's suburbs, has

opened up again after being dark all summer. Manager-Owner Phil Markel had the place much revamped.

A new stunt has recently come to pass at the Metro Boston exchange. They have exhibitor meetings there. The last one was attended by 30 odd leading theatre men from all over New England's key cities. Manager Hill had Jackie Coogan's latest, "Long Live the King," run off for their edification, and among those present was Special Exploitation Manager Weingarten from the Coogan studios.

George F. Dembow, district manager for Goldwyn-Cosmopolitan, who has had to do some high stepping since Albany was added to his territory, has had some cosy benches installed in the front part of the new G-C exchange office at 39 Church street, Boston. It is sunny and warm there, and when anyone in the district wants a New Eng-

land exhibitor who is in town, there they send a boy to look for him and also the writer.

Speaking of sun around Manager Dembow's offices, there has been a lot of it since Sol Resnick, booking manager and salesman, got a knot tied between himself and Betty Swartz over in the G. A. R. Hall the other night. Another couple too, married at the same moment, was the brother of Sol's better half. Morris Swartz, who made Elsie Wolfeson Mrs. Swartz.

The Fenway, shining forth in a Paramount's key city house here, blaze of new paint and decorations, has made a hit in Boston as with ambitious musical and prologue program. S. Barret McCormick, known through the country as a live wire, has taken the management of the house, while John McConville, who was exploitation manager at the Paramount Boston exchange, has also gone to the Fenway as McCormick's assistant. His

place at the exchange has gone to Russell Moon. Also Walter Skates, who had the post of manager at the exchange, has gone over to Associated Exhibitors, replacing "Smiling Bob" Bertschy.

The sales force of the local Goldwyn-Cosmopolitan exchange is keeping on its tip-toes these days in preparation for the celebration of "Jimmy" Grainger week, Nov. 25 to Dec. 1.

Review Board Praises "Main Street"

Another award of merit has been handed the Warner feature "Main Street," the screen adaptation of Sinclair Lewis's novel of the same name, by the National Board of Review in their monthly publication, Exceptional Photoplays. In their review of the picture, tribute is paid the Warner Brothers for their sincerity displayed in the screen adaptation.

NEW THEATRE CONSTRUCTION & EQUIPMENT PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT

- - - - - TECHNICAL EDITOR

Correct Screen Necessary for Good Pictures

*Types Recommended for Individual Theatre; Also
Maintenance of Reflecting Surfaces*

THE screen is a very material factor in good motion picture projection. The size and shape of house and its purpose, whether used as a motion picture theatre exclusively, for motion picture and vaudeville, or for educational pictures; the location of seats and projection room; and type of projectors used, all have a very important bearing on size, surface, finish and location of the screen which will produce the most satisfactory results.

The material of which the screen is made may consist of one of several different kinds of cloth, or rubber composition, or of a plaster or similar smooth wall. The cloths most commonly used are canvas, muslin, sateen and linen. Linen is rapidly going out of use for the purpose in question on account of its cost.

Untreated white cloth or white paint with a flat or non-glossy surface will give a reflected light distribution similar to the commercial diffusing screen, see Figure 170 (next page). Glossy cloth will show a distribution curve intermediate between those of the diffusing and metallic screens. However, *the use of untreated cloth is most unsatisfactory* as such a screen is extremely inefficient, all the light which passes directly through the weave of the cloth being lost entirely.

Mounting the Screen

A good method of mounting the screen is to stretch it tightly on a strong wooden frame, such that there is no cracking or peeling of the screen due to bending, and any wrinkles which might appear can be removed by adjustment of the stretching devices.

Particularly in high school auditoriums, churches and other locations where performances are held infrequently, it is necessary that the screen be rolled up when not actually used for the projection of pictures, and this without any danger of cracking or peeling. Some very good screens are quite flexibly constructed. One method of accomplishing this result is to use on the cloth or other base a paint which is composed of a white pigment mixed with ordinary rubber cement or a liquid adhesive which has similar properties.

Frequently, the screen is painted directly on the wall of the theatre, the latter being of plaster or cement. If the plaster wall is properly treated with the same kind

A GOOD screen is a most essential element for successful presentation of motion pictures. By a "good" screen is meant a screen that embodies the correct physical characteristics which make it especially adaptable to the particular theatre.

Each theatre presents its own problem in the selection of the screen best suitable for giving a brightly and evenly illuminated picture to the great majority of seats in the house. No one type of screen best serves all theatres.

A long narrow house using a highly diffusing type screen requires as much light projected to the screen as though the theatre was of great width. A narrow theatre can make good use of a reflecting type screen.

A theatre which has a broad dimension if employing a reflector type screen is presenting a dark and unsatisfactory appearing picture to a large portion of the seats in the extreme sides of the house. A diffusing type screen is required.

The houses between the narrow and broad types should install a screen with characteristics of both the reflector and diffusing types.

Study the screen problem in your theatre. Often the screen proves to be the seat of projection troubles.

Keeping the screen surface free from dirt and replacing the screen when the reflecting surface is deteriorated is of utmost importance.

Valuable suggestions on the selection and maintenance of screen surfaces are giving in the second excerpt of the Westinghouse Lamp Co. bulletin "Motion Picture and Stereopticon Projection with Mazda Lamps," presented on this page.

of material as is used in the construction of a high grade commercial screen, this method should produce a good picture background. However, frequently a mediocre paint is used, producing inferior results; furthermore, immobility is often a disadvantage. Where the screen is painted on plaster applied directly on the inner surface of one of the outer walls of the theatre, trouble is often encountered, due to the dampness of the walls. A fairly heavy rain on a brick wall or a sudden change of temperature will cause moisture to seep through or condense on the front surface of the screen, resulting in an extremely blotched and undesirable appearance. Such a difficulty can be overcome to a certain extent by waterproofing the brick wall, but the most satisfactory remedy is to install a commercial screen separately mounted a short distance from the wall.

Reflecting Surfaces

Screens may be classified according to their surfaces, as diffusing, metallic or beaded, see Figure 171.

The difference in light reflecting properties of these three types of screens may be seen from the reflection curves of Figure 170. The diffusing screen, of which the flat matt plaster is the most common example, reflects the light to about the same extent in all directions. With this surface, at whatever angle the picture is viewed, the brightness is practically the same. The curve of the metallic screen, on the other hand, shows a very high value of reflected light directly in front of the screen which decreases rapidly as the spectator moves to the side. The beaded screen shows a curve more closely approximating that of the metallic. This screen is composed of a large number of minute glass beads mounted on a flat background, the beads forming innumerable small light reflecting surfaces.

In a number of cases a blue tint is added to an otherwise flat white screen in the attempt to give the picture an appearance more nearly pure white. Except in cases where an extremely faint tint is used, this practice should be discouraged in motion picture projection unless the source of light is much stronger than is needed. While a noticeable tint of blue will give the effect of a white picture to a certain extent, it will ap-

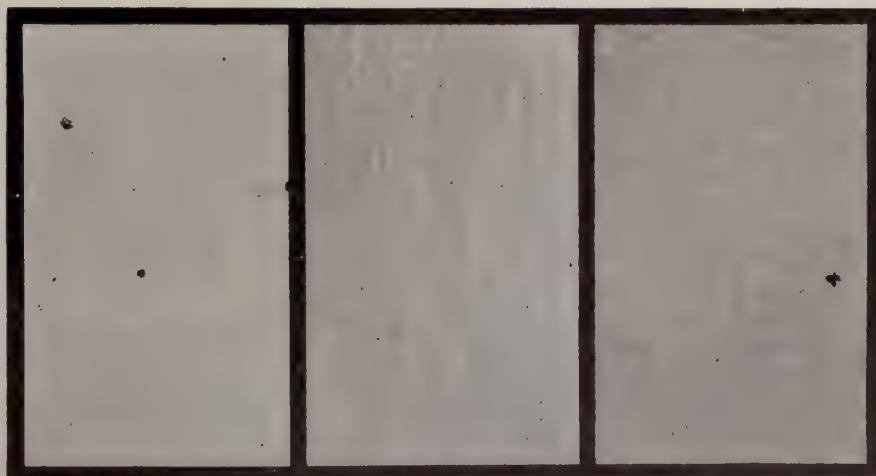


Fig. 171—Three typical motion picture screens. Left to right: beaded, metallic and diffusing



Fig. 172—Typical wide motion picture house requiring a diffusing screen

precipitously cut down the efficiency of the screen, especially with the Mazda projection lamp. Moreover, the softer quality of the light from the Mazda lamp when not modified by a blue screen, is considered preferable.

Selection of Screen: The diffusing or flat white screen is superior to the metallic or beaded one for certain types of theatres only.

The diffusing screen is essential in an auditorium which is wide in proportion to its length. In this case the picture must be viewed at a considerable angle from the center and it is necessary for good results that the screen appear equally bright when viewed from any position. An example of such a condition will be seen in Figure 172.

The metallic or the beaded screen is very desirable for a long and narrow house. The brightness of the screen, as viewed from directly in front or almost so, is much greater than in the case of the diffusing screen. The objection that brightness is very low when the picture is viewed at a considerable side angle naturally does not apply in this case. Such a situation is illustrated in Figure 173.

One striking manner in which the light from the beaded screen differs from that of the metallic screen is shown in Figures 174 and 175. When the projected light strikes the metallic screen at an angle, the resultant light is reflected somewhat downwards. In the case of the beaded screen, however, the light is reflected to the maximum extent back along the projected beam. Particularly in the case of a house having a high projection booth, care must be taken to see that a screen type and location are chosen which will produce satisfactory picture brightness for the entire theatre.

Location of Screen

When the diffusing screen is used it appears to be of the same brightness no matter how high it may be placed on the stage. With a metallic or beaded screen, it will be seen from Figures 174 and 175 that the location has some effect on the distribution of light, and should be taken into account when designing the theatre.

Brushing Screens: All types of screens should be brushed carefully at least once a month. Use a clean soft counter brush and stroke the screen carefully, either straight across or up and down, brushing always in one direction only.

Washing and Resurfacing Screens: Practically all flat white screens, even those which do not have a surfacing of paint, can be washed without injury. Clean with a soft brush, castile soap and water every

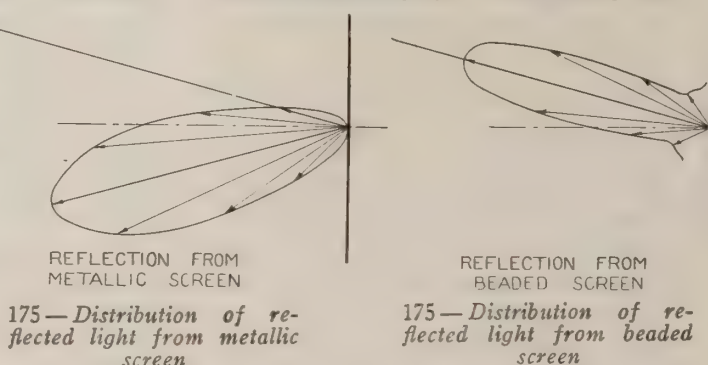
two to six months. Flat white screens which have a painted surface can more satisfactorily be resurfaced than washed. Every two to six months give the screen one or two coats of a flat white. Water color paint is preferable to oil paint.

Metallic screens will lose only a little in efficiency the first two or three cleanings, but repeated cleanings will reduce the efficiency more and more, hence do not use soap or wall cleaner on these screens more frequently than once in six months unless dirt conditions are unusually bad.

Most manufacturers of metallic screens will resurface them at a reasonable charge.

Washing Beaded Screens

The best quality beaded screen can be washed without injury. Do this every two to



six months, depending on dirt conditions. Proceed as follows:

1st.—Construct a trough of wood or metal, which will rest along the bottom of screen, placed in position to catch the excess water. It is well to make provision for draining this trough, preferably with a hose attached to it.

2nd.—Starting at the bottom and going from one side to the other, sprinkle the screen with cold water by the use of either a hose or sprinkling can, until screen is thoroughly wet.

3rd.—Using an ordinary scrubbing brush, castile soap, and cold or lukewarm water, start

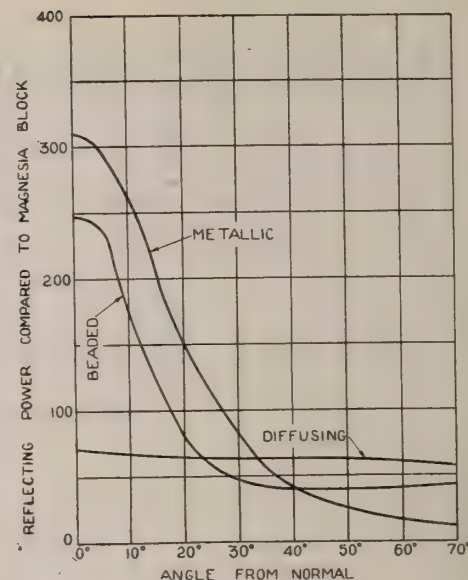


Fig. 170—Distribution of reflected light from three types of motion picture screens

from the bottom, working from one side to the other and thoroughly scrub the entire surface. Use plenty of soap and water and do not be afraid to scrub the screen hard, as any reasonable scrubbing will not injure it.

4th.—Rinse the screen well, starting from the bottom and working from side to side, using either a hose or sprinkling can. Now, but not until now, the screen should be allowed to dry thoroughly.

Always start at the bottom and work from left to right, right to left, etc., when wetting, scrubbing and rinsing, to obtain perfect results without showing streaks.

General Care of Screen

The useful life of the screen surface may be considerably increased by hanging a curtain directly in front of the screen, so arranged that it can be pulled to one side when pictures are being shown, but used as a covering at all other times. As a dust and dirt protection this is particularly good where screens are tilted instead of vertical as the former are more likely to collect a large amount of dirt.

When no such curtain is used, it is a good plan to direct one or two electric fans to keep dust and dirt from settling on the screen during clearing of the audience.

The useful life of the screen is so largely dependent upon local conditions, on the care taken and on the quality of the screen itself, that it is difficult to forecast. Screens usually last from one to five years. A life as short as

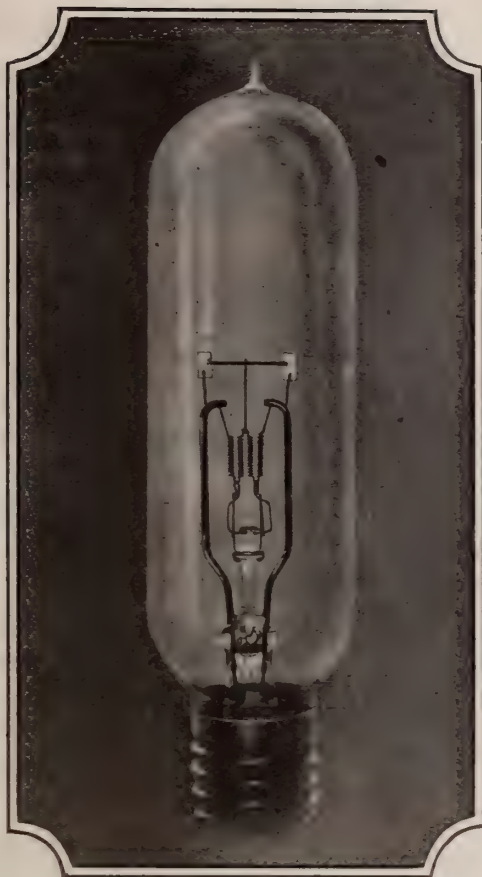
(Continued on page 2610)



Fig. 173—Typical long and narrow motion picture house requiring a metallic or beaded screen

A Fact

*Incandescent Lamp
Projection Is Applica-
ble to Your Theatre.
Make Your Installa-
tion Now.*

*A Fact*

*Incandescent Lamp
Projection Is Now
Universally Recogn-
ized as the Modern
Standard.*

*Edison 900 Watt MAZDA Motion
Picture Lamp*

Does Cutting Your Electrical Bill in Half Interest You?

THE cost of projection is more than cut in half in the great majority of installations thru the use of Incandescent Lamp Projection and Edison MAZDA Motion Picture Lamps. This feature along with an evenly and well lighted screen, an absolutely flickerless light source and an improved quality of illumination has made this mode of projection the modern standard.

Hundreds of theatres in every section of this country have installed Incandescent Lamp projection and are reaping all the benefits of perfect picture presentation and a material saving in the cost of operation.

Your theatre is well adapted for the use of Incandescent Lamp projection. Only the very few large houses that require an unusually large picture are excluded as eventual users. Over 80% of the theatres in this country will in time be users of this most efficient light source that has ever been put to practical use. It is up to you, as a progressive exhibitor

or projectionist to install Incandescent Lamp projection now. A delay only withholds an improvement in your picture and a real saving in cost. **!**

The accompanying illustration is a reproduction of the Edison MAZDA Motion Picture Lamp. The light source is made of especially prepared tungsten wire that gives off a pleasing soft white light when operated at its rated capacity. On an alternating current supply of 110 volts this lamp and control apparatus draws only approximately 9 amperes of current. This fact clearly explains its exceedingly low cost of operation.

When used with the special adaptor manufactured by the General Electric Company a maximum amount of light is delivered to the screen.

There is a supply dealer in your territory carrying Edison MAZDA Motion Picture Lamps and General Electric adaptors. Install this new standard of projection today.



*There is a proper Edison
MAZDA lamp for every re-
quirement of the theatre;
i. e., projection, marquee
and sign, lobby and audi-
torium, stage, etc.*

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Alternating Current Machinery

Lesson VIII—Part II

Electrical Measuring Instruments



SIDE from the meters used for measuring the more common electrical quantities, such as current, voltage and power, the use of alternating current has brought forth similar devices for the measurement of quantities peculiar to this form of current, such as *power factor* and *frequency meters*.

It may at first thought, appear difficult to devise meters to record such abstract figures as the power factor and frequency of an alternating current circuit. Such, however, is not the case, since simple electrical characteristics are made use of for this purpose.

Power Factor Meters

In earlier articles frequent use was made of the term *power factor* when dealing with circuits containing reactance. Indeed, it is difficult to conceive of any alternating current which does not contain reactance in addition to resistance. It will be recalled that when reactance is present in a circuit its effect is to cause the current to *lag* the voltage by an amount depending upon the proportion of reactance to resistance. Such lagging currents cause a loss of power and the figure obtained by dividing the *real power* by the *apparent power*, expressed in per cent, is called the power factor.

It is also possible to obtain this figure mechanically by means of a meter. Fig. 141 shows such an instrument. Two coils (a) and (b), form the movable element and are pivoted, which permits the pointer (P) attached to the coils, to swing back and forth over scale S and thus register the power factor. The current carrying coils C, which carry the line current, set up the necessary magnetic field, to cause the moving coils to rotate. One end each of both coils (a) and (b) is connected to the line at point (h). The other end of coil (a) is connected to the other side of the line through *resistance* (R), while

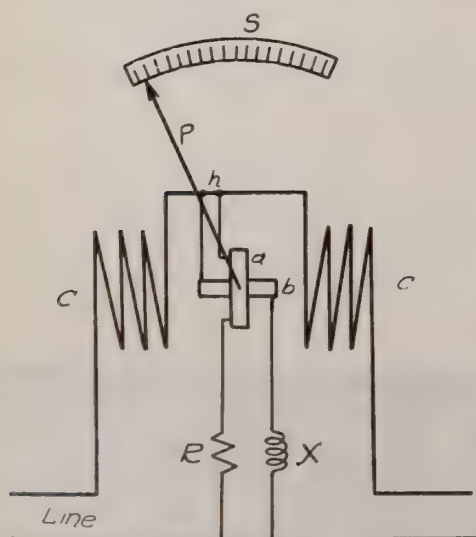


Figure 141

the other end of coil (b) is also connected to the same side of the line through *reactance* (x).

For this reason the current in coil (a) containing the resistance will *lead* by 90 degrees, that in coil (b) which contains the reactance. Hence, if a pure resistance load is connected to the lines the current in coil (a) will be *in phase* with that in coils C and coil (a) will swing around until its ends point in the direction of coil C. Also if a pure reactance load is connected to the line the current in coil (b) will then be *in phase* with that in the coils C, since both are lagging the voltage by 90 degrees. Therefore, coil (b) will swing around so that it is parallel with the C coils. Where the load is such that the current in coils C lag between 0 degrees-90 degrees then the coils (a) and (b) will assume some intermediate position agreeing with the load.

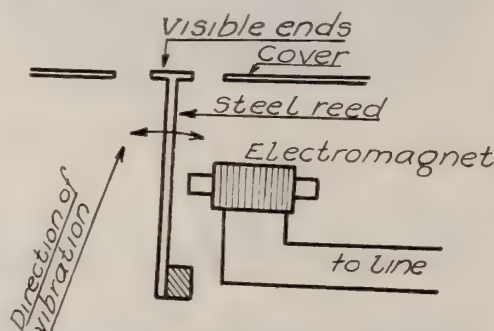


Figure 142

Frequency Meters

Meters for indicating the frequency of a circuit are constructed along somewhat different lines than those already described.

Vibrating steel reeds, cut to different lengths, are used to indicate the frequency of the alternating current flowing through an electromagnet which alternately attracts and releases the reeds, thus causing them to vibrate in synchronism with the current flowing through the magnet. A detail of the construction is shown in Fig. 142.

Since the reeds are of different length, naturally all of them will not vibrate for any particular frequency at the same time. The reed, whose natural period of vibration, which is determined by its length, agrees with that of the frequency of the current in the magnet, will vibrate back and forth in synchronism with the current in the magnet. Of course, a few of the reeds on each side will also vibrate, since their period of vibration is close to that of the reed in question, but they will not be affected to the same extent and hence will vibrate less strongly. The entire strip of reeds, showing their difference in size, is shown in Fig. 142.

Keystone Effect

For some time past inquiries from managers and projectionists have not been answered

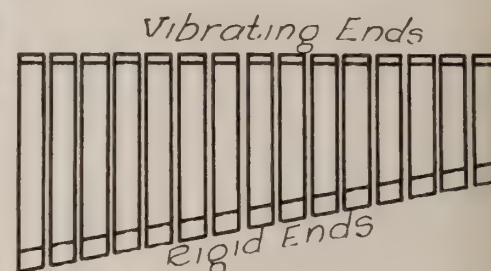


Figure 143

through the columns of the department due, principally, to lack of space.

It seems, though, that some difficulty is being encountered on a number of questions pertaining to projection. Chief among these is the effect of moving the projector off of the perpendicular axis of the screen.

One projectionist seems greatly concerned that the bottom of his picture is much wider than the top and wishes to know what causes it. He writes as follows: "My throw is 90 feet, width of picture about 16 feet . . . , etc. Our house has a main floor and a balcony about 15 feet high which rises rather sharply to the rear of the house. The booth is located at the rear of the balcony and enough above the last row of seats to clear the heads of the spectators. Now my main trouble is this. Our picture is quite a bit wider at the bottom than at the top and I strongly suspect that the reason is because the booth is located so far above the horizontal center of the screen, although the manager does not agree with me in this and thinks that the trouble lies in the projector. Which of us is right?"

Another inquiry goes on to state that: "I now have my booth right in the center of my screen. If I should move it say 8 feet to the right side of the screen, what will be the result? My throw is about 75 feet and my lenses are 5½ inches E. F. The picture is about 9 x 12 feet. The manager wants me to move the booth and I told him that it was unwise to do so as it would make a great difference in the screen results. Am I right?"

Right you are in both cases. The ideal location for the "booth," as it is referred to by these two "hopelings," is exactly on the horizontal center line of the screen. Any other location will affect the picture accordingly.

Moving the screen to one side or the other of this line has the same result as moving the projection room either above or below it. (I have never heard of a projection room being below the center of the screen, but the effect would be the same if it were.)

The effect on the picture is simply this. When the projectors are located on the centerline of the screen *each corner* of the screen is exactly the *same* distance away from the objective lens and therefore the image of the aperture which is approximately in focus on the screen suffers no distortion.

If however, the projector be moved, say 10 or 12 feet, to the left side of the centerline the top and bottom corners of the aperture image on the *left* side of the screen will be closer to the lens than the top and bottom corners on the *right* side. Now, since the width of the beam at any point, under any given condition,

(Continued on page 2610)

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Eastman Film, both regular and tinted base, is available in thousand foot lengths.

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Cameraman Perfects Important Night Scene Device

Turning night into day with three bits of glass is the striking feat in photography perfected by Virgil Miller, cameraman at Universal City and inventor of a number of important effects in camera technique. Miller has perfected a "panchromatic filter" which, by reversing rays of light entering a camera lens, can turn noonday sunshine into moonlight, on the film, so real that the effect is uncanny.

Primitive "night photography" was made by aiming the camera against the sunlight, and then staining the film blue. From this trick night photography under lights developed, but it never duplicated moonlight; for years photographers studied the problem. Miller finally solved it.

The new invention is a series of glass ray-filters which break up light into its component parts. When it is applied, strange tricks occur. For instance, red, which photographs as black in the ordinary film, comes out as white; blue, which appears as white in ordinary photography, tends to black. The blue sky becomes black, but without "reversing the colors of actors in the foreground, this resulting in a perfect moonlight effect.

Miller is the first man to use the actual moon in motion picture photography, and is also the inventor of a color-filter by which absolute color values may be transformed into light and shade on the screen with accuracy. This device has done much to remove the necessity of makeup for actors.

Automatic Ticket Reports Brisk Business

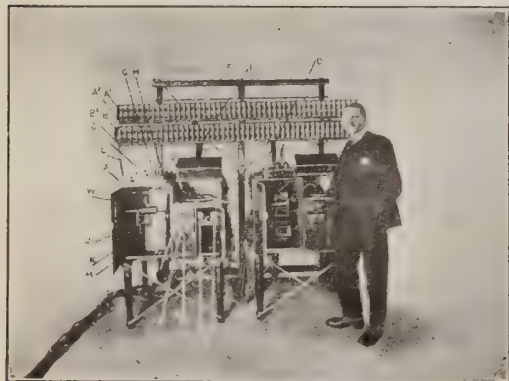
The Automatic Ticket Register Company, 723 Seventh avenue, through its treasurer, Mr. E. S. Bowman, reports a brisk demand for its Gold Seal machines and ticket products.

Recent installations include Fabian's Regent theatre, Paterson, N. J., Rowland & Clark's theatre, Pittsburgh, Pa., John P. Harris' Strand theatre, Youngstown, Ohio, and William Fox's theatre, Philadelphia, Pa. The local installations of Gold Seal Ticket Machines include, Carlton, Duffield theatre and Park Side theatre, all belonging to Mr. William Brant. Regun theatre, Loew's Orpheum theatre and Loew's Lexington avenue Opera House, just opening.

Apparatus for Talking Pictures

Claude H. Verity of Leeds, England, has brought to this country the apparatus which was invented for the purpose of synchronizing music and speech with motion pictures. The inventor claims that his process gives absolute synchronism and quality of tone which has not been duplicated by any previous or present day apparatus of this type.

The apparatus uses a series of phonograph records for the recording of sound and a special phonograph for its reproduction. Through an electrical system and the special apparatus, the synchronism of the sound and the picture is accomplished. A view of this apparatus is shown on this page.



C. H. Verity, of England, inventor, and his apparatus for synchronizing music and speech for motion pictures. The inventor claims that this apparatus gives absolute synchronism and excellent quality of tone



The Libman Spanjer Co., New York City, has recently added to its attractive line of theatre lobby displays a wooden usher as shown in this photograph. The usher is extremely attractive, being made of five ply veneer with step-ups and is five feet high. They are painted in bright colors to imitate the style of the wooden soldiers

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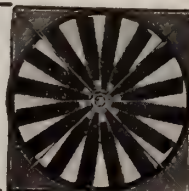
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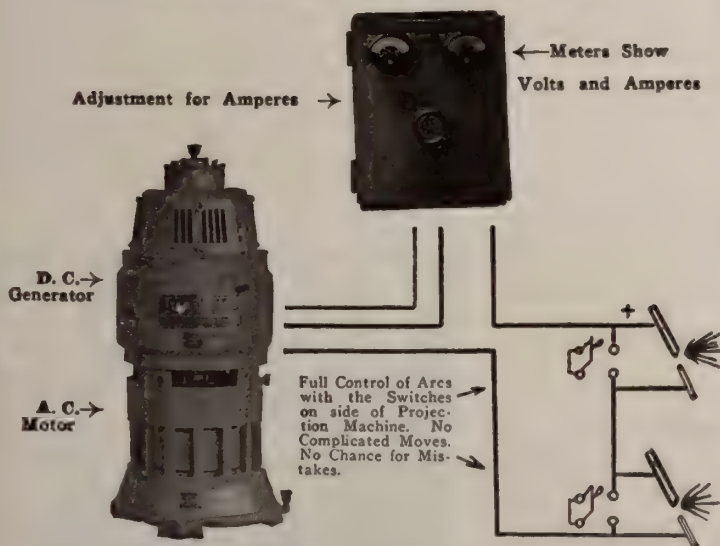
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TransVerteR changes alternating current into direct current which is more suitable for projection arcs. It automatically supplies only such voltage as is needed for the arcs, and no wasteful, current consuming ballast is used. It uses less current than any other device, and is therefore more economical to operate.

It is easily adjusted for light and dark portions of film. TransVerteR gives the projectionist perfect arcs, clear-white, steady light that is easily directed and controlled. It makes possible the projection of clear, sharp-lined pictures which patrons appreciate and come again to enjoy.

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Simplified Electricity for Projectionists

(Continued from page 2606)

depends upon the distance of that point from the lens, the left side of the aperture will be smaller than the right side, since it is closer to the lens and the effect will be a distorted aperture image. This is commonly called "Keystone" effect, due to its similarity in appearance to the keystone of an arch. Also the entire aperture and hence picture will not be sharply focused on the screen for the reason that when one part of the aperture or picture is in focus the other parts, being at a different distance from the lens, will be a trifle out of focus.

The same holds true when the projector is placed above the center line.

Of course it is rarely possible to place the projectors exactly on the center line, but a small divergence will cause no appreciable harm. This should be limited, however, to as small an angle as possible. The Society of Motion Picture Engineers, however, specify a maximum angle of deviation from the centerline of 12 degrees. This angle is determined by the throw and the perpendicular displacement of the projector from the centerline.

Wurlitzer Organ for Columbus "Grand"

William M. James, president of the newly organized Ohio State Theatres Co., which secured a 12-year lease on the Grand theatre of Columbus, Ohio, has announced the purchase of a large Wurlitzer organ.

Before installation is completed the theatre will be closed for one week, during which the house will be resealed, the lobby and foyer redecorated and other alterations made, which, counting the purchase of the new organ, will amount to approximately \$60,000.—Z.

A. H. Schwartz Building in Long Island

Plans have been approved for the construction of a theatre and business building on the premises, corner of 96th street and Jamaica avenue, Woodhaven, L. I., N. Y.

The cost of this operation will be \$600,000, and will be one of the most beautiful and pretentious edifices in the city, showing high class vaudeville and first run feature photoplay productions at popular prices. Seating capacity, 2,500.

Mr. Marcus Loew is interested financially, and the theatre will be operated under the Loew Banner.

Mr. Henry Clay Miner, associated with A. H. Schwartz, in various theatrical enterprises, will also be interested in this new proposition.

Correct Screen Necessary for Good Pictures

(Continued from page 2604)

one year is encountered only with an inferior quality screen, with a screen which is incapable of being washed, painted or resurfaced, or one mounted where an unusual amount of oily dirt will accumulate on its surface.

grams. Apartments will be located on the second floor and two business rooms will occupy part of the street side of the first floor.—F.

Theatre for Waldo District

The Waldo district, a suburb within the limits of Kansas City, was assured of a picture theatre of its own when excavation for the Westmoreland theatre at Seventy-fifth and Washington streets was completed. The foundation now is under way and work on the upper structure will begin next week. The building will occupy a site, 90 by 110 feet. It is designed to contain four ground floor shops. The seating capacity will be 750 and the estimated cost of the structure is \$50,000. On the Seventy-fifth street frontage the building will be two stories high, the upper floor level to be used as floor space. W. C. Gumm, who is building the structure, bought the site for \$12,000 about two months ago and the theatre is expected to be ready for operation in December.—True.

Organ Features at Indianapolis "Ohio"

Opening recital upon the Ohio theatre's new Marr and Colton concert organ last Sunday noon was one of the musical events of the week.

Lester Huff, formerly of the Apollo, is permanent organist. His opening recital was chiefly classical. The organ is one of the largest in the state.—F.

President Theatre Changes Policy

The President theatre, first Washington legitimate house to be converted to movies of "Distinction," opened in the old burlesque and stock location at the site of "Carusi's Hall," adjoining Harvey's restaurant, Washington, recently.

A former patent attorney, Thomas W. Fowler, has purchased the property from the D. C. Amusement and Realty Corporation and the holding concern, the Columbia Amusement Company of New York, and has placed Eugene Wilson, ex-manager of Vitagraph, in charge of publicity and exploitation.—K.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Age of Desire.....	Special Cast	First National	5 reels	.....
Barefoot Boy, The.....	Special Cast	C. B. C.-S. R.	6 reels	Sept. 29
Blinky.....	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife.....	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The.....	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Gold.....	E. Hammerstein	Truett Film	7 reels	July 7
Broadway Broke.....	Mary Carr	Selznick	6 reels	Nov. 3
Call of the Wild.....	Buck (dog)	Pathe	8 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North.....		Lee-Bradford	5 reels	.....
Cause for Divorce.....	Special Cast	Selznick	7 reels	.....
Cheat, The.....	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The.....	H. Rawlinson	Universal	5 reels	Sept. 22
Daring Years.....	Special Cast	Equity	7 reels	Aug. 11
David Copperfield.....	Special Cast	Asso. Exhib.	6 reels	.....
Daytime Wives.....	Dorothy Dandridge	Film Book. Offices	6 reels	Sept. 8
Defying Destiny.....	Monte-Blue-Irene		6 reels	Oct. 27
Drivin' Fool, The.....	Wally Van	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The.....	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women.....	L. Barrymore		10 reels	Apr. 14
Eternal Three, The.....	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fair Cheat, The.....	Dorothy Mackall	Film Book. Offices	6 reels	Sept. 29
Fighting Blade, The.....	Rich. Barthelmess	First National	9 reels	Oct. 6
French Doll, The.....	Mae Murray	Metro	7 reels	July 28
Going Up.....	Douglas MacLean	Asso. Exhib.	6 reels	Oct. 20
Gold Diggers, The.....	Hope Hampton	Warner Bros.	8 reels	Sept. 22
Green Goddess, The.....	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Gun Fighter, The.....	William Farnum	Fox	8 reels	Sept. 15
Haldane of Secret Service.....	Houdini	Film Book. Offices	6 reels	.....
Hell's Hole.....	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation.....	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?.....	Special Cast	Lee-Bradford	6 reels	.....
Lawful Larceny.....	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The.....	Tom Mix	Fox	5 reels	Sept. 22
Modern Matrimony.....	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna.....	Lee Parry	Fox	9 reels	Aug. 4
Merry-Go-Round.....	Philbin-Kerry	Universal	10 reels	July 14
Mothers-in-Law.....	Special Cast	Preferred Pict.	7 reels	Aug. 18
Potash and Perlmutter.....	Barnard-Carr		8 reels	Sept. 15
Red Lights.....	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rosita.....	Mary Pickford	United Artists	9 reels	Sept. 15
Roughed Lips.....	Viola Dana	Metro	5 reels	Sept. 8
Scarred Hands.....	Smith-E. Sedgwick	Madoc-S. R.	5 reels	.....
Shattered Reputations.....	Walker-Saunders	Lee-Bradford	5 reels	.....
Silent Command, The.....	Special Cast	Fox	9 reels	Sept. 15
Silent Partner, The.....	Special Cast	Paramount	6 reels	Sept. 1
Six Days.....	C. Griffith-F. Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
Souls in Bondage.....	Special Cast	Sanford Prod.	6 reels	.....
St. Elmo.....	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night.....	Special Cast	Metro	8 reels	Sept. 15
Tango Cavalier, The.....	Geo. Larkin	Aywon	5 reels	.....
Three Ages.....	Buster Keaton	Metro	5 reels	July 21
To the Last Man.....	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The.....	Walthall-Lake	Truett Film	7 reels	.....
Untameable, The.....	Gladys Walton	Universal	5 reels	Sept. 8
Virginian, The.....	Special Cast	Preferred Pictures	5 reels	.....
Vow of Vengeance.....	Jack Livingston	Independent Pict.	5 reels	.....
Where Is This West?.....	Jack Hoxie	Universal	5 reels	Sept. 22
Why Worry?.....	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
April Showers.....	Harlan-C. Moore	Preferred Pict.	6 reels	.....
Ashes of Vengeance.....	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The.....	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan.....	Charles Jones	Fox	7 reels	.....
Breaking Into Society.....	Bull Montana	Film Book. Offices	5 reels	.....
Cameo Kirby.....	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile, The.....	Special Cast	Film Book. Offices	6 reels	.....
Day of Faith, The.....	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 15
Desire.....	Special Cast	Metro	7 reels	Sept. 8
Does It Pay?.....	Hope Hampton	Fox	7 reels	Sept. 8
Drifting.....	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The.....	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The.....	Special Cast	Metro	8 reels	Sept. 22
Exiles, The.....	John Gilbert	Fox	6 reels	.....
Foolish Parents.....		Asso. Exhib.	6 reels	.....
Governor's Lady, The.....	Special Cast	Fox	5 reels	Sept. 29
Grail, The.....	Dustin Farnum	Fox	6 reels	Nov. 3
Held to Answer.....	Special Cast	Metro	6 reels	.....
In the Palace of King.....	Special Cast	Goldwyn-Cosmo	9 reels	Sept. 22
Lights Out.....	Ruth Stonehouse	Film Book. Offices	6 reels	.....
Lone Fighter, The.....	J. B. Warner	Sunset-S. R.	5 reels	.....
Long Live the King.....	Jackie Coogan	Metro	7 reels	Sept. 29
Marriage Maker, The.....	Special Cast	Paramount	5 reels	.....
Meanest Man in World.....	Special Cast	First National	5 reels	.....
Men in the Raw.....	Jack Hoxie	Universal	5 reels	.....
Mill-A-Minute Romeo.....	Tom Mix	Fox	6 reels	.....
Miracle Makers, The.....		Asso. Exhib.	6 reels	.....
No Mother to Guide Her.....	Genevieve Tobin	Fox	7 reels	Oct. 27
Ponjola.....	Special Cast	First National	7 reels	Oct. 27
Prince of a King, A.....	Dinky	Selznick	6 reels	Oct. 27
Printer's Devil, The.....	Wesley Barry	Warner Bros.	8 reels	.....
Puritan Passions.....	Special Cast	Hodkinson	6 reels	Oct. 20
Ramblin' Kid, The.....	Hoot Gibson	Universal	6 reels	Oct. 20

Feature	Star	Distributed By	Length	Reviewed
Richard the Lion-Hearted.....	Wallace Beery	Allied Prod. & Dist.	7 reels	Nov. 3
Ruggles of Red Gap.....	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith.....	Special Cast	Independent Pict.	6 reels	.....
Six-Fifty, The.....	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire.....	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Steadfast Heart, The.....	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion.....	Edmund Cobb	Arrow	5 reels	.....
Thundergate.....	Special Cast	First National	7 reels	.....
Times Have Changed.....	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor.....	Special Cast	Independent Pict.	5 reels	.....
What Love Will Do.....	Kenneth McDonald	Sunset-S. R.	5 reels	.....
Wild Party, The.....	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A.....	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof.....	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza.....	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
At Devils Gorge.....	Edmund Cobb	Arrow	5 reels	.....
Blow Your Own Horn.....	Lewis-Perdue	Film Book. Offices	6 reels	Oct. 20
Courtship of Myles Standish.....	Charles Ray	Asso. Exhib.	9 reels	Nov. 3
Crooked Alley.....	Special Cast	Universal	5 reels	.....
Dangerous Maid, The.....	C. Talmadge	First National	5 reels	.....
Drums of Jeopardy.....		Truett	7 reels	.....
Extra Girl, The.....	Mabel Normand	Asso. Exhib.	7 reels	.....
Flaming Youth.....	Colleen Moore	First National	8 reels	Nov. 17
His Children's Children.....	Special Cast	Paramount	8 reels	Nov. 3
Hospitality.....	Buster Keaton	Metro	5 reels	Nov. 3
Human Mill, The.....	Special Cast	Metro	5 reels	.....
Is Love for Sale?.....	Special Cast	Aywon	5 reels	.....
Jealous Husbands.....	Special Cast	First National	7 reels	Nov. 17
Light That Failed, The.....	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York.....	Marion Davies	Goldwyn-Cosmo	7 reels	.....
Living Lies.....	Brent-Blue	Allied Prod. & Dist.	7 reels	.....
Love Pirate, The.....	Carmel Myers	Film Book. Offices	5 reels	.....
Man, Woman and Temperament.....	Special Cast	Universal	5 reels	Nov. 3
Million to Burn, A.....	Herbert Rawlinson	Metro	6 reels	Nov. 3
On Banks of the Wabash.....	Special Cast	Vitagraph	6 reels	Nov. 24
Pioneer Trails.....	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad.....	Special Cast	Metro	6 reels	Oct. 27
Prince of a King, A.....	Dinky Dean	Selznick	6 reels	Oct. 27
Scars of Hate.....	Jack Livingston	Independent Pict.	5 reels	.....
Seventh Sheriff, The.....	Dick Hatton	Arrow	5 reels	.....
Shifting Sands.....	Special Cast	Hodkinson	6 reels	Oct. 27
Social Code, The.....	Viola Dana	Metro	6 reels	Sept. 29
South Sea Love.....	Shirley Mason	Fox	9 reels	Oct. 20
Spanish Dancer, The.....	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out.....	Doug. Fairbank, Jr.	Paramount	9 reels	.....
Thrill Chaser, The.....	Hoot Gibson	Universal	6 reels	Oct. 6
Thundering Dawn.....	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes.....	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 24
Virginian, The.....	Harlan-Vidor	Preferred	8 reels	Nov. 24
Wanders, The.....	Special Cast	First National	8 reels	Nov. 24
When Odds Are Even.....	William Russell	Fox	8 reels	Nov. 24

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Christie.....	Blanche Sweet-Wm. Russell	First National	8 reels	.....
Beaten.....	Jack Livingston	Independent Pict.	5 reels	.....
Border Musketeers.....	Jack Livingston	Independent Pict.	5 reels	.....
Chastity.....	Kath. McDonald	First National	6 reels	.....
Darling of New York, The.....	Baby Peggy	Universal	6 reels	Nov. 10
Eternal City, The.....	Special Cast	First National	8 reels	.....
Fashionable Fakers.....	Johnnie Walker	Film Book. Offices	5 reels	.....
Her Temporary Husband.....	Special Cast	First National	5 reels	.....
Kentucky Days.....	Dustin Farnum	Fox	7 reels	.....
Mailman, The.....	Ralph Lewis	Film Book. Offices	7 reels	.....
Maytime.....	Shannon-Ford	Preferred Pict.	8 reels	.....
Name the Man.....	Special Cast	Goldwyn-Cosmo	5 reels	.....
Near Lady, The.....	Gladys Walton	Universal	5 reels	.....
No More Women.....	Madge Bellamy		7 reels	.....
Red Warning, The.....	Jack Hoxie	Universal	5 reels	.....
Rendezvous, The.....	Special Cast	Goldwyn-Cosmo	5 reels	.....
Reno.....	Special Cast	Goldwyn-Cosmo	5 reels	.....
Second Youth.....	Alfred Lunt-Mimi Palmeri	Goldwyn-Cosmo	7 reels	Nov. 24
White Tiger.....	Priscilla Dean	Universal	7 reels	Nov. 24

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Aged in the Wood.....	Aesops Fables	Pathe	2/3 reel	Oct. 20
Aggravatin' Mama.....	Tincher-Murphy	Universal	2 reels	.....
Almost Married.....	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late.....	Monty Banks	Grand-Asher	2 reels	.....
Asleep at the Switch.....	Ben Turpin	Pathe	2 reels	Oct. 19
Back to Earth.....	Earle Engle	Universal	2 reels	Sept. 15

Barnyard Rodeo, A.	Aesops Fables	Pathe	1 reel	
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	2/3 reel	
Be Yourself	Billy West	Arrow	2 reels	
Big Game	Sid Smith	Grand-Asher	2 reels	
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Boys and Rivals	Buddy Messinger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	
Bucking the Line	Buddy Messinger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	Sept. 1
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Corn Fed Sleuth, A.	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 13
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	
Darkest Hour, The		Pathe	2 reels	
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	
Derby Day	Aesops Fables	Pathe	1 reel	Sept. 22
Derby Day	Children	Pathe	2 reels	
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down to Sea in Shoes		Pathe	5 reels	Oct. 13
Down to Ship to See	Pal (dog)	Universal	5 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	
Explorers, The		Fox	2 reels	
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	
Fashion Follies	Gorham Follies			
	Girls	Universal	2 reels	
Fearless Flannigan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S. R.	1 reel	May 17
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Five Fifteen, The	Aesops Fables	Pathe	2/3 reel	
Flip Flops		Pathe	2 reels	
Fly Time		Arrow	1 reel	
Forward Pass	Buddy Messinger	Universal	2 reels	
Fool Proof	Neal Burns	Educational	2 reels	Oct. 19
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	
Gasoline Trail		Arrow	1 reel	
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	
Go West	Animals	Pathe	1 reel	
Gown Shop, The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	1 reel	Aug. 4
Hang On	Cliff Bowes	Educational	1 reel	Nov. 17
Happy Go-Luckies	Aesops Fables	Pathe	1 reel	
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up		Educational	1 reel	
Heavy Seas		Pathe	2 reels	
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
High Fliers	Aesops Fables	Pathe	1 reel	
High Life	Lige Conley	Educational	2 reels	Sept. 29
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold Everything	Vernon-Steadman	Educational	2 reels	Sept. 1
Horseshoes	Larry Semon	Vitagraph	2 reels	
Hot Sparks	Cliff Bowes	Educational	1 reel	Nov. 24
Hustlin' Hank	Will Rogers	Pathe	2 reels	
Idea Man, The		Universal	1 reel	
Inbad the Sailor		Pathe	2 reels	
It's a Boy	Snub Pollard	Pathe	1 reel	
It's a Gift	Snub Pollard	Pathe	1 reel	
Join the Circus	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Kidding Capt. Kidd		Lee-Bradford	1 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Knockout, The	Animals	Pathe	1 reel	Oct. 27
Laughing Gas	Joe Rock	Grand-Asher	2 reels	
Let's Build		Pathe	2 reels	Sept. 15
Life of Riley, The		Hodkinson	2 reels	Oct. 27
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Lobbygow, The	Jimmy Aubrey	Selznick	2 reels	
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	1 reel	Sept. 29
Lovey Dovey	Animals and Geese	Pathe	1 reel	
Lucky Rubie, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 18
Mark it Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Matter of Policy	Neely Edwards	Universal	1 reel	
Miles of Smiles	Baby Peggy	Universal	2 reels	
Monkey Farm, The		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reels	
Mother's Joy	Stan Laurel	Pathe	2 reels	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Nobody's Darling	Baby Peggy	Universal	2 reels	
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Allowed	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
Oh What a Day	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Bobby Dunn	Arrow	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 3
One Dark Knight	Joe Rock	Grand-Asher	2 reels	
One Exciting Day	Earle-Engle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 18
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Perfect 36, A		Educational	2 reels	
Pinhead, The	Clyde Cook	Vitagraph	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Pop Tuttle's Russian Rumor	Dan Mason	Film Book. Offices	2 reels	June 3
Regular Boy, A	Buddy Messinger	Universal	2 reels	
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rip Without a Wink		Lee-Bradford	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 18
Roughest Africa	Stan Laurel	Pathe	1 reel	Sept. 29
Roughing It		Pathe	2 reels	Nov. 3
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Lige Conley	Educational	2 reels	Oct. 13
Save the Ship	Stan Laurel	Pathe	1 reel	
Scorching Sands	Stan Laurel	Pathe	1 reel	
She's a He	Buddy Messinger	Universal	2 reels	
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Simple Sadie	Special Cast	Educational	1 reel	Oct. 20
Skylarking	Special Cast	Pathe	2 reels	Sept. 8
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Soilers, The	Stan Laurel	Pathe	2 reels	
So Long Sultan	Chuck Reisner	Universal	1 reel	
Somebody Lied		Fox	2 reels	
Son of Ananias, A	Geo. Arthur	Universal	2 reels	
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stepping Out	Animals	Pathe	1 reel	
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Taxi Please	Monty Banks	Grand-Asher	2 reels	
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tom's First Fliver		Arrow	1 reel	
Two Johns, The		Fox	2 reels	
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 8
Uncle Sam		Educational	2 reels	
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 13
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
What Next?		Universal	1 reel	
Whole Truth, The	Stan Laurel	Pathe	2 reels	Nov. 3
Why Pay Rent?		Fox	2 reels	
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 20
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Pajamas		Universal	2 reels	

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Ant, The (Secrets of Life)		Educational	1 reel	Nov. 17
Babes in the Hollywood (Fighting Blood)		Film Book. Offices	2 reels	
Beasts of Paradise (Serial)		Universal	15 episodes	
Beauty and the Feast (Fighting Blood)		Film Book. Offices	2 reels	
Bill Brenon's Claim		Universal	2 reels	
Bottom of the Sea (Hodge-Podge)		Educational	2 reels	
Broad Highway, The (Bray Romance)		Hodkinson	1 reel	
Christopher of Columbus (Fighting Blood)		Film Book. Offices	2 reels	
Cloisters in the Clouds (Educational)		Fox	1 reel	
Code of the Mounted, The		Universal	2 reels	
Columbus (Chronicles of America)		Pathe	4 reels	
Comedy of Terrors, A (Fighting Blood)		Film Book. Offices	2 reels	
Companions (Sing Them Again Series)		Educational	1 reel	
Daniel Boone (Chron. of America)		Pathe	3 reels	
Discontent (Wilderness Tales)		Educational	1 reel	
Dropped From the Clouds, Eileen Sedgwick		Universal	2 reels	
Face to Face, Edmund Cobb		Universal	2 reels	Sept. 15
Gentlemen of the West, Pete Manson		Universal	2 reels	
Ghost City, The (Serial)		Universal	15 episodes	
Golden Gems (Sing Them Again Series)		Educational	1 reel	
Hard Luck Jack, Pete Morrison		Universal	2 reels	
Indian's Lament, The, Marie Walcamp		Universal	2 reels	
Ireland Today (Educational)		Fox	1 reel	
Is Conan Doyle Right?		Pathe	2 reels	Sept. 15
Jamestown (Chron. of America)		Pathe	4 reels	
Long Live the Ring (Fighting Blood)		Film Book. Offices	2 reels	
Memories (Sing Them Again Series)		Educational	1 reel	
Merchant of Menace (Fighting Blood)		Film Book. Offices	2 reels	
Midsummer Night's Dream (Fighting Blood)		Film Book. Offices	2 reels	
Mysteries of Yucatan (Educational)		Fox	1 reel	
No Tenderfoot, Edmund Cobb		Universal	2 reels	
Papyrus vs. Zev (International Race)		Pathe	2 reels	Nov. 3
Payroll Thief, The, Jack Mower		Universal	2 reels	Nov. 24
Perilous Leap, The, Helen Gibson		Universal	2 reels	
Rustlin' Buster, Jack Mower		Universal	2 reels	
Ruth of the Range (Serial)		Pathe	10 episodes	
Some Sense and Some Nonsense (Hodge-Podge)		Educational	1 reel	
Speedville (Hodge-Podge)		Educational	1 reel	
Stolen Gold, Jack Mower		Universal	2 reels	
Sunshine and Ice (Educational)		Fox	1 reel	Oct. 20
Taming of the Shrewd (Fighting Blood)		Film Book. Offices	2 reels	
Three Orphans, The (Fighting Blood)		Film Book. Offices	2 reels	
Through Yellowstone Nat'l Park with Late Pres. Harding		Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)		Fox	1 reel	
Twilight Trail, Bob Reeves-Marg. Morris		Century Girls	2 reels	
Why the Globe Trotter Trots (Hodge-Podge)		Educational	1 reel	

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Motion Picture News

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"SCORE another bull's eye for James Cruze," says the New York Journal. "The man who made 'The Covered Wagon,' 'Hollywood,' and 'Ruggles of Red Gap' again gives the public a picture over which it can go into ecstasies. 'To the Ladies' is as human, as funny, and as 'different' as the most jaded fan could ask for."

Keen, clean, and screamingly funny, this comedy hit is now playing to crowded houses on Broadway and is bound to score 100 per cent. anywhere. Cruze is the public's favorite entertainer. "To the Ladies" proves it again.

This is a James Cruze production, with Theodore Roberts, Edward Horton, Helen Jerome Eddy, and Louise Dresser. From the New York stage comedy success by George S. Kaufman and Marc Connelly.

"THE CALL OF THE CANYON"

HERE is a great audience picture if there ever was one. It is a Zane Grey story of both outdoors and in, showing the jazz-mad, dancing, gambling younger generation of today clashing with and sobered by the mighty realities of nature in the West.

It is packed with real heart-interest, thrills, and fights. It was filmed under the personal supervision of the author on the actual locale of the story, the glorious Arizona canyon country.

Victor Fleming has produced this picture on "Covered Wagon" scale, and it is a real special in every sense of the word. The cast is headed by Richard Dix, Lois Wilson, Noah Beery and Marjorie Daw. Adapted by Doris Schroeder and Edfrid Bingham.

This picture will please alike the Zane Grey fans and the lovers of jazz films.

"BIG BROTHER"

HERE is an honest-to-God picture—wholesome, appealing, with a great heart-interest wallop. It is thrilling, exciting and completely satisfying, with oceans of exploitation possibilities. The Rotary Club, Kiwanis, Lions and other national organizations will get behind this picture to the last man.

If ever there was a satisfying, box-office picture, "Big Brother" is it. Tom Moore does absolutely the finest acting of his career and there is a kid in the story that is going to set the nation wild with his marvelous acting.

It is an Allan Dwan Production, adapted from Rex Beach's greatest and latest novel, featuring Tom Moore, Edith Roberts and Raymond Hatton. It is worth a trip to your exchange to see this picture. Adapted by Paul Sloane, author of "Over the Hill."

"WEST OF THE WATER TOWER"

FOR months the book has been a best seller. It is *drama* to the nth degree. Human, wholesome, enthralling, gripping, with tons of heart and human interest in it. This is as big as life itself and you will hear more talk about "West of the Water Tower" than any picture made this year.

An adaptation of Homer Croy's startling novel of reckless youth, consummately acted by Glenn Hunter, star, Ernest Torrence, May McAvoy, George Fawcett and Zasu Pitts. Directed by Rollin Sturgeon.

This one is destined to be the biggest box-office knock-out of the entire group.

"DON'T CALL IT LOVE"

IN this you will see a new William deMille. The same deMille as far as developing human interest and honest-to-God, down-to-earth, legitimate drama is concerned, but a deMille who has added to his marvelous knowledge of dramatic value that indefinite something that means box-office success.

Here is a marvelous, modern story with an appeal for every woman and every man. Wonderfully acted by Agnes Ayres, Jack Holt, Nita Naldi, Rod La Rocque and Theodore Kosloff. A box-office title that will pull them in right off the street. See this and you will know deMille has given you something new and something with that eternal kick in it that spells box-office dollars.

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This one is a sure-fire, fast-moving production which will please 100% of all of the people who see it.

You can bet everything you have on this one. It is a George Melford Production, featuring Jacqueline Logan, Antonio Moreno and Walter Hiers and is adapted from the story by Byron Morgan.

GLORIA SWANSON has been cleaning up for exhibitors for a long time now. If you played "Zaza" and "Bluebeard's Eighth Wife" you know that is true, but in "The Humming Bird" she has the greatest picture of her career. In the first place it is a Sydney Olcott Production, the director who has "Little Old New York" and "The Green Goddess" to his credit, and in the second place it gives MISS SWANSON the greatest opportunity of offering the greatest box-office bet of any picture she has ever made.

Romantic, vital, thrilling, luxurious, engrossing, are some of the adjectives that might be applied to it. This is a great big special and don't forget it.

The story was written by Maude Fulton and adapted by Forrest Halsey.

FOLLOWING the success of "Woman-Proof" and the TOM MEIGHAN recent pictures, we feel justified in stating that "Pied Piper Malone" will be MEIGHAN'S greatest box-office production to date, barring none. In big cast, story value and settings it is everything that a box-office could call for. It is entitled to be called a Super-Special.

MEIGHAN is one of the few consistent money-makers in the business today. You all know what he has done for your box-office, and "Pied Piper Malone" is going to top anything you have ever had from him.

The story was written especially for MEIGHAN at his own request, by Booth Tarkington and it fits him like a glove. This picture speaks for itself. It was directed by Alfred E. Green, adapted by Tom Geraghty, and in the supporting cast are Lois Wilson and George Fawcett.

HERE is a prediction about this picture. Remind us of it when the box-office results come in. As satisfactory as "The Spanish Dancer" was at the box-office, "Shadows of Paris" is going to get more money for exhibitors than any POLA NEGRI picture ever produced. It is POLA NEGRI at her very best. She has the role of an Apache that brings out of this genius a portrayal such as you have never seen her give before. Behind it all there is a marvelous story, fast-moving, down-to-earth, melodramatic, with nothing of the high-brow about it and absolutely gripping from start to finish.

It is a Herbert Brenon Production and in the supporting cast are Charles de Roche of "Ten Commandments" fame and Huntly Gordon, who gave a great performance in "Bluebeard's Eighth Wife." The story was written by Andre Picard, who wrote "Kiki," and adapted by Fred Jackson and Eve Unsell.

IT is a story by Kate Jordan and contains one of the greatest situations ever put into a motion picture.

Ask your women patrons about Kate Jordan. She is one of the greatest woman writers of today and they all know what she can do.

The cast alone is enough to call for special mention. You have Dorothy Mackaill, Conway Tearle and Lon Chaney.

A great deal of the action is laid in the Argentine. It has all the Spanish-Argentine atmosphere that has never yet failed at the box-office. There is no question but that this Sam Wood special production is a special in every sense of the word.

Also to be released within this period and equally as great are Zane Grey's "The Heritage of the Desert," "The Stranger" (with Betty Compson and big cast), and William S. Hart in "Singer Jim McKee."

"FLAMING BARRIERS"

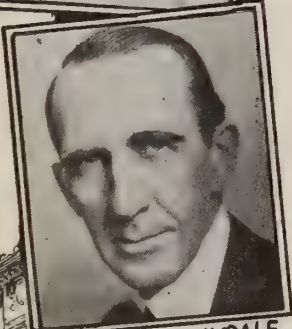
"THE HUMMING BIRD"

"PIED PIPER MALONE"

"SHADOWS OF PARIS"

"THE NEXT CORNER"

Paramount Pictures

BABY
PEGGYSHELDON
LEWISGLADYS
BROCKWELL

CARL STOCKDALE

FRANK
CURRIERWm. J.
QUINNMAX
DAVIDSONEVA
THATCHER
JUNIOR
COUGHLIN

Great Praise for a Big Production with a Wonderful Cast *The* **DARLING** of NEW YORK Starring **Baby Peggy**

DIRECTED BY KING BAGGOT

"A Box Office Puller"

"Exhibitors who are clamoring for better pictures, the kind that will meet the present day wants of the public and still be a BOX OFFICE PULLER, never had a better opportunity. Here is a picture that fills EVERY demand of the exhibitor and his patrons."

—R. C. MacMullen, Manager, Ascher's Merrill Theatre, Chicago, Ill.

"Bound to appeal"

"Bound to appeal to your patrons. Has comedy, pathos, suspense and a fire scene the equal of any we have seen."

—Wm. H. Creal, Suburban Theatre, Omaha, Neb.



MERRY GO ROUND

DIRECTED BY RUPERT JULIAN

THE ACQUITTAL

WITH CLAIRE WINDSOR AND NORMAN KERRY

A CHAPTER IN HER LIFE

A LOIS WEBER PRODUCTION

WITH A BRILLIANT CAST

DRIFTING

WITH PRISCILLA DEAN

FROM THE PLAY BY JOHN COLTON AND DAISY H. ANDREWS

UNIVERSAL PICTURES

Presented by CARL

Priscilla

DEAN

with

**WALLACE BEERY
RAY GRIFFITH
MATT MOORE**

in

WHITE TIGER

DIRECTED BY TOD BROWNING

"Mounts to impressive heights. Promising box office feature."

—VARIETY

"Entertaining. Unusual. Promises mighty good box office results."

—EXHIBITOR'S TRADE REVIEW

"Excitement. Humor. Clever 'business'. Mirthful moments. Suspense."

—MOTION PICTURE NEWS

"A new angle. Priscilla Dean is charming. Mechanical chess man an interesting novelty."

—MOVING PICTURE WORLD



PRISCILLA
DEAN



WALLACE
BEERY



RAY
GRIFFITH



MATT MOORE



THUNDERING DAWN

WITH J. WARREN KERRIGAN and ANNA Q. NILSSON

A LADY OF QUALITY

STARRING VIRGINIA VALLI WITH MILTON SILLS

A
HOBART
HENLEY
PRODUCTION

REGINALD DENNY IN SPORTING YOUTH

BYRON MORGAN'S STORY OF YOUTH, LOVE AND ADVENTURE

MARY PHILBIN

IN A BIG
PRODUCTION

TITLE TO BE ANNOUNCED

Advertised in The Saturday Evening Post

HOOT GIBSON

The Rambler Kid, with Hoot Gibson.—Get back of this one. There is real money waiting for you. Run four days to capacity. Going to shoot the next one for a week.—G. E. Williams, Olympic theatre, Buffalo, N. Y.

Dead Game, with Hoot Gibson.—Pleased big majority. We don't all of Hoot's pictures please, and Universal does not hold you up for them.—W. S. Harris, Grand theatre, Marked Tree, Ark.—Small town patronage.

The Loaded Door, with Hoot Gibson.—A dandy. One that will please them whether they like thrillers or not, as this one has plenty of comedy in it. The Ford does some good work. My patrons liked this one and told me so. I am finding that Universal has got good shows and they sure treat you right on prices. You can save a profit on their pictures and some of the other producers.

The Loaded Door, with Hoot Gibson.—Gibson always a winner for us. This one especially good. Lots of comedy and plenty of action. We use Gibson and Mayo on serial nights and find it a dandy program.—Hale

Gibson's picture in the life was a good one. Headin' West, with Hoot Gibson.—A western, a fight scenes, universal is a good program piece.—E. Barade, Stage, Ark., and since La.

The Fire! This is a good movie, extensive love scenes, ranger who among the to see them from them. fairly well on 15 cents.—P. mon Idaho.

Western for pep and a Hoot Gibson liked. He ore than pie patronage; good S. Clouse, Minnesota.

Gentleman from Best room start 10 days. E. topped and E. Hoot Gibson and the man New road. E. Brown, St. W.

Star, Hoot Gibson. About 400 new cases. E. Hoot Gibson. E. Hoot Gibson. E. Hoot Gibson.

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Star, Hoot Gibson. About 400 new cases. E. Hoot Gibson. E. Hoot Gibson. E. Hoot Gibson.

Trimmed, with Hoot Gibson.—Pleased generally. Star always draws more than average crowd.—Joseph Gray, Tru-Art theatre, Spangler, Pa.—Small town patronage.

Trimmed, with Hoot Gibson.—You will have to travel to equal Hoot in his Westerns.—Eugene Saunders, Saunders theatre, Hartree, Ill.—General patronage.

The Loaded Door, with Hoot Gibson.—For us Gibson is the best star Universal has. He certainly makes westerns that are different. Nothing impossible that only a super man could do.—R. Ross, Bleep, Wagman theatre, Oberlin, Kan.—General patronage.

The Galloping Kid, with Hoot Gibson.—We can back on a crowd when we put Hoot Gibson's picture out in the lobby. He always makes good.—I. N. Phillips, Ideal theatre, Table Rock, Neb.

Step On It, with Hoot Gibson.—Stand them as an Hoot-Gibson's pictures. Has This is a Jack

SINGLE HANDED.

Hoot Gibson. One seems to get the name is bad. N. P. Hoot Gibson, Nebraska.

STEP ON

Gibson. The one thing the and as late as one day attend Jack Iowa.

Our sure always like

TR dream Mea tures pleas reat Atten

and

Three Knockouts in a Row!

"BLINKY"

"Big audiences greeted and applauded picture."—OLYMPIC THEATRE, Bellaire, Ohio.

"Immense attraction. Most successful run."—WHITEHOUSE THEATRE, Milwaukee, Wis.

"RAMBLIN' KID"

"Largest single day attendance in ten years."—STANDARD THEATRE, Cleveland, Ohio.

"Best receipts since 'Merry Go Round.'"—COLUMBIA THEATRE, Portland, Oreg.

"THRILL CHASER"

"You'll like it. Gibson extracted generous applause."—CHICAGO DAILY TRIBUNE.

"Dazzling, refreshing, irresistibly funny."—CHICAGO EVENING POST.

And a Fourth One Coming "Hook and Ladder"

Watch for it! Hoot's most unusual, thrilling romance!

Advertised in The
Sullivan Evening Post

The Loaded

—Action game Saturday nights. Hoot Gibson with first Bill—M. M. Hansen, Lyndard, Cal.—Small town patronage.

Trimmed

at his best. Your liver is off if you like this one. We have been in Universal pictures most of the time 1920 and find them as nearly as they make them.—Estes & Estes, Town theatre, Brooklyn, Mich.—town patronage.

ACTION.

Star, Hoot Gibson. What we call a real Western. Hoot the pep. Advertising four and a Town of 800, drawing German patronage. Admission 15-25. good. Jerry Werten, Winter T. bany, Minnesota.

Trimmed

with Hoot Gibson. Gibson, this one pleased. He is my best star.—E. J. M. Hoot theatre, Hazelwood, Ind.—Negro patronage.

HEADIN' WEST.

A Western with Hoot Gibson that is sure a head. Lots of action with a good story and it can't be over. Gibson is a real star and a drawing card here. Advertising two times, not three. Five ones, newspaper, and. Patronage: small town. Attendance: good. J. P. Silverman, Columbia Theatre.

TRIMMED.

Star, Hoot Gibson. A knockout! A bell-ringer. If there is not more entertainment in the first reel of the picture than in the seven reels of "For a 17 star" it—and it cost about one-third price. Advertising angles; advertise in it will make good. Town of 2,500. draw in small town. Admission: 5-10.

One Hand

para good. Hoot is a sure bet with me. Always better than Max or Ham. If your patrons like Western comedy be sure to play this one.—J. C. Rostan, Ombert theatre, Quenton, Okla.—Neighborhood.



The Greatest of All Outdoor Stars

PRESENTED BY
CARL LAEMMLE

UNIVERSAL GIBSON PRODUCTIONS

DIRECTED BY
EDW. SEDGWICK

"No Theatre Can Play These Pictures Without Profit"

THE padding of features into unwarranted lengths is the greatest peril to the industry today.

Like Vaudeville, motion pictures have won their tremendous popularity through giving the public diversified entertainment. A long-drawn-out, padded feature is the opposite of this.

You **MUST** give your patrons varied entertainment to keep up your business.

Educational Pictures the only nationally advertised Short Subjects, help you to do this.

E. W. Hammons

Mr. C. S. Goodman,
Educational Film Co. of East Penn., Inc.,
1309 Vine Street,
Philadelphia, Pa.

Dear Goodman:

I had the pleasure of presenting at the Stanley Theatre "CLOSE HARMONY", the first picture of the new "SING THEM AGAIN" Series, distributed by Educational Film Exchanges, Inc.

Large audiences not only showed their pleasure in the scenes and characters typical of the songs to be sung, but expressed to the fullest, their happiness by singing "Sweet Adeline", "The Shade of the Old Apple Tree" and "Sweet Rosy O'Grady", in a way that convinced me that the picture in many cases, brought back tender memories of bygone days.

Judging from the first picture, I am convinced that no theatre can play these pictures without profit to itself, and entertainment to its patrons, and I sincerely wish you the success with "SING THEM AGAIN" that I consider this series deserves.

Yours very truly,
STANLEY COMPANY OF AMERICA
Frank W. Bühler
Managing-Director.

FWB:OC

And then the
Stanley Company
booked the whole

"SING THEM AGAIN"

SERIES (twelve pictures) By Norman Jefferies
With a 75-day run for each picture

NOW BOOKING

"MEMORIES"

Introducing

"Where the River Shannon Flows"

"Daisy Bell"

"Silver Threads Among the Gold"

Educational Pictures



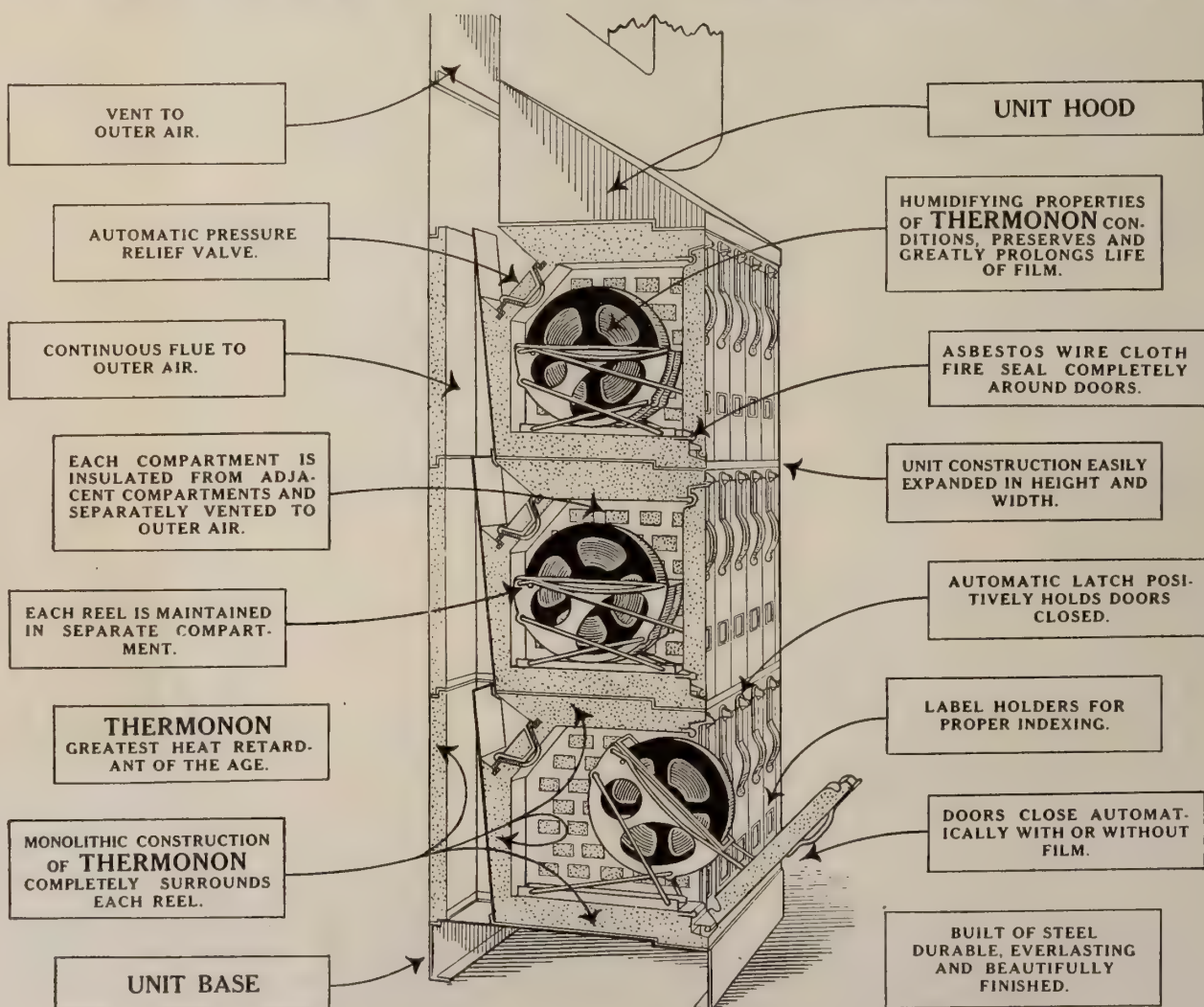
"THE SPICE OF THE PROGRAM"

EDUCATIONAL
FILM EXCHANGES, Inc.

E. W. Hammons
President

FILM-SAFE

SYNONYMOUS WITH
PROTECTION-PERFECTION



THE FILM-SAFE IS THE ONLY POSITIVE METHOD OF FILING MOTION PICTURE FILM WITH ASSURANCE OF FIRE PROTECTION. EACH REEL IS IN A SEPARATE, SECURELY CLOSED, FIREPROOF COMPARTMENT, LOCKED IF DESIRED, VENTED TO THE OUTER AIR. FILM-SAFES CONDITION FILM AND PRESERVE IT INDEFINITELY.

PATENTED ALL OVER THE WORLD

AMERICAN FILM-SAFE CORPORATION

BALTIMORE, MARYLAND, U. S. A.



it's on its way!


RE

RUPERT
HUGHES

dares to bare

NO

the hitherto untold story of MARRIAGE—DIVORCE—and *the laws*. A showman's picture with a tense revealing narrative that winds its course all over these states ending in a thrilling climax at the bubbling boiling perilous geyser of Yellowstone Park—



RUPERT HUGHES'

*greatest and most
popular success—*

*with a cast that
includes—*

Helene Chadwick

Lew Cody

Carmel Myers

George Walsh

*Goldwyn-
Cosmopolitan*

**Never mind what we say -
Read what others say about**

Lights Out!

AL SANTELL'S Greatest Picture

From the Successful Broadway Stage Play by Mann Page and Paul Dickey

Weekly Film Review, Oct. 20

"Lights Out" is a crackerjack comedy that should clean up, it's a picture in a hundred and certainly ought to make money for exhibitors. It is action from the word "go" and the tempo never slackens. Advertised right—and F. B. O. is getting out a hot line of paper. "Lights Out" stands every chance of going over big.

Ex. Herald, Sept. 29

If you want something unusual in screen entertainment, something different, our advice is to hop out and get "Lights Out," which is probably the most unique story ever screened.

Amusements, Oct. 6

They seldom make mystery plays any better than this one, fast moving from the word go—suspense is held up to the final fadeout. Laughs and good thrills and a lot of comedy that registers—these ingredients should insure the success of the picture. In addition there is a novel angle and any audience will get considerable kick out of this novelty—you can practically guarantee the picture from the standpoint of pleasing the majority.

L. A. Times, Aug. 22

Excellent entertainment—the picture affords quite the most delightful caricature I've seen on the screen for a long time, really, it's superb as comedy and highly enjoyable.

M. P. News, Sept. 22

In working out this theme, the producers have built as many laughs as thrills into the picture—is rich in comedy. Cabaret scene in 'South America is a real novelty, much fast action in the climax, when many surprises are sprung—you will be able to please any audience with this one. The theme is out of the beaten path.

Ex. Herald, Oct. 20

Will entertain the average person and as the average person constitutes the overwhelming majority of moving picture patrons, there is no question at all as to whether this is a good box office attraction. Story is excellent, and exhibitor, no matter where his theatre is, will have no difficulty in attracting attention to this picture.

Harrison's Reports, Oct. 6

A good crook-melodrama; the story is sufficiently compelling, the action sufficiently fast, and thrills close enough together. "Lights Out" is good stuff.



Distributed by **FILM BOOKING OFFICES of America, Inc.**

723 SEVENTH AVENUE, NEW YORK, N. Y.

EXCHANGES EVERYWHERE

Sales Office, United Kingdom, R-C Pictures Corporation, 26-27 D'Arblay St., Wardour St., London, W. 1, England

MARY PICKFORD

in
"Rosita"
A Spanish Romance

with **HOLBROOK BLINN**

Adapted by Edward Knoblock

Story by Norbert Falk

Photography by Charles Rosier

An **ERNST LUBITSCH PRODUCTION**

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford

Charles Chaplin

Douglas Fairbanks

D.W. Griffith

Thirom Abrams, President

*"Pep and Flavor,
No False Touch"*

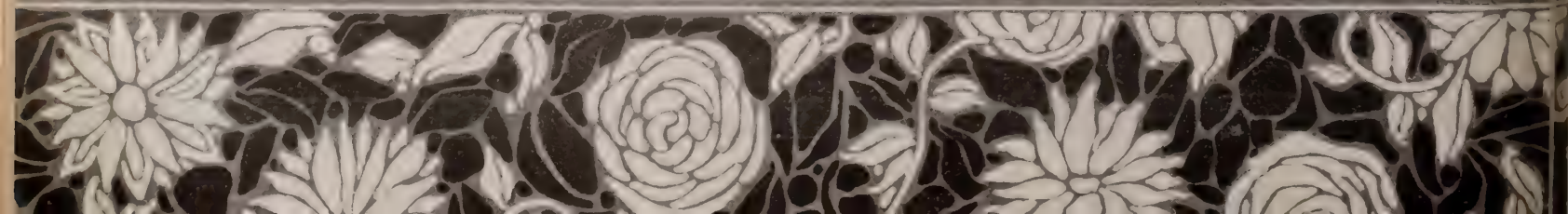
"'Rosita' has pep and flavor and bouquet. It is not treacle. It is not swooningly saccharine.

"Our Mary makes no false touch. She is tremendously accurate, and artistic. There is no single jarring note. It is all perfectly admirable.

"The cast is simply uncriticisable. It had no weak spot. Holbrook Blinn is perfection.

"'Rosita' is a most affable entertainment all the way through and is wholesome without being tapioca, or rice pudding, or mere milk."

—Alan Dale, N.Y. American.



"A WOMAN OF PARIS"

A DRAMA OF FATE

featuring

Edna Purviance

Written and Directed by

CHARLES CHAPLIN



*"Grips Without A Lariat,
Holds Without Extra Mob"*

" 'A Woman of Paris' grips without using a lariat, and holds without spectacular sets or an army of extras. There's a story that is as thrilling as the first day it ever was enacted. Chaplin has given us something to be cinematically thankful for. He has told a big, gripping story in the simple words of a first reader."—Don Allen, N. Y. Evening World.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford

Charles Chaplin

Douglas Fairbanks

D.W. Griffith

Hiram Abrams, President

A Continuous Line

TO SEE

A Great picture

Beautifully Directed

Perfectly Acted

by A Great Cast !

"The

UNKNOWN PURPLE"

presented by TRUART

A Carlos Production

from the Sensational Stage Success by

Roland West and Carlyle Moore

directed by Roland West

photographed by Oliver T March

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NIGHT LETTER	

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WESTERN UNION
TELEGRAM

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NEWCOMB CARLTON, PRESIDENT

1923 NOV 26 AM 2 52

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M H HOFFMAN
NEW YORK NY

TIFFANY PRODUCTIONS LOEW STATE THEATRE BUILDING 1540 BROADWAY
THE UNKNOWN PURPLE OPENED AT THE CALIFORNIA THEATRE TODAY TO
CAPACITY AT EVERY SHOW STOP A CONTINUOUS LINE WAITING OUTSIDE ALL
EVENING STOP A GREAT PICTURE BEAUTIFULLY DIRECTED AND PERFECTLY
ACTED BY A GREAT CAST CONGRATULATIONS

FRED MILLER MGR CALIFORNIA THEATRE

HENRY D. WALTHALL
ALICE LAKE
STUART HOLMES
HELEN FERGUSON
ETHEL GREY TERRY
BRINSLEY SHAW
JOHNNY ARTHUR
FRANKIE LEE
JAMES MORRISON
RICHARD WAYNE
MIKE DONLIN

In the distinguished Cast

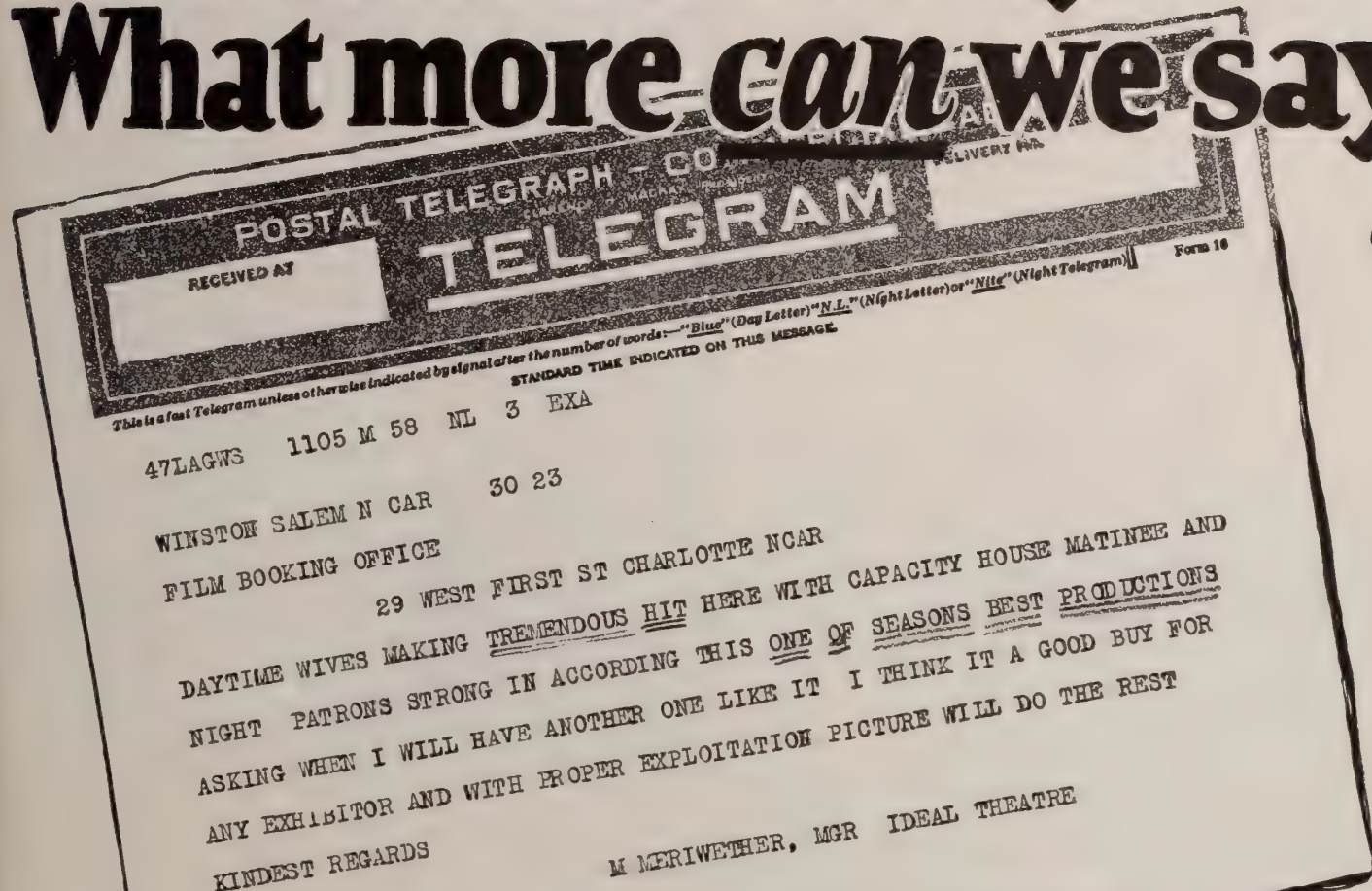
Truart Films

FRANCHISED ON THE
INDEPENDENT MARKET BY
TRUART FILM CORPORATION

M. H. HOFFMAN
VICE PRESIDENT

1540 BROADWAY N.Y. CITY

What more need we say !
What more *can* we say!



DAYTIME WIVES

With

Derelys Perdue

Ralph Lewis

Warner Baxter

Directed by
 Emile
 Chautard

THE above telegram tells the whole story about "DAYTIME WIVES." Get the press book and see the picture and you'll understand why exhibitors all over the country are cleaning up with "DAYTIME WIVES."

Distributed by **F. B. O.**

723 SEVENTH AVENUE, NEW YORK, N. Y.
 EXCHANGES EVERYWHERE

Sales Office, United Kingdom, R-C Picture Corporation
 26-27 D'Arblay St., Wardour St., London, W. 1, England

It's an
F. B. O.
 Picture

Loan Value and Space Buying

BUSINESS concerns seeking credit at regular intervals submit detailed audits by disinterested public accountants. The banker making the loan demands it.

These audits instantly disclose the exact financial condition of the business. They show the true value of inventories and assets; costs of operation; profits and loss. Such an audit creates confidence and is considered a necessity in banking operations.

The A. B. C. audit serves a similar purpose in advertising. A publisher or his representative in selling space presents his latest A. B. C. report. This shows quantity, territory of distribution, methods by which circulation was secured, and many other details necessary for the intelligent purchase of advertising space.

A study of the A. B. C. audit brings out every detail of circulation data, and immediately establishes confidence between the Buyer and Seller of Space.

For publishers to sell and advertisers to buy on the basis of A. B. C. reports is nothing more than putting efficient Business Methods into Advertising.

Motion Picture News will gladly submit such a report upon request and suggests to you the advisability of an A. B. C. audit from every journal in this field.

(WRITE TO THE AUDIT BUREAU OF CIRCULATIONS, 202 SOUTH STATE STREET, CHICAGO, FOR A COPY OF "THE MEASURE OF YOUR MESSAGE")



Big Exhibitors everywhere know
that John H. Kunsky's name stands
for the greatest in box office
winners ---

The Picture of the Year

Charles Ray

in

"The Courtship of Myles Standish"

has just started
an indefinite run
at the Madison,
Detroit.

ASSOCIATED EXHIBITORS

ARTHUR S. KANE President

DIRECTED BY FREDERIC SULLIVAN



JOHN H.
KUNSKY

KUNSKY THEATRICAL ENTERPRISES



GEORGE W. TRENDEL

KUNSKY THEATRICAL ENTERPRISES

PHYSICAL DISTRIBUTORS
PATHE' EXCHANGE
I. N. C.

FOREIGN RIGHTS FOR SALE ON PYRAMID BOX OFFICE ATTRACTIONS

UNITED STATES DISTRIBUTION THRU SELZNICK
SUBJECTS OPEN TERRITORY

MY OLD KENTUCKY HOME

By Anthony Paul Kelly

(Length 7,382 feet)

Directed by Ray C. Smallwood

CAST OF CHARACTERS:

Richard Goodloe.....Monte Blue
Mrs. Goodloe.....Julia Swayne Gordon
Colonel Sanders.....Frank Currier
Virginia Sanders.....Sigrid Holmquist
"Con" Arnold.....Arthur Carew
Calamity Jane.....Lucy Fox
Steven McKenna.....Matthew Betz
Loney Smith.....Billy Quirk
Detective Monahan.....Patrick Harrington
Nitro Jim.....Tom Blake
A pulse-quickening racing melodrama of the South; rich in sentiment, heart interest, pathos offset with comedy. The race sequence is packed with thrill.

QUEEN OF THE MOULIN ROUGE

By Paul M. Potter

(Length 6,704 feet)

Directed by Ray C. Smallwood

CAST OF CHARACTERS:

Rosalie Anjou.....Martha Mansfield
Tom Richards.....Joseph Striker
Louis Rousseau.....Henry Harmon
Jules Riboux.....Fred T. Jones
Gigolette.....Jane Thomas
Moozay.....Tom Blake
Albert Lenoir.....Mario Carillo
A virile, vibrant and vital melodrama of the midnight-to-dawn district of Paris, wherein a girl's honor is bartered to awaken genius in her student-sweetheart.

HIS WIFE'S HUSBAND

From the novel, "The Mayor's Wife"

By Anna Katherine Green

(Length 6,092 feet)

Directed by Kenneth Webb

CAST OF CHARACTERS:

Olympia Brewster.....Betty Blythe
Henry Packard.....Huntley Gordon
John Brainard.....Arthur Carew
Dominick Duffy.....George Fawcett
Bess.....Grace Goodall
Mrs. Althorpe.....Blanche Davenport
Baby Packard.....Rita Maurice
An emotional society drama tingling with mystery and a likeable spirit of conflict, made into a living thing, by a wonderful star and good cast splendidly directed.

WHEN THE DESERT CALLS

By Donald McGibney

(Length 6,150 feet)

Directed by Ray C. Smallwood

CAST OF CHARACTERS:

Louise Caldwell.....Violet Heming
Sheik El Din.....Robert Frazer
Eldred Caldwell }
George Stevenson }
Richard Mannors }
Frank Warren.....Sheldon Lewis
Lieut. Col. Potter.....David Wall
The White Angel.....J. Barney Sherry
Nazim.....Julia Swayne Gordon
Dr. Thorpe.....Nicholas Thompson
A British Tommy.....Huntley Gordon
A British Tommy.....Tammany Young
The drama of husband and wife sent by a sinister hand to seek peace separately on desert sands and their thrilling adventures before Fate reunites them.

WHAT FOOLS MEN ARE

By Eugene Walter

(Length 6,087 feet)

Directed by George Terwilliger

CAST OF CHARACTERS:

Peggy Kendricks.....Faire Binney
Ralph Demarest.....Joseph Striker
Bartley Claybourne.....Huntley Gordon
Kate Claybourne.....Florence Billings
Ola.....Lucy Fox
Horace Demarest.....J. Barney Sherry
Bayard Thomas.....Templar Saxe
Steve O'Malley.....Harry Clay Blaney
A study of the emotional life of New York's gayest younger set and of the tumultuous career of a little love pirate who springs a startling surprise.

WIFE IN NAME ONLY

By Bertha M. Clay

Directed by George Terwilliger

CAST OF CHARACTERS:

Norman Arleigh.....Edmund Lowe
Madaline Dornham.....Florence Dixon
Phillipa L'Estrange.....Mary Thurman
Victor Harwood.....Arthur Housman
Sam Dornham.....Tyrone Power
Margaret Dornham.....Edna May Spooner
Mrs. Hemingway.....Ora May Jones
John Dean.....William H. Tooker
A story of love turned to a fierce hatred. An innocent girl victimized to satisfy a craving for revenge of a fancied wrong. Bertha M. Clay's remarkable story of love redeemed has thrilled millions.

Central American States

Brazil

Cuba-Porto Rico-Santa

Domingo-West Indies

Mexico

France-Switzerland

Belgium

Holland

Spain and Portugal

Italy

Greece and Egypt

Germany

Russia

Finland

South Africa

Japan and Philippines

Dutch East India

China

India-Burmah-Ceylon

Siberia

Turkey and Asia Minor

Jugo-Slavia

Poland-Czecho-Slovakia

Central American States

France-Switzerland

Spain and Portugal

Italy

Greece and Egypt

Germany

Russia

Finland

South Africa

Japan and Philippines

China

India-Burmah-Ceylon

Siberia

Turkey and Asia Minor

Jugo-Slavia

Denmark

Poland-Czecho-Slovakia

Central American States

Mexico

France-Switzerland

Belgium

Holland

Spain and Portugal

Italy

Greece and Egypt

Germany

Russia

Finland

South Africa

Japan and Philippines

China

India-Burmah-Ceylon

Siberia

Turkey and Asia Minor

Jugo-Slavia

Australia and New Zealand

Denmark

Poland-Czecho-Slovakia

Central American States

Brazil

Cuba-Porto Rico-Santa

Domingo-West Indies

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Holland

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Italy

Greece and Egypt

Germany

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China

India-Burmah-Ceylon

Siberia

Turkey and Asia Minor

Jugo-Slavia

Poland-Czecho-Slovakia

Central American States

Brazil

Mexico

France-Switzerland

Belgium

Holland

Spain and Portugal

Italy

Greece and Egypt

Germany

Russia

Finland

South Africa

Japan and Philippines

Dutch East India

China

India-Burmah-Ceylon

Siberia

Turkey and Asia Minor

Jugo-Slavia

British Isles

Sweden-Norway

Denmark

Canada

Poland-Czecho-Slovakia

Central American States

Brazil

Mexico

France-Switzerland

Belgium

Holland

Spain and Portugal

Italy

Greece and Egypt

Germany

Russia

Finland

South Africa

Japan and Philippines

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PYRAMID PICTURES, INC., 150 West 34th Street, New York City



*Sidney A.
Franklin*

PRODUCING

WARNER BROS. CLASSICS OF THE SCREEN



WARNER BROS.
WITH
DAVID BELASCO
PRESENT

Lenore
Ulric in

"Tiger Rose"

By Willard Mack and David Belasco

A SIDNEY FRANKLIN
PRODUCTION

Directed by Sidney A. Franklin

Lenore Ulric in "Tiger Rose"—a star whose popularity is nationwide, in a picture full of surprises and suspense, breathless action and thrilling romance.

Playing New York's Rivoli Theatre

Week of December 2nd

WARNER BROS.
Classics of the Screen



PRESS OF THOS. B. BROOKS, INC., N. Y.

It's An
F.B.O.
Picture

what a title for
exploitation!
—and what a picture
to back you up!

"BLOW YOUR OWN HORN!"

Directed by
**JAMES
HORNE**

With Ralph Lewis, Devely Perdue,
Warner Baxter and brilliant cast

OUTSTANDING exploitation backs this new F. B. O. picture. Rotary Clubs, Kiwanis, Lions, Chambers of Commerce, Civic bodies of all kinds throughout the entire country have been approached to use the slogan—"BLOW YOUR OWN HORN" and hundreds have accepted.

This title "BLOW YOUR OWN HORN" admits of new ideas to boost this production different and better than any you've seen to date.

The picture is "there." The advertising, exploitation and ballyhoo is all ready. Even the most half-hearted exhibitor can make a noise with this picture and this title in his community. To those who "get behind" their pictures "BLOW YOUR OWN HORN" is a young gold mine. Speak NOW to your nearest F. B. O. exchange and ask for a copy of the big time idea press sheet.

F.B.O.

Distributed by F. B. O. 723 Seventh Ave., New York, N. Y. Exchanges Everywhere.
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Never before has a company presented so many absolute winners in one month.



— and this is just a sample of what First National will release every month!

JANUARY 1924

Week
Commencing
**DEC.
31**



The big heart-interest story of the year
"BOY of MINE"

by **BOOTH TARKINGTON**

featuring
**BEN ALEXANDER - HENRY WALTHALL
IRENE RICH - ROCKLIFFE FELLOWS**

**TARKINGTON—
ALEXANDER**

A great box office combination. A triumph for J. K. McDonald, producer of "Penrod and Sam"—a sensational triumph for Ben Alexander.

A great lead off smash for First National Month.

Week
Commencing
**JAN.
7**

A FRANK LLOYD PRODUCTION
"BLACK OXEN"
by Gertrude Atherton
featuring
CORINNE GRIFFITH - CONWAY TEARLE
Millions are waiting to see this!



**KNOWN
EVERYWHERE!**

With its tremendous book sales—and the fact that 231 newspapers, representing 41 states, are telling the story of "Black Oxen" to millions, this picture is one of the greatest "looked for" pictures ever released. A tremendous second for First National Month.

Week
Commencing
**JAN.
14**



NORMA TALMADGE
IN
"The SONG of LOVE"

**A GREAT STAR IN A
GREAT PICTURE!**

You can jot this one down in your book right now and figure yourself a nice profit for the week you book it. One of the biggest clean-ups Norma ever made, and a stupendous third for First National Month.

Week
Commencing
**JAN.
21**

Samuel Goldwyn (not now connected with Goldwyn Pictures)
presents the
George Fitzmaurice
PRODUCTION
"THE ETERNAL CITY"
from the story by **SIR HALL CAINE**
'The Box-Office Sensation of the Season' — Exhibitors Herald.



with
**BERT LYTELL
BARBARA LAMARR
LIONEL BARRYMORE
RICHARD BENNETT
MONTAGUE LOVE**

**DANNY IN "FILM
DAILY"**

"What a box office! If you can't do business with this one there is something wrong—with you."

Them's our sentiments exactly. Did you ever see such releasing strength?

Week
Commencing
**JAN.
28**

with **COLLEEN MOORE**
Supported by
ANNA Q. NILLSON — MARY CARR — RUSSELL SIMPSON — MARY ALDEN — CHARLES MURRAY — BULL MONTANA

"The SWAMP ANGEL"

by **RICHARD CONNELL**
Directed by **CLARENCE BADGER**



AND WHAT A FIFTH!

With such a story; the sensational star of "Flaming Youth"; the director of "Potash and Perlmutter"; and such a cast—is there any wonder we shout—"What a fifth for First National Month!"

**Get the significance
of this.**

**231 newspapers
representing 41
states are running
a serialization of**

"BLACK OXEN"

**"One of the
BIG-10" Thousands - Hundreds
of Thousands are being
educated to go to your
theatre when you play
"BLACK OXEN,"**

**FIRST NATIONAL PICTURES
are the greatest
in public demand**

Value

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ASSOCIATED
FIRST NATIONAL
PICTURES INC



"ANNA

The PULITZER prize winner for
With such an array of talent

S -

Eugene O'Neill-

Recognized the world over as
America's most brilliant playwright

Blanche Sweet
William Russell
George Marion *and*
Eugenie Besserer

Powerful in fan value, they
represent, in the opinion of dra-
matic critics, " the perfect cast "

Thos. H. Ince

Without doubt, the most consistent
producer of money making pictures
this industry has ever had.

Daring, a master of dramatics, there
was no producer living better fitted to
produce the great American drama of—

CHRISTIE"

THE GREAT AMERICAN DRAMA

it was bound to be a sensation!

- and in one city they had it back within a month

From coast to coast "Ponjola" is proving to be one of the most unusual money getters released in years.

These cities say it's a wonder!

Atlanta, Ga.
Birmingham, Ala.
Boston, Mass.
Providence, R. I.
Springfield, Mass.
Fall River, Mass.
Lowell, Mass.
Buffalo, N. Y.
Rochester, N. Y.
Syracuse, N. Y.
Butte, Mont.

Chicago, Ill.
Cincinnati, Ohio
Toledo, Ohio
Youngstown, Ohio
Dallas, Tex.
San Antonio, Tex.
Houston, Tex.
Denver, Colo.
Des Moines, Iowa
Detroit, Mich.
Indianapolis, Ind.
Kansas City, Mo.
Los Angeles, Cal.
Louisville, Ky.
Milwaukee, Wis.
New Haven, Conn.
Bridgeport, Conn.

Hartford, Conn.
Newark, N. J.
Jersey City, N. J.
New York City
Brooklyn, N. Y.
Oklahoma City, Okla.
Reading, Pa.
Pittsburgh, Pa.
Erie, Pa.
Portland, Ore.
St. Louis, Mo.
San Francisco, Cal.
Oakland, Cal.
Seattle, Wash.
Spokane, Wash.
Baltimore, Md.

For a
**PROSPEROUS
NEW YEAR**
book
**FIRST
NATIONAL
FIRST**

Join the wise buyers and let
"Ponjola" make money for you!

FIRST NATIONAL

First National is giving
you pictures the public
wants because—First
National knows what
the public wants.

"One of the
BIG-10"

Alhambra
THEATRE HILL bet. 7th & 8th
DIRECTION WEST COAST THEATRES, INC.

Back Again!
the greatest hit of
the Year



IN PARIS A BEAUTIFUL WOMAN

SAM E. RORK presents
CYNTHIA STOCKLEY'S
STRANGE ROMANCE

"PONJOLA"
a First National Picture
with
JAMES KIRKWOOD
ANNA Q. NILSSON
TULLY MARSHALL
JOSEPH KILGOUR

IN AFRICA A "MAN" LIVING
A MAN'S LIFE AMONG MEN



FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

Alhambra
Theatre
Los Angeles-

MONTH

JANUARY
1 9 2 4

The New York
"There were so many
FLAMING
yesterday, one could
One of the "BIG-10"

FLAMING YOUTH
STRAND
COLLEEN MOORE & STARCAST

Featuring
**COLLEEN
MOORE**

Supported by
MILTON SILLS
ELLIOTT DEXTER
SYLVIA BREMER
MYRILE STEDMAN
and BEN LYON

The public are demanding
**FIRST NATIONAL
PICTURES** - do you show them?

TRIBUNE said people who wanted to see **YOUTH** not get in or out of the theatre"

and for the benefit of the thousands who couldn't
get in the first week—this great picture is being
held over for a

SECOND WEEK!

Scenario by Harry O. Hoyt

Titles by Holman Day

Editing by Arthur Tavares

Photography by J. C. Van Trees and Roy Carpenter

Settings designed by Milton Menasco



Directed by
JOHN FRANCIS DILLON

For a
**PROSPEROUS
NEW YEAR**
book
**FIRST
NATIONAL
FIRST**



Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

Laugh?



SIDNEY CHAPLIN
as "Judd," the valet

—they'll just
pass out
completely

This little old
industry of ours
has never seen such
a comedy as the

Associated First National Pictures, INC. presentation of

HER TEMPORARY HUSBAND⁹⁹

With OWEN MOORE-SIDNEY CHAPLIN-SYLVIA BREMER and a superb cast
Directed by John McDermott

For a
PROSPEROUS
NEW YEAR
book
FIRST
NATIONAL
FIRST

*It's one continual roar
from the opening—straight
through to the finish!*

FIRST NATIONAL'S "BIG-10" are BIG



FIRST NATIONAL MONTH JANUARY
1924

Published Weekly

Motion Picture News, Inc.

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VOL. XXVIII

NEW YORK, DECEMBER 8, 1923

No. 23

The New Theatre

A REALLY serious situation is at hand. We have spoken of it before this: but the matter looms larger day by day and, apparently, it is a general and prime business problem.

What is to be done with the "Ten Commandments" type of picture?

* * * * *

The public wants this sort of picture. And the picture theatre wants this sort of public. The whole industry needs this box-office stimulant.

But—the truly super type of picture costs a great deal of money. Heavy expense is often unavoidable. And the producer must get this money back, which means much higher rentals than first run theatres are now paying.

Again, these pictures cannot well be shortened without destroying them, to fit the prevailing show length of the great picture house of today.

* * * * *

The answer, of course, is that we need a new type of theatre. It would seem that it is very urgently needed.

* * * * *

About nine years ago the Strand Theatre, New York, opened a new show era in this business by giving a dramatic feature a week's run; and today we have a fleet of week-run continuous show houses dotting the centres of population.

Today the super feature—at last the genuine one—is knocking at the picture theatre door. And, apparently, the prevailing type of picture house is just as inadequate as were the daily change theatres of nine years ago when the multiple reel feature was knocking for admittance.

Felix Isman, writing out of much realty and theatrical experience, forecasts a new picture house to seat 8,000 to 10,000 people. Perhaps that is merely a spurt of imagination (the idea he puts forth is that of lower admission prices). But this much is certain: if we don't have increased theatre capacities for the new type of picture then we must have increased runs.

The Criterion of Los Angeles has set a ball rolling with a policy of two a day and longer runs. The Fenway of Boston, a 1,500 seat house, has just been put upon such a basis. We understand that Mastbaum, Kunsky and others contemplate such an addition to their chains. We already have, of course, the Roosevelt of Chicago, Mission of Los Angeles, Imperial of San Francisco and other longer run theatres.

The point of the matter is this: if right now we had a few hundred Criterion theatres in the first and secondary cities of the country the super feature could discard the road show idea and the undesirable legitimate house and go forth at once and simultaneously on a long run basis to the broad theatre public, and on a basis both profitable to producers and theatre.

Otherwise, then there is no way out but the road show scheme.

* * * * *

We might as well look the facts squarely in the face.

When a picture can gross at least three million dollars—and there are and there will be such pictures, and there have been—you cannot force this rental value out of week runs. The present theatre line-up and policy is, in other words, inadequate to this new job.

And don't forget—the public wants and will pay for the greater movie.

It would seem that production has—as previously, when the feature came forth—outstripped exhibition; and that the picture theatre end will have to do a double quick to catch up.

William A. Johnston

THE New York picture-goers who have watched Theodore Roberts in shadow form these many years are now crying: "Lookat, there he is!" As he walks along the streets or dashes into the Algonquin, or in and out of the stage door of the Palace theatre, where he is appearing in a tabloid drama, no one can mistake him. The reason? The inevitable cigar.

He is quoted as saying he will not smoke more than one cigar at a time and he will never go to bed so long as there is some one to talk to.

While the silver has crept into his hair, his figure is erect and his eyes gleam with the vitality of youth.

The sketch in which he is appearing—a headline act—why not?—was written by William De Mille. It will take him on a six months' tour—his first vacation away from the celluloid lots in nine years. Which is some record—and which also points to the fact that he is in constant demand for character delineation.

On the stage (he hasn't appeared behind Broadway footlights in several years) it was impossible to play to more than a few thousand during a season. On the screen he plays to 750,000 people a day. Which is one reason why he is such a firm disciple of the motion picture.

* * *

THE tip has come from Paris via a news dispatch that Rex Ingram will wash his hands of celluloid and dip them in clay. According to the story, he has informed his friends in the French capital that he will retire from the picture field as soon as his contract expires and open a studio to devote his life to sculpture.

Although it has long been known that Ingram cherished desires to pursue his personal artistic ambitions, the announcement comes as a surprise to even his friends. We hope he is joshing them.

Ingram was drawn toward directing with the hope of developing the artistic side of the film after he had served an apprenticeship as actor with Vitagraph in its early stages.

The screen can ill afford to lose such a skillful director as Rex Ingram—and if he is serious about taking up sculpture, it is hoped that he will also remain loyal to the megaphone.

* * *

MAE MURRAY is to have a story written especially for her by Vicente Blasco Ibanez, author of "The Four Horsemen," and "Blood and Sand." Spain's foremost novelist will arrive in California early in December to confer with the star and Robert Z. Leonard, her producer and director, in regard to the new novel.

* * *

LISTEN to Pauline Garon who, fresh from the production center in the West and its problems, gives the star angle in the high salary and production upheaval. "The well known stars are being paid no more than they are worth today and when the smoke has cleared away it will be found that stars of the future will surely not be paid any more than they are getting today, but that just as surely they will not be getting less.

"The cost of production is high because there is a colossal wastage in it. In my own experience I have seen this wastage illustrated again and again. I have seen a dress brought into a studio for an actress to wear that cost \$500. The scenes in which she wore the gown were subsequently cut out of the picture altogether before it was released.

"One great trouble with production and one reason for the wastage is that details are not sufficiently planned before work is begun."

PICTURES AND PEOPLE

THE Goldwyn Club dance, given at the Hotel Pennsylvania Friday night of last week, turned out to be one of the biggest things of the sort in film circles here. In spite of the heavy downpour of rain all afternoon and most of the evening, the attendance reached the 2,500 mark and most of the participants did not go home until the crack of dawn—and some hours after.

Dancing began in the grand ball-room soon after nine o'clock to music furnished by Vincent

Lopez and his Pennsylvania orchestra and from then on 'til three o'clock in the morning (not intended as publicity for the song) alternated with the amusement features which had been provided.

Competition is keen among the producing companies who sponsor these dances—to distance each other in obtaining the services of the best known talent on Broadway. The Goldwyn Club had a good quota of celebrities from the vaudeville and musical comedy fields—and there were present a plentiful supply of chorus girls.

Among those who appeared to do their bits were Helen Shipman, Marga Waldron, Miriam Battista, De Villa and Ruarks, Veronica, George Rosener, Lee Morse, Margaret Wilson and Ray Raymond, a sextette of "the glorified" from the Follies, the Bennett Twins, Bard and Pearl, S. L. Rothafel and his broadcasting gang from the Capitol, Brooke Johns, Joe Cook, Edna Leedom and Dave Stamper, Ray Miller's orchestra, Nina Byron and many others.

Employes and players from Cosmopolitan, Distinctive, Pathe, Universal—and Goldwyn were in attendance. And everyone seemed to be registering happiness.

* * *

ROWLAND V. LEE, who is handling the megaphone for Fox, has completed the editing and titling of Tarkington's "Gentle Julia," and is now vacationing in Europe. He is the director responsible for the skillful treatment of Gouverneur Morris' very human story, "You Can't Get Away With It."

* * *

"MR. VICTOR HUGO. Paging Mr. Hugo, please!" This was the cry that reverberated through the Universal offices one day last week when one of the office boys wandered around asking for "Mr. Victor Hugo's office." He was serious about it, because he bore with him a bona fide letter addressed as follows:

Victor Hugo,
Universal Pictures Corporation,
1600 Broadway,
New York City.
Music Department.

The letter came from a Cleveland man who wished to write a music score for "The Hunchback of Notre Dame."

* * *

THE John McCormicks have arrived from Los Angeles for a honeymoon in Gotham—the bride being none other than Colleen Moore. They will do their Christmas and picture shopping while in New York. Incidentally, the actress is appearing at the Strand this week in a colorful expose of the irrepressible flapper—a picturization of Warner Fabian's big-selling novel, "Flaming Youth." It has been packing 'em to the doors. In fact the theatre reported one of the biggest Sundays in its history—it being necessary to stop the sale of tickets several times in the afternoon because of the huge attendance.

Colleen Moore, whose work the past year has been marked by a distinct emotional flair and who seems destined to reach the high places of her art, scores a personal triumph in a role

which called for a variety of expression. While she is essentially a comedienne she possesses such a gift for dramatic feeling that she can step from light to serious parts without once stepping out of character.

*R*ENEÉ ADOREE, who was painfully injured in an auto crash in Hollywood a week ago, is, according to word received from the West Coast, somewhat better, but still not out of danger. The actress is suffering from several broken ribs and it was at first thought she had received dangerous internal injuries.

*T*HE word is going around that Paramount has a big, smashing winner in "Big Brother," which introduces a tiny juvenile actor in Mickey Bennett—who is said to give one of the most compelling portrayals of youthful delinquency ever recorded on stage and screen. The youngster is said to live his part so realistically—that he could pass for a product of the city street. And the rumor has it that there is no evidence of directorial coaching.

*R*AMON NAVARRO has arrived in New York—the first lap of his journey to Egypt where he will join Rex Ingram who is conducting extensive researches there—preparatory to filming a tale of the hot sands. Meanwhile the director's production, "Scaramouche," is in its ninth week at the 44th Street theatre.

Sabatini's novel which was dramatized for the stage by the author, himself, is also to be made into an opera. Georges Baklanoff, baritone of the Chicago Opera Company, has obtained the operatic rights to "Scaramouche," and negotiations are in order for the composition of the score. When it is completed the vital and vivid picture will take its place among the few stories of all time which have been honored in all the forms of dramatic art.

*H*AVING completed "Torment," Maurice Tourneur is in New York for a short visit—his reason being to purchase new stories—and look over several of the Broadway successes with the hope of obtaining some worthy plays for early picture-tization.

*A*S a general thing, film exchanges are not easily hoodwinked. But last week, a decidedly smooth individual appeared in Albany, entered the Universal exchange, and assuming the air of a crook, proceeded to state that he had brought with him from Canada some decidedly choice perfume which he was anxious to sell. He quoted a price of \$2.50 which was cheerfully given by C. R. Halligan and Miss Wolf, another employee of the exchange, whose joy over the purchase soon turned to dismay when they found that the so-called perfume was nothing more than vanilla-scented water.

*T*OM TERRISS, the director, takes exception to the letter written by Jeffrey Bernerd of the Stoll Film Company, in regard to his indictment of the British picture industry—and which appeared in the News of recent issue. He uses the columns of the NEWS to offer his side of the argument. We quote:
"It is quite true that I was morally bound to produce for the Stoll Co., and that a contract had been drawn up and approved of by both parties. But Mr. Bernerd forgets to

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mention that on my going to sign I found the wording of the contract deliberately altered in such a manner as to reduce my participation of the profits by one half. I naturally refused to negotiate further with the Stoll Co., and made other associations.

"Secondly, I did not volunteer my services as witness for the Stoll Co., against an American firm. Instead I was approached by Mr. Bernerd to appear as a witness but when I ascertained the true nature of what was required of me I immediately wrote the Stoll Co. counsel informing him that my appearance as a witness would be quite useless to them.

"Thirdly, I have never said that there was no finer studio extant than the Stoll Co. studios.

I am afraid there are a great many bigger and better in every respect throughout the world than this studio, which are too numerous for me to mention here. I was not aware that I had attacked the British Film Industry until reading the trade papers challenging my statements. If candid criticism is to be construed as personal abuse, then I can only say that I am sorry for those who take such a viewpoint. . . . My remarks were made in the kindest spirit possible and in an endeavor to make British producers realize that in order to obtain a fair share of the American market they must have bigger and more efficiently and technically equipped studios with working organizations that will give some of their splendid directors an equal chance of prestige throughout the world.

"Being originally an Englishman, I naturally have a tremendous sympathy with my old homeland and there would be no one better pleased than myself to see a perfect understanding between the two countries as associated with the motion picture industry. If I have criticized severely, it was but the desire to point out certain weaknesses in production conditions that I had myself encountered and was meant in the best possible spirit. In conclusion, I hope those of my good friends across the water who may read this letter will realize that what I have said was said in a spirit of fairness and not condemn me as an ingrate with no sense of appreciation. If I blundered somewhat in my manner of criticism I trust they will forgive me and understand that underlying it all was a frank desire to point out the weak links in an industry which I hope will some day be the equal of this country."

JIMMY AUBREY, the slapstick celebrity, is in New York for a few days consulting with the officials of the Standard Cinema Corporation about the new productions for which he is under contract.

WILLIAM MacCORMACK, the new representative of the NEWS in Los Angeles, has evidently become an enthusiastic sponsor of the production city. He postcards of the eternal sunshine and the gorgeous array of flowers. Give Mac a few more weeks and he'll write in terms of a native son.

D. W. GRIFFITH recently was presented to President Coolidge by Representative Treadway. The director showed the chief executive several scenes of "America."

*THE asterisks—two of them, this time—are given by the Board of Review to Goldwyn's "The Day of Faith," and Cosmopolitan's "Under the Red Robe." The * is for the wk. ending Nov. 24th.*

Iowa Exhibitors Form Association

J. C. Collins Temporary President—Organization to Be Perfected at January Meeting

AT A meeting held in Des Moines, Nov. 22, Iowa exhibitors organized an association which is reported to be the most successful get-together of theatre owners ever attempted in the state. Mr. Smith, who operates the Lincoln theatre at Sheridan, took upon his shoulders the responsibility of inviting exhibitors to the convention. An enthusiastic response resulted.

The purpose of the organization is to not only create good feeling but also to make it possible to meet state and general problems unitedly. The exhibitors have no special grievance to urge at this time.

Financing of the organization was agreed upon by means of dues apportioned according to the size of the towns. By the forty exhibitors present a sum of \$1,000 was thus raised.

Temporary officers elected were J. C. Collins, president, and M. Smith, secretary and treasurer. The permanent officers will be elected at a meeting called for January 16. The place has not been decided upon but it is probable that Des Moines will be selected.

Harry Weinberg of the Film Board of Trade talked to the exhibitors, wishing them luck and promising his heartiest co-operation to help the organization to grow and get what it wants.

Practically the whole day was spent at the meeting and in the evening a banquet was given at the Savery Hotel to which the exhibitors and members of the film exchanges were invited. Mr. Dewey of Sheridan was toastmaster at the banquet. Film exchange managers were given an opportunity to address the exhibitors. The exhibitors also spent part of the day visiting the Des Moines film exchanges.

Among those who attended the convention were James Solon of Spencer; Mr. Mart from Grinnell; S. A. Wescott from Cedar Rapids;

Mr. Debolt from Cedar Rapids; A. C. Shuneman of Webster City; Walt Peterson of Rockwell City; John Waller of Osceola; Joe Smith of the Majestic at Fort Dodge; Mr. Pike from Pershing; F. R. Bandy of Britt; Mr. Metzger of Creston; Mr. Wagner of Valley Junction, and Messrs. Steen of Atlantic, Jarnigan of Leon and Stevenson of Webster City.

Would Organize Industry Into Credit Groups

Charles B. Hoy is said to be endeavoring to organize the picture industry and affiliated concerns into credit groups to be under his guidance. The plan would segregate the groups into laboratories, state righters, engravers and printers, trade papers and accessory dealers.

A similar arrangement with accessory dealers is said to be functioning satisfactorily. State righters are to be called to a meeting in the near future for the purpose of explaining the plan to them.

Plagiarism Suit Against Harold Lloyd

The threatened suit against Harold Lloyd for alleged plagiarizing of "The Nervous Wreck" in connection with his picture "Why Worry?" was filed last week in the Supreme Court by Owen Davis. The amount of damages asked is \$150,000.

Defendants in addition to Lloyd are the Harold Lloyd Corporation, Pathe Exchange, Inc., and Hal Roach.

The action places the valuation of the screen rights to "The Nervous Wreck" at \$250,000, but claims damage only to the extent of \$150,000.

\$1,000,000 Theatre Chain Planned in California

PROJECTED establishment of a \$1,000,000 chain of vaudeville and motion picture theatres in Oakland, Sacramento and Fresno has just become known. Later it is planned to extend the chain to other cities throughout the state.

Identity of the backers and promoters of the venture is being carefully concealed, but it is stated that most of them are not now engaged in the theatrical business. Articles of incorporation were filed in Sacramento for the Fresno Theatres, Inc.; Oakland Theatres, Inc.; and the Liberty Theatres, Inc., of Sacramento. The Fresno and Oakland corporations are capitalized at \$500,000 each and the Sacramento one at \$24,000. Gavin McNab of San Francisco, is attorney for the corporations, the directors of which are his office associates, named merely as "dummies."

McNab said that he was not in a position to discuss the project in detail at this time. From authoritative sources, however, it was learned that all of the leading theatres in Fresno have been acquired by the chain and that Frank Burkett, Fresno theatrical man, will represent the organization in that city. In Sacramento the Liberty theatre is involved in the new chain and others there will probably be added later. All of the stock has been absorbed, it was learned.

Famous Files Suit for Picture Recovery

Suit for a 5-reel picture, "The Dancing Fool," was filed in the district court of Kansas City, Kas., this week by the Famous Players-Lasky Corporation against L. G. Lidora and others, owners of the Victoria theatre, Kansas City, Kas. It was alleged that the picture was wrongfully detained by the exhibitors.

It developed, however, that the picture in possession of the defendants was not the "Dancing Fool," but "The Dancing Lover." The posters used were for "The Dancing Fool," a film which is reported to have been stolen in the East, an error having been made in the posters, so the replevin action sought was for naught.

Oklahoma Exhibitors Set Convention Dates

The first semi-annual exhibitor-distributor get-together meeting of the Theatre Owners and Managers' Association of Oklahoma will be held December 3 and 4, according to announcement just sent out by H. M. Britten, acting secretary of the association.

Among the matters of importance to be discussed at the sessions will be the reciprocal insurance plan and the admission tax repeal. The operation of the Film Board of Trade will also be explained and discussed.

New Exchange Center for Indianapolis

The central Indiana distributing offices of the Fox and Universal companies are to be housed in a new \$60,000 building at Illinois and Tippecanoe Streets, Indianapolis.

The Tippecanoe and Illinois Realty Company will own the building, which is to have all modern film exchange facilities. The companies have a ten-year lease, yielding annual rental of about \$10,000. Their offices now are at 232 N. Illinois Street.

Ontario Officials Start Investigation of Film Bureau

STARTLING charges have been made by new Government officials of the Province of Ontario in connection with the official investigation into the Government's Film Bureau as operated under the former United Farmers' rule, according to Col. W. H. Price, K. C., the new Provincial Treasurer. He declared at the investigation that no books had been kept for the Government's moving picture transactions.

One charge brought out by the inquiry was that one film release which had been originally titled as "Niagara—Summer and Winter," showing views of Niagara Falls during the two seasons, had been cut in two and retitled, the two "pictures" showing the Falls in summer and the Falls in winter respectively. Through this supposed trick, it is alleged, the Government had paid for three pictures.

G. W. Brownridge, acting as investigator for the new Conservative Government, testified before the Commission on November 23 that overcharges amounting to \$35,447.06 had been found in the accounts which Filmcraft Industries, Limited, a Toronto film producing concern, had sent to the Ontario Government during the former regime. On one picture alone, "Northward Ho!", the overcharge to the Ontario Film Bureau had been \$14,682.20, he said, double footage having been paid for at the rate of \$2 and \$2.50 per foot. For the taking of this picture in Northern Ontario a seaplane had been provided for the transportation of cameramen and directors from Toronto to the Northland and return.

A lengthy list was submitted by Mr. Brownridge showing many pictures for which varied amounts were designated as being overcharges, a number of these being in four figures.

Incidentally, the official investigation was ordered by Col. Price, the Provincial Treasurer, following the destruction of the premises of Filmcraft Industries, Limited, in the downtown section of Toronto, by fire several weeks ago. The cause of this blaze is also the subject of investigation by the Ontario Fire Marshal.

Tax Repeal Campaign Progressing

THE drive to repeal the admission tax went forward steadily this week. In connection with general newspaper approval of the tax reduction program, the Detroit Free Press, on November 21, printed a strong editorial urging that "the tax on amusements be abolished as soon as possible."

This editorial, it was pointed out, should give impetus to exhibitors everywhere to acquaint their local newspapers with the facts and point out to them that the tax is a hardship on the public.

Henderson M. Richey, general manager of the Michigan M. P. T. O. and contact man between the Hays organization and the exhibitors on tax repeal, declared this week that there were two important jobs the theatre owners could perform:

First, establish contact with their Congressmen and Senators and give them the facts on the admission tax as it affects the public.

Second, go to their newspaper editors and give them the facts.

The Detroit Free Press editorial follows:

"One of the side features of the Mellon plan for reducing the load of federal taxation is a proposition for the abolition of the tax on amusement."

Tax on Wage Earner

"The amusement tax is a tax on the wage earner, the salaried man and woman and the person of modest income. True, the rich contribute to it, but what they pay is extremely incidental in their lives and the total of their contributions is an exceedingly small part of the whole collection made by the government."

"The tens of millions who attend the moving picture houses and the theatres each week are an overwhelming number, men and women who are workers of one sort or another and who must watch their expenditures in order to 'keep even with the game' and perhaps pay aside a little for emergencies and old age."

"An investigation has shown that in this city they also constitute fully 80 per cent of the patrons of even the theatres offering high price attractions, and there is no reason to suppose that Detroit is peculiar in this particular."

"Furthermore, while the tax collected on admissions to places of entertainment may be an amusement tax, it is far from being in any sense a luxury tax. Entertainment means recreation and recreation is a necessity, if tolerable living is considered more

Important Newspaper Support

Theatre Great Force for Good, Says Minister

"ONE of the greatest forces for good in the world is the theatre; one of the greatest potential forces for evil lies in the possibilities of the theatre," is the way the Rev. James F. Halliday of the First Congregational Church in Binghamton, N. Y., put it at the weekly Men's Forum. He continued, "There has been a radical change in the last two decades in the attitude of the church and Christian people toward the theatre. I was brought up to believe that the theatre represented every embodiment of evil. Possibly the change has been too radical. Whereas once we were inclined to protest everything theatrical, there is now very little protest against anything of a theatrical nature. One of the greatest potential forces for good is the theatre. The thing for Christian people to do in this day and age is to study the theatre, to see the spirit back of it and CO-OPERATE TO SEE THAT MAKES FOR GOOD."

than a mere drab, mechanical existence. The amusement tax is in a very real sense a tax on a necessity.

"Also, since mankind must have something with which to fill in leisure hours and relieve the tension of civilized life if he is not to resort to injurious mischief, the amusement tax is a tax on a preservative of good order and public safety."

"The amusement tax was excusable in the beginning only because it was an emergency war measure. The conditions which made it forgivable are now definitely things of the past and it ought to be abolished as soon as possible."

Conference Held

Al Steffes, of Minnesota, and President Glenn McReynolds, of the Illinois Motion Picture Theatre Owners, met a number of exhibitor leaders at the Hotel Sherman, Chicago, on last Friday afternoon, and outlined to them the results of their conference held in New York last week with Will Hays, president of the Motion Picture Producers and Distributors of America, on the subject of securing repeal of the admission tax. It was stated that since being called upon by Central West exhibitors to take charge of the anti-admission tax campaign, Mr. Hays had lost no time and with the advice of exhibitor leaders, has already made comprehensive plans to put the facts before Congressmen and the public.

"It's not a one-man proposition. It needs the help of every exhibitor in the country to repeal the tax on admissions. Get busy now." That's the way the second card read which was sent out by the M. P. T. O. of N. Y., Inc., in this end of the state. The cards are being inserted each week in every piece of correspondence mailed from the Buffalo exchanges. J. H. Michael, chairman of the executive committee of the state organization, is directing the local campaign. He is manager of the Regent theatre.

The campaign of Kansas City, Kas., exhibitors in behalf of the repeal of the Admis-

sion tax has opened in full swing. At drug stores near the theatres are petitions. Upon the screens of exhibitors' slides are being shown, pointing out the unjustness of the federal admission tax, telling the public it is their fight as well as that of the exhibitor, and instructions on where petitions are to be found. C. E. Cook, business manager of the M. P. T. O., Kansas, now is in the territory, lining up exhibitors of the state for a fight against the tax.

A campaign similar to that in Kansas City, Kas., will be staged by the Kansas City (Mo.) Division of the M. P. T. O. A., according to A. M. Eisner, president.

Veiled Move for Sunday Closing in K. C.

What is regarded as a veiled and diplomatic movement in taking the first step towards a fight to obtain Sunday closing in Kansas City, Mo., was made by a delegation from the Kansas City Council of Churches this week. The delegation appeared before the finance committee of the upper house of the city council in behalf of a proposed ordinance prohibiting circuses from showing Sundays, on the grounds that it tended to detract from services.

That circuses do not come to Kansas City in the winter no one need be told. It is not circuses that are worrying the church council, many exhibitors feel certain, but should the church delegation be able to "put over" such an ordinance it is believed that they would come right back with a Sunday closing ordinance for motion picture shows.

Motion Picture Day Aid to Exhibitors

The National office of the Motion Picture Theatre Owners of America is in receipt of advices from different sections of the United States, indicating that the results of National Motion Picture Day were of a most gratifying order and that where any extra effort was put forth in the way of exploitation these advances in attendance and receipts were evident from the largest to the smallest theatre.

Innumerable instances come to the front where the business was doubled and in nearly every case what was left to the theatre owner after the deduction of National Organization purposes, was in excess of his normal receipts.

Walker Again to Lead Fight for Censorship Repeal

SENATOR JAMES J. WALKER, Majority Leader in the New York State Senate, will again lead the legislative fight for repeal of the censorship law in the Empire Commonwealth.

Declaration to this effect was made by Senator Walker at a dinner given by the F.I.L.M. Club in New York on November 24. As the toastmaster, the Senator took occasion to make the announcement in introducing George H. Cobb, chairman of the censor board.

Coolidge Plays Role in Henry Ford Film

LAST week Wednesday, President Coolidge laid aside his unfinished message to the 68th Congress to romp across the lawn at 1600 Pennsylvania Avenue, in a scene for movie financed by Henry Ford of Detroit chariot fame. The picture is being made and distributed later by the Highway Educational Board in its national campaign to promote highway construction. The theme is the tale of a poor country boy who won a scholarship with an essay on good roads. The president's part shows him conferring the scholarship and giving the young man an urful of good fatherly advice.

Woods, Chicago, Announces Policy

Jones, Linick and Schaefer Will Conduct it as High Class Picture House

ONE of the most important theatre transactions of the year was that consummated last week, in Chicago, whereby Jones, Linick & Schaefer are to take immediate possession of the Woods theatre and office building, which will give Chicago patrons of motion pictures another de luxe house in the Loop.

Jones, Linick & Schaefer, it is stated, paid A. H. Woods and his associates the sum of \$1,100,000 for the leasehold and other considerations. The lease was originally for 99 years and still has ninety-two to run; it was held by the Al H. Woods Theatre Company, an Illinois corporation. In announcing the purchase, Aaron J. Jones, president of the Jones, Linick & Schaefer firm, said:

"Our firm will personally direct the policy of the theatre and will operate it as an exclusive high-class feature picture house, playing only the best of the cinema world at the present scale of prices being charged for 'Scaramouche.' Our acquisition of the building will not interfere in any way with the present successful engagement of 'Scaramouche,' but when that picture has finished its long run we will replace it with one of life magnitude. I should like it understood that there are no eastern or outside interests associated with my firm in the purchase of this proposition."

Another outstanding theatre deal was the leasing by Ascher Brothers of a three thousand seat theatre which will occupy part of the triangular block bounded by Lincoln, Belle Plaine and Robey. The theatre, which

will be known as the North Center, will be part of the \$1,500,000 building, upon which work will start December 15th, and which was designed by Architects Oman & Lilienthal, in association with J. E. O. Pridmore, the owner being Jacob Horwitz, of the legal firm of Peters & Horwitz.

A feature of the theatre design will be a lobby which will be the longest in the city, one hundred and forty feet, extending through from Lincoln to Robey.

Seven New Companies Are Incorporated in N. Y.

The past week brought the incorporation of the following motion picture companies in New York state, according to the charters granted by the secretary of state; Reputable Pictures Corporation, \$20,000, Sydelle Newman, Maxwell Plotkin, Max Cohen, New York City; Jimmy Aubrey Productions, Inc., \$5,000; Joseph Rock, Los Angeles, Cal.; Jacques Kopfstein, Henrietta Schiffman, New York City; Favorite Song Films, Inc., \$5,000, C. K. Harris, J. J. Geller, Benn Karger, New York City; Logan Motion Picture Productions, Syracuse, \$200,000, E. W. Logan, E. H. Walrath, Roland Fitch, Syracuse; Lee Productions, Inc., \$10,000, Max Moses, Irving Frankel, R. A. Wickel, Brooklyn; Cent Amusement Corporation, \$10,000, David Blum, B. E. Weil, Matie Hammerstein, New York City; Repeatoscope Corporation, capitalization not stated, Robert Aird, H. N. Taylor, New York; W. E. Kiefer, Brooklyn.

New Film Concerns Are Chartered in N. Y.

Motion picture companies incorporating and entering the business in New York State during the past week included the following: Protect-A-Film Corporation, \$20,000, Philip Bernstein, Charles Ginsburg, New York City; Anna Morris, Brooklyn; Fordham Amusement Corporation, \$25,000, H. E. Bogdish, E. F. Meisler, M. C. Ryan, New York; Elite Theatre Co., \$10,000, Dr. A. Lopes Cardozo, Richmond Hill; John C. Kemp, W. W. Chambers, Richmond Hill; Advance Productions, Inc., \$10,000, Benjamin K. Blake, William H. and Edward B. Fernschild, New York City; The Triangle Theatrical Enterprises, \$5,000, Dolores Rosenbaum, Mary Siegel, Lillian Inkeles, New York City, and the L. S. and R. Amusement Co., Buffalo, A. R. Sherry, Jacob Levin, Stephen Rebstock, Buffalo, the amount of capitalization not being stated.

Attendance at Americanization School Increases

Visual instruction classes of the Americanization school of the D. C. Public Schools headed by Miss Maude Aiton, principal, and Mrs. Harriett Hawley Lecher, director of the Public Service-Educational unit of the Crandall theaters, have taken a leap in attendance lately. The Crandall projection room in the Metropolitan theater, where the classes are held on Tuesday afternoon and evenings, seats about 75, with reasonable comfort. This figure was considerably augmented Tuesday last, when a throng far in excess of capacity appeared to ask entrance.

Renee Adoree Is Injured in Auto Crash

RENE ADOREE, who plays a leading part in "Women Who Wait," Reginald Barker's new production for the Metro-Louis B. Mayer forces, was seriously injured last week in Los Angeles in an automobile crash while she was on the way to the studios where Mr. Barker was filming his new production.

Just what happened is more or less of a mystery to Miss Adoree. When she came to she was on her way to the Angelus Hospital where an X-ray examination revealed that she had several broken ribs, apparently caused by the broken steering wheel's being pressed down against her chest. Her face and arms were badly cut by flying glass.

As Miss Adoree will be unable to appear at the studios for some time Mr. Barker has postponed the filming of those scenes in which she appears and has taken his company to Laguna Beach where he will stage a large number of episodes.

Slovakia Official Talks to Crandall Athletic Club

The Metropolitan Athletic Club, organized by Mrs. Harriet Hawley Lecher, director of the Public Service and Educational departments of the Crandall theatres, held its regular meeting in the projection room of Crandall's Metropolitan theatre, Washington, last week. Among those in attendance at the meeting, besides the club's large personnel, were Dr. Vavre Szrebar, former cabinet officer in the Government of Czecho-Slovakia; Mr. and Mrs. Getting, of the Czecho-Slovakian legation at Washington; Mrs. Lecher and Harry M. Crandall, who manifests a keen personal interest in the department he entrusted to Mrs. Lecher.

Dr. Szrebar made a brief address and expressed his deep appreciation of the aid that has been rendered many worthy causes in his country by the cordial co-operation made available through the Crandall organization.

London, Ontario, Exhibitors Raise Admission Prices

At a general meeting of all exhibitors in London, Ontario, on November 21, the decision was reached for a flat increase of three cents in all admission prices for both matinee and evening performances, the increase to go into effect at once. The cause given for the raising of admission prices was that the salaries of stars in California and elsewhere had forced producers and distributors to charge higher rentals to theatres.

Managers announcing the price increase included Fred Jackson of Loew's theatre; Thomas Logan of the Allen theatre; and William Stewart of the Patricia theatre, these being the leading houses of the city.

Knickerbocker Theatre Case is Appealed

Appeals have been sought by the three litigants in the Knickerbocker theatre \$10,000 consolidated damage case at Washington, D. C. Attorneys Archer, Chamberlain & Smith have filed the appeals in the decision handed down by Mr. Justice Siddons, in District of Columbia Supreme Court.

The decision was a victory for the theatre company, as they were not shown to be "specifically negligent" in the disaster.

President and Secretary of Canadian M. P. T. O. Quit

TWO months after he had been elected president of the Canadian Division of the Motion Picture Owners' Association, George B. Sparrow, proprietor of the Francais theatre, Montreal, has resigned from the office, no reason being publicly stated for this step. J. C. Brady, proprietor of the Madison theatre, Toronto, was elected first vice-president of the Canadian Division at the first annual meeting in Montreal in September, but he has not moved up to the presidency. Instead, A. Denis, of the Arcade theatre, Montreal, was moved up from the Board of Directors to the Canadian presidency. Mr. Brady was recently elected president of the Ontario branch of the Canadian Division of the M. P. T. O.

Another announcement is that Vincent Gould, of Montreal, secretary of the Canadian M. P. T. O., has also resigned and his resignation has been accepted. His successor, it is announced, is Maurice West, of Burpee West, Montreal, film distributors. The place of Mr. Denis on the Directorate has been filled by A. Guinette, another Montreal exhibitor.

Mr. Gould was practically the organizer of the Canadian M. P. T. O., having considerable to do with the sending out of invitations to exhibitors to attend the first convention in Montreal. No dissatisfaction is expressed, either on one side or the other, regarding either Mr. Sparrow or Mr. Gould as officers of the Canadian Division but, at the same time, the reason for their withdrawals is not divulged.

December 8, 1923

Province of Ontario Will Produce Pictures

The Province of Ontario is to produce its own moving picture releases in its own moving picture studio in future. Following an official investigation into the costs and results of buying desired film subjects through private concerns, Col. W. H. Price, K. C., Provincial Treasurer, announced on November 15 that the province had purchased the film plant at Trenton, Ontario, formerly owned and used by the Adanac Producing Company, Limited. The purchase price of the property was \$30,000.

Col. Price declared that the cost of this plant would be more than paid for out of the savings which would be effected by the decision of the province to do its own producing in a manner similar to that employed by the Canadian Government at Ottawa. The original cost of the Trenton studio was \$90,000.

Col. Price announced that the Province of Ontario had spent \$452,175 with private film producers since 1918. The appropriation for the government's motion picture films during the coming year had been placed at \$90,000, but, with the purchase of the Trenton plant, this appropriation has been cut to \$65,500, the unexpended balance to be applied on the cost of the studio.

New Theatres Planned for Potsdam, N. Y.

There is plenty of activity in sight in Potsdam, N. Y., from the standpoint of motion picture theatres. Early last week, the Strand Theatre Company of Ogdensburg, which already operates five theatres in northern New York, announced it had purchased a site in Potsdam and would erect a theatre costing \$80,000.

Immediately following came an announcement from James Papayanakos, former owner of the Olympic theatre in Watertown, that he had also purchased a theatre site in Potsdam, and would shortly erect a house seating 1,000 persons.

Books of Indiana Theatre Corp. Being Audited

Books of the Consolidated Realty and Theaters Corporation, which owns, operates or leases theatres in half a dozen Indiana cities, notably in Terre Haute, Indianapolis, Evansville and Ft. Wayne, have been moved to Indianapolis from Chicago.

Receiver Fred A. Sims, appointed two weeks ago in Probate Court here, is having the books audited. There were a truck load of them so it will be some time before accurate estimate of assets and liabilities can be given, Sims said.

Temple Building Assured for Chicago Loop

REPORTS that the Temple Building, on Randolph street, Chicago, which is to house the great new loop moving picture theatre, would not be erected, are totally unfounded according to W. K. Hollander, general representative of Balaban & Katz. He also confirmed the recent item in Motion Picture News, to the effect that the Temple Building would be erected, and that Balaban & Katz had secured a long term lease on the theatre.

Saenger Managers Meet to Discuss Problems

PROBLEMS in management, exploitation, presentation, public relations, education, extension and service were the salient points discussed at the sixth annual convention of managers of the Saenger Amusement Company, Inc., who own and operate nearly sixty theatres in eighteen cities in the states of Louisiana, Mississippi, Texas, Arkansas and Florida.

The convention was held in the executive offices of the company at their Administration building, Tulane and Liberty streets, New Orleans, La. The managers were in session for three days.

E. M. Clarke, secretary of the company and in charge of theatre operations, presided at the sessions.

The other officials attending were Julian H. Saenger, president; E. V. Richards, vice-president and general manager, and William H. Gueringer, assistant general manager.

Quad City Theatre Owners Hold Meeting

The Quad City Theatre Owners' Association, consisting of exhibitors of Davenport, Rock Island, Moline and East Moline, held a luncheon and a special meeting last week, at the Hotel LeClaire, Moline, with President Joseph Hopp in the chair. Those who attended the dinner included: Chris. Behrens, H. S. Earle, Ralph Blank, Milton Overman, Julius Geertz, A. C. Blank, H. A. Pabst, of Davenport; Joseph Hopp, John Koletis and Barney Brotman, of Rock Island; Ernest Lynch, M. Brotman, F. Shallberg, of Moline; J. E. Carpenter of East Moline; and R. H. Blank of Walcott, Iowa.

It was resolved to lend every possible aid to those working to eliminate the admission tax and a resolution was passed, criticizing the practice of some film men in dating ahead contracts in order to overcome the ten-day limitation in the uniform or Hays contract, deciding to have all conditions to an agreement in the purchase of films, written into the contract and not depend any more on the spoken word only in such transactions.

On Monday, December 3rd, at 2:00 P. M., the regular monthly meeting of the Quad City Theatre Owners will be held at the Commercial Club, Davenport, at which time several new members will be admitted to this rapidly growing organization.

Kansas M. P. T. O. Ties Up With Parent-Teacher Body

The following committee from Kansas has been appointed by President R. G. Liggett, of the Kansas M. P. T. O., to co-operate with the Parent-Teacher Association:

Jack Gross, El Dorado theatre, El Dorado; Walter Wallace, Orpheum theatre, Leavenworth; Harry McClure, Strand theatre, Emporia; J. B. Tackett, Tackett theatre, Coffeyville; M. B. Shangberg, Palace theatre, Salina; C. M. Smith, Tenth Street theatre, Kansas City.

Kansas exhibitors have been advised to play up pictures endorsed by the Parent-Teacher Association. It also has been suggested to that organization by C. E. Cook, business manager of the M. P. T. O. K., that the association provide exhibitors with small cuts for the latter's use in advertising.

New Insurance Department for M. P. T. O. A.

One of the most enterprising moves of recent happening associated with the activities of the Motion Picture Theatre Owners of America is the establishment of the Insurance Department of that Organization.

Through the operation of this Department it is proposed to save the Theatre Owners from thirty to forty per cent in premiums paid.

Arrangements have been effected with Theatre Inter-Insurance Exchange of 137 South Fifth street, Philadelphia, through which theatre insurance is given Exhibitors and where this has been in force, savings in premiums aggregating about forty per cent have been made.

At the Washington convention of the Motion Picture Theatre Owners of America, General Manager Perrin of the Inter-Insurance Exchange explained the process. His talk so impressed Theatre Owners there that many availed themselves of the advantages he held forth. H. J. Schad, president of the Motion Picture Theatre Owners of Eastern Pennsylvania, the owner of several large theatres in Reading and Lebanon, Pa., took out this form of insurance over a year ago and now reports a saving of forty per cent. Similar reports come from Philadelphia, and Nebraska, and other places.

Cleveland Meeting Sets Unique Record

Unique in the history of local picture business was the meeting of the Film Board of Trade of Cleveland called to order Saturday, November 24th, in the ball room of the Winton Hotel by President Nat Barach. There were present at the meeting every exchange manager in the city, all film salesmen, all bookers and all shippers. J. A. Koerpel of Goldwyn, was the only division manager there, and James Metzenbaum, counsel for the Film Board of Trade, was the only guest not directly connected with the picture industry.

The object of the meeting was to discuss distribution conditions before every one in Cleveland associated with the distribution of pictures, and, also, to explain how the Film Board of Trade of Cleveland has facilitated the distribution of pictures in Ohio, by lifting the industry from the status of a "game" to one which can hold its head as high as any other established industry.

New Charters Granted in Delaware

The following charters were granted at Dover, Delaware, last week: The Humphreys Carbon Co., Capital increased from \$1,000,000 to \$2,000,000; the American Feature Film Exchange, Inc., \$10,000; the Daylight Motion Picture Theatre Corporation, "to produce motion pictures in open daylight," \$60,000.

Manager Dismissed in Tax Suit Charge

THE case against C. C. Struble of Red Lodge, Montana, who was charged with failure to pay government taxes on admissions to a theatre there, was dismissed in the Federal court at Billings, Montana, by Judge George M. Bourquin, on the grounds that the defendant was merely the manager of the theatre and was not criminally liable. J. L. Byrd, proprietor of the Strand theatre here, pleaded guilty to a similar charge and will be sentenced later.

Reichenbach Dinner Well Attended

Leading Men of the Industry Turn Out to Banquet in Honor of Publicity Man

MORE than 200 of the leading men of the motion picture industry were present on Wednesday evening, November 28, at the testimonial dinner to Harry Reichenbach in the Crystal Room of the Ritz-Carlton hotel, New York City. The committee in charge of the arrangements, William Brandt, S. A. Rothafel and "Danny," had done their work well, and the entire dinner proceeded smoothly and enjoyably to its close.

Senator James J. Walker acted as toastmaster, introducing the speakers of the evening, including Richard A. Rowland, Samuel Goldwyn, Willie Collier, the celebrated comedian, "Bugs" Baer, the newspaper humorist, Harry Hershfield, the cartoonist, George Beban, Nathan Burkan, Mr. Reichenbach, and others. Warm tribute was paid to Mr. Reichenbach.

The entire room was converted into a circus tent for the occasion, with sideshows, a band balloons and all the typical trappings of the carnival. An elaborate banquet was served, the waiters appearing as convicts, as policemen, as Russian peasants, and other characters. Several special stunts were sprung on the assembled guests. A special motion picture, made by Max Fleischer, caricatured Mr. Reichenbach's career, and other films "kidded" his activities. Motion pictures were taken of the guests as they entered and were shown at the close.

The list of those who procured tickets for the occasion follows:

Hiram Abrams, Paul Lazarus, A. C. Berman, M. E. Prager, Bernard Edelhart, Ben Blumenthal, Ernst Lubitsch, Louis Auerbach, William Klein, Felix Feist, Eddie Mannix, Bobby North, L. Lawrence Weber, Richard A. Rowland, Louis F. Blumenthal, Nathan Burkan, M. Kassel, Paul Gulick, Elmer R. Pearson, V. A. Shapiro, Hugo Riesenfeld, Josiah Zuro, W. R. Sheehan, Jack Alicoate, Joseph E. Dannenberg, Don Mersereau, M. D. Kann, E. A. Eschmann, Frank J. Hughes, Harry Hershfield, W. S. Halliday, E. Kendall Gillett, Wm. A. Johnston, Nat Rothstein, Joseph Stern, John A. Hammell, Karl K. Kitchen, E. B.

Johnson, Robert Welsh, William S. Gill, J. C. Hornstein, W. A. Landau, Eugene Kelcey Allen, Louis Rosenbluh, Geo. E. Kann, Geo. Blaisdell, Max Barr, Adolph Barr, H. Gainsboro, Edward Bonns, Howard Dietz, W. F. Rogers, W. P. Garyn, S. Eckman, Jr., E. C. Grainger, Charles Steiner, Jack Schwartz, S. I. Berman, Saul E. Rogers, Samuel Spring, J. I. Schnitzer, Lawrence A. Urbach, L. C. Moen, Julius Cohen, E. W. Hammons, John MacMahon, John Spargo, T. Leahy, J. Beecroft, Harry Fields, Sam Sonin, Charles L. O'Reilly, Harry Kennell, Marty Schwartz, J. E. Brulatour, Charles Rosenzweig, Ben Sherman, Al Friedlander, Dr. David Friedman, Bernard Grob, Leo Breecher, Arthur Rapf, Charles Moses, Harry Brandt, George Steiner, "Bob" Dexter, "Bill" Yearsley, Robert Kinsman, Ed. Klein, Glenn Alvine, Mr. Levy, Arthur Levy, Geo. H. Cobb, Miles Gibbons, Max Fleischer, Nathan Hirsch, Harry Scott, J. P. Muller, Bert Adler, J. R. Rubin, James B. Johnson, I. Chadwick, Wm. Hermann, J. J. Unger, A. Jordahl, Knute Husberg, Joe Brandt, G. M. Dillon, Jack Levine, Lou Mazze, Sen. J. J. Walker, Harry Cohn, Samuel Goldwyn, Lynde Denig, David Bernstein, Reuben Samuels, P. C. Mooney, P. A. Powers, Felix Isman, H. G. Ballance, C. S. Pinkerton, Mitchell May, Jr., Samuel L. Rothafel, Herbert Ebenstein, Arthur Ebenstein, Joseph Sheer, Charles Burr, Judge Grossman, Bernard A. Grossman, David P. Howells, G. Bruce Gallup, Edward Hardin, Sime Silverman, Sam Zierler, Charles Rosenthal, Marcus Loew, Edward A. Miller, Leo Ochs, Abe Warner, Ed. MacDonald, Jos. Seider, H. Rachmil, S. Rinzler, S. Weltner, Harold Rodner, Dr. A. H. Giannini, Al Lichtman, Earl Gilbert Gulick, Irving Lesser, Milton Cohen, James R. Quick, A. M. Botsford, Jesse Lasky, Robert Kane, John Flinn, S. R. Kent, George Weeks, Ed. King, C. E. McCarthy, Artie Stebbins, Joseph Plunkett, Moe Mark, Sam Morris, Edgar Lewis.

National Board Radios O.K. on "Hot Sparks"

"Hot Sparks," an Educational-Cameo Comedy, "No Loafing," the second of the Educational-Tuxedo Comedies which feature "Poodles" Hanneford, and "The Ant," the first release of the "Secrets of Life" series released by Educational Film Exchanges, Inc., have been endorsed by the National Motion Picture League as recommended for showing to adults and young people.

Pictures recommended by the League are given wide publicity. The recommended pictures are the basis of a talk through radio station W.E.A.F., New York, and through the radio and other channels, according to a statement from the League, publicity is given these pictures to approximately fifteen million people.

Anti-Bicycling Campaign in K. C. Territory

The Kansas City Film Board of Trade, in effort to back up an assertion that the bicycling of film in the Kansas City territory would be stopped, has sent a special investigator into the territory where it is alleged this practice still is being carried on.

Martha Mansfield Burned in Location Accident

MARTHA MANSFIELD, on location with the Fox unit filming "The Warrens of Virginia" under the direction of Elmer Clifton at San Antonio, Texas, was painfully burned on Thursday, when her costume caught fire. Miss Mansfield, wearing a crinoline dress of the Civil War period, was sitting in an automobile near the scene of the filming, when a carelessly thrown match ignited the costume.

Two members of the company extinguished the flames, but not before Miss Mansfield had been severely burned about the body. She was taken to a San Antonio hospital, where it was said she would be able to resume work in a week or ten days.

School Children See Yale's "Jamestown"

Very favorable newspaper comment followed the showing of "Jamestown," one of the episodes of the picturization of "The Chronicles of America," by the Yale Press, in the Technical High School Auditorium, in Harrisburg, Pa., on the evening of November 26. It was the first of these film plays shown in Harrisburg, and was offered, without charge to the public, through the courtesy of Pennsylvania Board of Motion Picture Censors as a part of the program of the convention of county and city school superintendents of the state, held in Harrisburg November 26 to 28. The convention was arranged with the co-operation of Dr. J. George Becht, superintendent of the Pennsylvania Department of Public Instruction. In connection with the showing of the film Dr. Garwood, superintendent of the public schools of Harrisburg, made an address on "Visual Education."

Century Stars Will Be in Feature Films

Through arrangements by Carl Laemmle and Julius and Abe Stern, Buddy Messinger, thirteen-year-old Century Comedy star, will be seen in three Universal features released within the 1923-24 season. Two of them will be Jewels, one of them will be a Special Attraction.

Not so long ago Buddy was loaned to Jess Robbins for Baby Peggy's third Universal-Jewel, "The Right to Love." This came in the midst of one of his Century comedies, and after completing his part in the Peggy feature Buddy returned to the Century studio to finish "The Caddy." Immediately after this Hobert Henley requested Messinger's presence in "The Turmoil," a Book Tarkington Jewel. This makes Messinger's fourth Tarkington picture. Before Buddy returned to Century, King Baggott used him for a part in "The Whispered Name."

Now that Century's star has completed his work for Universal he will commence production in his next comedy.

Red Seal Is Now Handling Einstein Film

The Einstein Theory of Relativity Film, which recently aroused so much favorable comment among moving picture circles, has been taken over by the Red Seal Pictures Corporation, for distribution, according to an announcement just made by Edwin Miles Fadman, president of the Red Seal.

Judgment for \$439,134 Is Entered Against Spiegel

A NEW development in the affairs of Max Spiegel, the theatrical promoter whose affairs collapsed in bankruptcy after his commitment to an asylum last December, appeared this week when a judgment for \$439,134.75 was entered in favor of Samuel Pett.

Pett is assignee of claims for David F. Bride and Harold S. Kirby, who charged in their complaint several months ago that they were defrauded by Spiegel out of two-thirds of the profits from the lease of the Brewster property, at the corner of 47th street and Broadway, New York City, on which the New York Mark Strand theatre stands.

Justice Vernon M. Davis, after listening to the evidence, sent the case to James W. Hyde, as referee. Hyde took an accounting and the judgment was delivered in accordance with his report. The amount of the judgment includes the two-thirds value of the stock involved, as fixed by Hyde, and two-thirds of the profits, together with interest and costs to date.

Big Booking Deal Closed in St. Louis

One of the most important booking deals consummated in the history of St. Louis film-dom was closed recently by Fred L. Cornwell, owner of the Delmonte theatre, with Spyros Skouras and his associates in Skouras Brothers Enterprises and the St. Louis Amusement Company, who control some eighteen theatres in various parts of the city.

Under the arrangements entered into with the Skouras interests by Cornwell, the Delmonte, the largest one-floor theatre in the world, will play day and date with the Grand Central, West End Lyric and Capitol theatres, owned by Skouras and his associates, on many of the big Metro super-specials for which Cornwell holds the St. Louis and St. Louis county rights for a period of two years.

The new contract has replaced a former one whereby the Delmonte and the Kings, owned by William Goldman, were to play day and date on certain of the Metros and on a number of the Goldwyn-Cosmopolitan pictures. It is said that the Delmonte and the Kings were too close for either to benefit from the combination showing of super features.

Midnight Picture Shows Bring Protests

The newly inaugurated plan of holding midnight picture shows once a week—early Monday mornings, just after Sunday midnight,—in the Broad Street theatre, Harrisburg, Pa., has evoked criticism from the Harrisburg W. C. T. U. At a meeting of the organization on November 22, in the Fourth Street Church of God, opposition was expressed to the plan on the ground that plays at such a time "may lead to the breach of Sunday observance."

O. D. Feldser, manager of the theatre, introduced the midnight shows as an experiment, several weeks ago. They have attracted a good deal of attention and have brought considerable publicity to the theatre.

Claude McGowan Joins Benedick Ranks

The news leaked out in film circles during the past week that Claude H. Macgowan, the other half of the Ernest Shipman organization, was married early this month. Though one of the youngest executives in the motion picture business, Mr. Macgowan is a veteran of the film industry. Before he became associated with Mr. Shipman, he was general manager for Universal.

Michigan M. P. T. O. Planning New Patronage Drive

JUST so soon as the campaign for the repeal of the admission tax is completed, it is planned by the M. P. T. O., of Michigan, to further create goodwill for the industry and increase the patronage of the picture houses, reaching the classes of people who are only occasional patrons of the cinema and who thus do not realize the wide scope of the industry or the entertainment to be obtained by attending the picture theatres.

At present all plans are in the making, but it is assured that a well known speaker will be brought from the East to tour the state. This work will be done in addition to founding and establishing the Cinema Club in Detroit.

J. D. Williams Will Make Pictures Abroad

J. D. WILLIAMS will produce pictures in England, according to announcement made by him at a luncheon tendered to him in London last week. It is understood the Ritz-Carlton productions will also be filmed in France and Italy and probably the United States.

Mr. Williams declared at the luncheon, according to reports from London, that the Ritz-Carlton company had been financed with English money and that his pictures will bear a British trademark. Distributing rights for the United Kingdom have been disposed of to H. W. Thompson, a Yorkshire exhibitor.

Rudolph Valentino, already announced as a Ritz star, will, it is understood, make a costume picture in England in the Spring. Foreign distribution of the Ritz product will be handled by William M. Vogel, who has been spending a good deal of time with Mr. Williams abroad.

Kansas Ministers' Attempt at Censorship Fails

The plan of Kansas City, Kas., ministers to lend a voice in the censoring of pictures for the State of Kansas fell flat last week. The ministers appointed a committee to "sit in" with the state censor board, requesting the board to send them announcements each week of the pictures which were to be reviewed.

Following this came a reply from Mrs. Gertrude A. Sawtell, chairman of the board, that the ministers would not be permitted to influence in any way the board's decision on a picture and that a list of the productions to be reviewed could not be sent the ministers, as the board did not know far enough in advance what pictures were to be reviewed.

"The ministers can 'sit in' with the board if they care to," said Mrs. Sawtell, "but there is a state law against any outside person influencing the board at the time a picture is being reviewed. This is to protect the public and the exhibitor."

The M. P. T. O. of Kansas, at its last convention, adopted a resolution requesting the censor board not to allow any outsider to sit with the board in reviewing pictures.

M. P. T. O. A. Aids Early Xmas Mail Campaign

A tie-up between the U. S. Post Office Department, selected picture theatres, the Radio Corporation Washington broadcasting station and the Motion Picture Theatre Owners of America has just been announced. The stunt will be tried during the three weeks between Thanksgiving and Christmas.

Thirty-two thousand lantern slides, says a recent statement of First Assistant Postmaster-General John H. Bartlett, advocating early Christmas shopping and mailing, are being distributed by the Department to a selected list of motion picture theatres throughout the country. There is no expense entailed upon the Department in sending out and circularizing these pictures, due entirely to the courtesy of the M. P. T. O. A.

The slides are designed in eight types, and by a circularizing system, arranged by Sydney S. Cohen and associates, the next three weeks will find these slides getting wide showing.

On December 1, Ex-Governor Bartlett will broadcast the radio lecture, "Christmas Time and Your Mail," from the Radio Corporation of America, Washington station. The idea is to expedite mail service so all postal employees may eat turkey with their families.

New Hodkinson Offices Are Opened in Toronto

Several developments of note have taken place in the organization of W. W. Hodkinson Corp. (Canada), Limited, during the past week or two. The company has opened handsome new offices in the Tivoli theatre, Toronto, formerly the Allen theatre, these offices accommodating the Canadian headquarters of the exchange. These premises formerly provided accommodation for Jule and J. J. Allen in the directing of the former Allen theatres, Limited.

Announcement is made that Hodkinson will arrange for the booking of Distinctive Pictures throughout Canada, physical distribution to be through Canadian Educational Films, Limited, with branches in six different cities of the Dominion. Hodkinson has also announced that Canadian rights have been secured on "The Passionate Friends," a British picture, story by H. G. Wells.

Fred W. Crosbie of Winnipeg, Manitoba, one of the outstanding of the veteran exchange men in Canada, has been appointed division manager for Hodkinson with full charge of distribution throughout the Canadian West.

New Ruling Asked in F. P. L. Stock Issue Case

The State Securities Commission of Indiana has been asked to clarify its ruling upon the \$600,000 preferred stock issue of the Market-Circle Realty Company, which is building the million dollar photoplay theater in the Circle, Indianapolis, for the Famous Players-Lasky Corporation.

Several weeks ago, after the Motion Picture Theatre Owners of Indiana had protested against authorization of the issue, the commission authorized it upon announced provision that Famous Players take \$450,000 of the stock.

Controversy recently has arisen over whether the commission meant Famous Players should merely add \$150,000 to the \$300,000 in stock it already had agreed to take or should take \$450,000 more.

No Censorship Action at Women's Meeting

The conservative leaders of the New York State Federation of Women's Clubs emerged triumphant at Albany, N. Y., the past week, in connection with the annual convention held in that city. The convention adjourned without so much as a declaration either for or against censorship. Furthermore, the conservative leaders working quietly eliminated from the program the scheduled showing of deleted portions of pictures. Mrs. Eli T. Hosmer, member of the New York State Motion Picture censorship commission, was a speaker at the convention, but Mrs. Harry Lilly, of New York, who is generally regarded as an opponent of censorship, also spoke.

Loew's Incorporated Elect Board of Directors

THE board of directors of Loew's, Incorporated, elected at the annual stockholders' meeting, is composed of Marcus Loew, Nicholas M. Schenck, David Bernstein, Arthur M. Loew, David L. Loew, Charles M. Schwab, Daniel E. Pomeroy, David Warfield, Lee Shubert, W. C. Durant and William Hamlin Childs.

January to Be First National Month

Will Launch Sales Campaign With Five New Pictures to Be Presented

UNDER the guiding hand of E. A. Eschmann, general manager of distribution, Associated First National Pictures, Inc., will start its annual sales drive on the first day of the New Year. The entire month of January will be devoted to the campaign and it is planned to make "First National Month" of 1924 the biggest and most effective sales effort ever conducted by the company.

"For a prosperous New Year, book First National first," is the slogan which will prevail throughout the industry during the month of January. Preparations for the campaign have been in progress over a period of many weeks; special accessories including slides, banners and one-sheets are ready, and a publicity drive has been waged through the photoplay columns of the leading newspapers.

"First National Month" will present to the industry five new First National pictures. They are "Boy of Mine," a J. K. McDonald production from the story by Booth Tarkington; "Black Oxen," Frank Lloyd's long heralded production of Gertrude Atherton's sensational novel, featuring Corinne Griffith and Conway Tearle; "The Song of Love," the newest Norma Talmadge picture; "The Eternal City," Samuel Goldwyn's independently produced picturization of the Sir Hall Caine novel, directed by George Fitzmaurice, with a featured cast; and "The Swamp Angel," presenting Colleen Moore, in the story by Richard Connell.

"When a first run exhibitor finds five consecutive releases to which he can assign consecutive play dates with perfect confidence and peace of mind, the work of the sales manager is minimized. Consistently good product is the aim of First National and in January as in the preceding month, we have the pictures 'Anna Christie,' 'Flaming Youth,' 'Her Temporary Husband,' 'Jealous Husbands,' 'The Dangerous Maid,' 'Twenty One,' 'The Wanters'—all these preceeding the Big Five of First National Month," said the announcement.

"The exhibitor, booking on the open market, must have realized since the opening of the present season that which we are driving home during First National Month—that consistent high class entertainment merits consecutive play dates.

"With such an array it is natural that we find the sales force reflecting the enthusiasm which prevails in the New York office. First

National month, with such product and such enthusiasm, must inevitably prove a sensational success."

Louella Parsons Goes to N. Y. American

Louella O. Parsons, for six years motion picture editor of the Morning Telegraph, has accepted a position with William Randolph Hearst to write on motion picture subjects for the New York American. Miss Parsons will conduct a daily and Sunday department and in addition review the current productions.

Miss Parsons is a pioneer in motion pictures, having had almost twelve years experience in writing about every phase of the motion picture. She is considered today to be the best informed woman on matters that concern motion pictures in this country. Her opinion is sought by producers, directors, exhibitors and stars who have learned to rely upon her judgment and her knowledge.

Meighan Company Stages Georgetown Benefit

Thos. Meighan and his company of fifty-nine players ended their stay in Georgetown, S. C., where they had been filming exterior scenes for "Pied Piper Malone," with a benefit performance for the poor children of the town which netted six hundred dollars. Mr. Meighan contributed one hundred dollars and other members of the company gave two hundred dollars, the balance coming from the townspeople, who paid to see the performance. The money will be used for milk and clothing for the poor children of the community. The company returned last Monday to New York.

Two Songs Written Around C. B. C. Releases

Two popular songs have been written bearing the names of two C. B. C. Film Corporation current feature releases.

A ballad called "Forgive and Forget" has been put on the market by the John Francklin Music Publishing Company of New York. A "Barefoot Boy" song has also been issued by the Forster Music Publishing Company of Chicago.



Louella Parsons, who has transferred her affiliations from the N. Y. Morning Telegraph to the N. Y. American

New Publicity Chief for Hal Roach Studios

Garrett Graham has been appointed publicity representative at the Hal Roach studios at Culver City, Cal. Mr. Graham by reason of training and experience is eminently qualified to handle the arduous task placed upon him in his new office. He is well known and widely acquainted in the Los Angeles trade circles, having been formerly attached to the publicity staffs at Universal City and the Robertson-Cole studios. He has more recently been advertising manager of the Standard Film Laboratories in Hollywood.

Alma Reubens Finishes "Week End Husbands"

Daniel Carson Goodman's next production for Equity, "Week End Husbands," featuring Alma Reubens, will be ready for its premiere showing within the next two weeks. Cutting and titling has proceeded at a rapid pace, and from all reports, it is the best picture yet made by Dr. Goodman.

Newark Has First Showing of "Maytime"

The screen version of Rida Johnson Young's successful play, "Maytime," which B. P. Schulberg has produced as a Preferred Picture, had its first public exhibition last week at the Newark theatre, Newark, N. J., and is said to have been well received.

"Woman of Paris" Finally Passed by Ohio Board

THE Ohio Censor Board has again exercised its legal right to change its mind. Recently the board viewed "A Woman of Paris," the newest Chaplin film, and condemned it in toto. Last week the board was induced to view the picture a second time. Suggestions for minor changes in sub-titles were made and, adopting these changes, the board has now passed the picture.

The Ohio Censor Board has the privilege of recalling a picture at any time; also, of releasing it again for exhibition at any time it sees fit.



Bill Hart makes his reappearance on the screen in "Wild Bill Hickok." These scenes are from the Paramount production

Bebe Daniels in "Taming of Shrew" Lead

UPON the return to Los Angeles recently of Michael Rosenberg, secretary, and Sol Lesser, president of Principal Pictures Corporation, a contract was made with Bennie Zeidman for a series of feature productions to be released by the Principal organization.

Zeidman is now preparing to make a modern version of Shakespeare's "The Taming of the Shrew," and has engaged, through the courtesy of Famous Players-Lasky Corporation Bebe Daniels for the leading role. Miss Daniels will enact the part of the Shrew. William Beaudine will direct.

Production will be carried on at the Garson Studios, due to the fact Baby Peggy's first picture will begin in the near future and much studio space will be required for that.



Universal's latest offering is "The Near Lady." These scenes were taken from the Production

Richard Talmadge Starts Second for Truart

Under the direction of Henry Lehrman, Richard Talmadge has begun work on his second production of a series for Truart Film Corporation. The picture which is entitled "On Time," is being produced by Carlos Productions.

Phil Rosen has been engaged to direct the third Richard Talmadge picture, and will spend two months on the preparation of the continuity and assembling of cast during the time Talmadge is engaged in making picture number two of the series.

Finis Fox Starts Work on "Woman Who Sinned"

Finis Fox has started production on his super picture, "The Woman Who Sinned," for release through Selznick.

Mr. Fox has engaged Mae Busch for the stellar role and Cullen Landis and Irene Rich have been assigned to prominent parts in the cast.



"The Net" is a mystery drama presented by William Fox. The scenes are from the production.

Lloyd Buys Tract for New Studio

Comedian Purchases Forty Acres at Westwood to Expand Activities

HAROLD LLOYD, Pathe comedian, has purchased forty acres in Westwood, Calif., as a site for a mammoth studio which will be erected by the Harold Lloyd Corporation. This important deal was closed by General Manager William R. Fraser of the Lloyd company after a series of negotiations with the Janss Investment Company.

While plans for the construction of the Harold Lloyd Studios are actually being drafted at the present time and a number of architects have already drawn up and submitted plans and specifications for consideration of the Lloyd organization, no definite announcement concerning the details of the new studio enterprise will be forthcoming until the Pathe star completes his present contract with the Hollywood Studios, where he is now renting studio space for the production of his first independent picture for Pathe, titled "The Girl Expert."

Those close to the young comedy producer and star are responsible for the assertion that ever since the formation of his independent producing enterprise he has been planning an expansion of his activities permitting one or more companies under the auspices of his own organization. Several prominent independent stars are understood to have already made overtures to Lloyd with a view to coming under his banner. All these propositions, however, are being held in abeyance, it is stated, pending more definite arrangements.

The site just purchased lies midway between the tracts recently purchased by William Fox and the Christie Brothers, who are planning a transfer of their activities from Hollywood to Westwood in the near future. Fronting on Santa Monica Boulevard and extending back to Wilshire, the Lloyd acreage takes in the old ranch-house and hacienda John Wolf-skill, which for years was the center of life and activity on Rancho San Jose de Buenos Ayres. The studio will be close to the source of supplies at Sawtelle, and within thirty minutes car service to the heart of Los Angeles. In addition, Westwood has many natural advantages in the way of scenic beauty, and it is very likely that Lloyd will take immediate advantage of his purchase to film some of his exteriors at Westwood.

Harold Lloyd's plans for the next two years involve the expenditure of a large sum of money for production purposes. During this time he will complete his present contract with Pathe Exchange, Inc., including "The Girl Expert," on which he is at present engaged. The temporary close of several studios on the West Coast will in no way affect the production activities of the Lloyd company, it is declared, as the present schedule must be maintained to the fullest degree to meet the demands of the exhibitors for Harold Lloyd comedy attractions. His present plans call for two feature comedies a year, and these plans will not be modified in any way by the launching of his new studio enterprise at Westwood.

Anti-Tuberculosis Film Shown in South

A review of the Anti-Tuberculosis League's film, "The Message of Hope," was held in the projection room at the general offices of the Saenger Amusement Company, New Orleans, recently. The object of this picture is to promote interest in the new \$500,000 hospital advocated by the league. It is entirely a New Orleans product, being written by Miss Genevieve Murphy of the Charity Organization Society.

The scene is placed in New Orleans and all persons in the cast are residents of the city. The director was Albert W. Hale.

City officials and leading doctors and citizens witnessed the showing of the picture and expressed themselves as highly pleased.

Fox Employees Are Given Promotions

George Shea has been placed in charge of the Mail Order Sales Department of Fox Film Corporation to succeed Irving Maas, who has been made Assistant Manager of the Foreign Department. Through the efforts of the mail order department many of the smaller towns are being canvassed and are now playing last year's specials. This season's specials will be sold through this department after the first of the year.

New Fox Theatre in Philly Is Opened

**Crowds Throng Magnificent Edifice
as Dedicatory Services are Conducted**

WILLIAM FOX dedicated another monument to the motion picture industry when the magnificent new Fox Theatre at Sixteenth and Market Streets, Philadelphia, was formally opened Sunday night to one of the most distinguished audiences ever seen in a Quaker City playhouse. The invited first night audience included men and women of the highest social standing in Philadelphia and also city and state political leaders.

Hon. Freeland Kendrick, mayor-elect of Philadelphia; Hon. John Patterson, eminent jurist, and Admiral Archibald Scates, U. S. N. were the guests of honor. In his speech of dedication the mayor-elect thanked Mr. Fox and his associates for building such a magnificent temple of amusement in Philadelphia and said he felt sure the standard of entertainment offered at the Fox theatre would be of the highest. He pledged the support of the Philadelphians to the new theatrical venture.

The new Fox theatre with the sixteen-story office building adjoining it cost \$3,250,000. The theatre itself has seats for 2,381, of which 1,250 orchestra chairs are on the first floor. An unobstructed view of the screen may be had from any seat in the house. The beauty and simplicity of the lighting system is one of the best features of the theatre.

The opening was attended by Mr. Fox and many of the officials of Fox Film Corporation. Among those in the party were: Winfield R. Sheehan, vice-president and general manager; Jack G. Leo, vice-president; Saul E. Rogers, vice-president and general counsel; John C. Eisele, treasurer; Clyde W. Eckhardt, assistant to general manager; Sydney Abel, manager of the foreign department; John Zanft, manager of Fox theatres; Vivian M. Moses, director of advertising and publicity; Edwin E. Hill, director of Fox News.

Erno Rapee, formerly musical director of the Capitol in New York, who is the managing director of the new Fox theatre, arranged an ambitious program for the opening night. The complete program consisted of the dedication prologue, "Hail Pennsylvania," by a male quartette; overture, "Orpheus," by Offenbach; "My Country," a Bruce scenic; Bird Song from "Pagliacci" by Madame Maria

Pos-Carloforti; Fox Theatre Magazine; prelude to "The Silent Command," "My Own United States" by the male quartette and the feature picture, "The Silent Command."

"Grit" Has World Premiere at Greenwich

The world premier presentation of the Film Guild feature production, "Grit," starring Glenn Hunter, scheduled for early January release through the W. W. Hodgkinson Corporation, was held at the Greenwich, Conn., theatre last week.

"Grit," which is from an original screen story by F. Scott Fitzgerald, is based on the gang life and traditions of New York's lower east side.

The initial showing at the Greenwich theatre was in the nature of a national tryout, and proved encouraging.

Margaret Morris Signed for Hoxie Film

Margaret Morris, a Minneapolis girl who made her debut as a film actress less than a year ago after a season with a Minneapolis stock company, will soon make her first appearance in a feature length production. She has been cast for the romantic lead opposite Jack Hoxie in his newest Universal starring vehicle, "The Drifter."

Casting has begun on the feature by Fred Dagit, Universal's casting director, and Robert North Bradbury, director of the Hoxie unit. Others already cast for the picture, which will be in production in a few days, are Frank Rice and Dorothea Wolbert.

"Man from Brodney's" N. Y. Premiere Set

"The Man from Brodney's" will be given its Broadway premiere at the Rialto theatre, New York, on December 16. This super-feature is a picturization of the novel by George Barr McCutcheon and was produced by David Smith for release by Vitagraph.



W. B. Frank who has just been elected vice-president of the Hal Roach Studios

Frank Now Vice-President of Roach Studios

W. B. Frank, who recently resigned as feature sales manager for Pathe to join the Hal Roach organization, was elected on Monday, November 26th, to the vice-presidency of the Hal E. Roach Studios. News of Mr. Frank's election was contained in a dispatch from Los Angeles, where Mr. Frank is at present conferring with his associates of the Hal Roach company. In his capacity as vice-president, Mr. Frank will have complete charge of all the Hal Roach business activities in the East. He will leave for New York on Saturday, December 1st, and establish headquarters in the Pathe home office building.

Bela Lugosi Engaged for "Blood and Gold"

Bela Lugosi, styled "the Hungarian Barrymore," has been engaged by Distinctive Pictures Corporation to play the part of Jean in the forthcoming production, "Blood and Gold."

Lugosi is a distinguished European actor who made his first American appearance in the stage play, "The Red Poppy," being co-starred with Estelle Winwood. He has appeared in many foreign films and in Fox's "The Silent Command."

This is the production in which Conrad Nagel and Alma Rubens are starred. Albert Parker is directing.

Chaplin Comedy Title Is "The Gold Rush"

ANNOUNCEMENT is made from the Charles Chaplin studio that "The Gold Rush" will be the title of the forthcoming Chaplin comedy, work on which has been begun and for which the star-producer is now preparing his story.

The story will be a Chaplin story of the days of the "Forty-niners." Chaplin will again don the baggy breeches, the old shoes and the faithful derby.

This will be Chaplin's first comedy release for United Artists Corporation, and present plans are to have "The Gold Rush" completed about February 1st.



Ora Carewe in scenes from "Waterfront Wolves", a Gerson Picture Corporation production.

Martin Johnsons Sailing for New Picture

MR. AND MRS. MARTIN JOHNSON, who made "Trailing African Wild Animals," for Metro, will sail on the Leviathan on Saturday, December 1, to spend five years in the heart of darkest Africa filming wild beasts for another of their pictures.

They will spend three weeks in England where Mr. Johnson will devote much of his time to the fitting of specially made lenses and the other preparations necessary to such a prolonged stay in an uncivilized country.

From England Mr. and Mrs. Johnson will sail for Mombasa and from there will travel to Nirobi where they will gather together herds of camels, oxen and mules and engage a small army of black boys to accompany them on their expedition. From Nirobi the outfit will journey to Lake Paradise.

Wallace Named Co-Director of "Souvenir"

C. R. Wallace, who has been associated with Thomas Ince, is now with Halperin Productions, where he will co-direct "Souvenir," with Victor Hugo Halperin. "Souvenir" is the next Halperin production, and will be released by Associated Exhibitors.

Mr. Wallace has just completed making an extensive research and study of Russia, especially the fall of the royal family and the rise of the present rulers. This knowledge will be utilized in the production of "Souvenir," a part of the plot being based on the Russian Revolution.

Fox Foreign Managers in N. Y. for Conference

Alberto Rosenvald and E. P. Cetran, branch managers at Buenos Aires and Rio de Janeiro for Fox Film Corporation, arrived in New York this week for a sales conference at the New York home office. Within the next few weeks Fox managers from South America and also from Australia will report at the New York office.

Robert W. Beckman has been appointed Scandinavian manager of Fox Film Corporation and is on his way to Stockholm to take charge of the newly opened branch office there.



Scenes from "The Old Fool," an Outlook Production, which will be distributed by W. W. Hodkinson Corp.

Hodkinson Gets Four Super-Features

Signs Distribution Contract for Pictures Starring Kirkwood and Lila Lee

ANNOUNCEMENT is made by the W. W. Hodkinson Corporation that it has just closed with a producing unit operating at the Thomas H. Ince studios, for four super-features co-starring James Kirkwood and Lila Lee.

The first of these features, bearing the title of "The Painted Woman," has been virtually completed, and will be ready for pre-showing shortly after the first of the year.

"It is especially gratifying to be able to announce the forthcoming presentation of Mr. Kirkwood and Miss Lee in a series of super-productions," said Mr. W. W. Hodkinson, in announcing the consummation of the deal. "Some time ago, when I reached a decision that the time was ripe for something out of the usual in feature presentations, I began negotiating for the proposed Kirkwood-Lee productions, realizing that in the combination

of these popular film stars I would be enabled to present to the screen world super-features distinctly original and wholly out of the ordinary channels. That my efforts are to be rewarded seems certain from the genuine enthusiasm which the announcement of the closing of the deal has brought forth.

"The Kirkwood-Lee co-star productions will be made at the Thomas H. Ince studios in Culver City, California, and will be super-features in the fullest sense of the word. These features, following our recent announcement of the Harry Carey series, now in production, is an earnest indication to the trade of our intention to furnish the exhibitors with worth-while pictures from the best independent sources during the coming year."

Kiwanis Co-operation for "Michael O'Halloran"

The Columbus, Ohio, Kiwanis Club has asked permission to review "Michael O'Halloran" with the view of co-operating with the exhibitor in his showing at Columbus.

From the Lufkin Chamber of Commerce, Lufkin, Texas, comes a request to W. W. Hodkinson that "Michael O'Halloran" be given a special showing at the first-run house there.

Reports from the Orpheum theatre, Quincy, Ill., state that the Quincy Kiwanis Club will co-operate with the Orpheum in its showing of the picture. Kiwanis clubs have endorsed the picture because of its theme of a square deal for the underprivileged child.

"Bill" Wright Joins Yale Chronicles Corp.

William ("Kalem") Wright, one of the best known figures in the industry, has resigned from Vitagraph to become general manager of production for the Chronicles of America Pictures Corporation (Yale University Press), which is now making the "Chronicles" for release by Pathe.



"Thy Name is Woman" is the latest Louis B. Mayer picture for Metro. These scenes are from the production.

Fox Studios Are Busy on West Coast

New Pictures Are Under Way With Others Ready to Enter Production

PRODUCTION activities at the Fox West Coast studios show no sign of abating.

In fact a number of pictures are now under way and plans are being made for others to enter production in the near future.

Tom Mix has started work in his latest starring feature, "Ladies To Board." In this picture Mix again will have an opportunity to develop some new comedy situations in addition to his trick riding which is demanded by his followers. The story is from the pen of William Dudley Pelley and Jack Blystone is directing the screen version. Don W. Lee prepared the scenario.

Gertrude Olmsted, who has been appearing in a number of William Fox pictures, is the new leading lady for Mix. The supporting cast also includes Phil McCullough, Peewee Holmes and Gertrude Claire.

John Gilbert's next feature picture will be an original story by Frederick and Fanny Hatton, titled, "Just Off Broadway." It is now in production with Edmund Mortimer directing. Marian Nixon has the feminine lead. The cast includes Trilby Clark, Pierre Gendron and Ben Hendricks, Jr.

"Not A Drum Was Heard," a Saturday Evening Post story by Ben Ames Williams, has been selected as the next vehicle for Charles Jones. The screen version has been started with William Wellman directing. Doty Hobart prepared the scenario.

Betty Bouton, who played in "You Can't Get Away With It," is the new leading lady for Charles Jones. The others in the cast include Frank Campeau, Rhody Hathaway,

Al Freemont, William Scott and Mickey McBain.

Johnson Signs Mary Carr for New Series

Before leaving Hollywood for San Francisco in quest of location last week, Emory Johnson, the producer, announced that he had signed Mary Carr for a series of big attractions to be released through F. B. O.

His first production with Mrs. Carr will also present Johnnie Walker, the team appearing as mother and son for the first time since their triumph in "Over the Hill."

The title and theme of the first Johnson-Carr-Walker production is being temporarily withheld. Mrs. Emilie Johnson, talented mother of the young producer, is writing the story and will do all the others to be produced by her son in the future.

First National Previews "Boy of Mine"

First National executives in New York took the opportunity on November 26th to watch the reactions of a typical movie audience seeing "Boy of Mine," the new J. K. McDonald-Booth Tarkington picture which will be a January release of Associated First National Pictures, Inc. "Boy of Mine" was shown unannounced to the patrons of the Plaza theatre on 59th street and Lexington avenue and invited guests of First National last Monday evening.



Priscilla Moran, who will be starred in four features for Priscilla Moran Productions, and Millarde Webb, who will direct the child star.

Incorporate for Priscilla Moran Productions

Priscilla Moran Productions were incorporated this week to star Priscilla Moran, the five-year-old child actress who became nationally known over a year ago when Jackie Coogan's parents took her to live with them upon the death of her mother and illness of her father. She was not legally adopted by the Coogans and is now with her father.

Millarde Webb, for the past five years associated with Sidney Franklin as co-director and production manager, is president of the new Company and will direct the productions. Leo Moran, the child's father, is vice-president. Ollie May Baker, with Charles Chaplin and Jackie Coogan for the past four years as financial secretary, is secretary and business manager.

Local bankers are financing the enterprise. Feature length pictures are planned to star the little girl.

"Mailman" Will Open at S. F. Warfield

Big preparations have been made by postal workers in San Francisco to put over the engagement of Emory Johnson's production of "The Mailman" when it opens at Loew's Warfield on December 1.

Street parades, band concerts, and other practical methods of showmanship will be employed by the San Francisco people.

"First and Last" Adapted by Ralph Block

"First and the Last," the first short story to reach the screen from the pen of John Galsworthy, the English novelist and magazine writer, has been adapted by Ralph Block, former New York dramatic critic, and more recently editor and supervisor of productions for Famous Players-Lasky.

Larry Trimble Named to Direct "Sundown"

"SUNDOWN," First National's drama of the West, will come into being under the directorial hand of Larry Trimble. The selection of this experienced picture-maker to direct the feature was announced this week.

"Sundown" is an original story written by Earl Hudson, production manager of First National.

To date no cast has been selected. The story has been scenarized and upon the arrival of Trimble, now en route to the Coast, further announcements may be expected.



Scenes from the Emmett J. Flynn production for Goldwyn "In the Palace of the King", with Blanche Sweet, Hobart Bosworth, Pauline Starke and Edmund Lowe.

Anderson Lands Right to New Stories

"Flaming Passion," an original story by Hal Everts, has been secured by Anderson Pictures Corporation, according to an announcement made this week by Carl Anderson, president of the organization. It will be put into production immediately. California has been selected as the locale and a unit is leaving shortly to begin work.

Anderson has also closed for the screen rights of several of the famous old stage dramas, one of which is "The Danites," which will be filmed in New York.

Foster Gilroy, of the Anderson company, has just returned from Chicago after securing two stories which are to appear in a widely-read fiction magazine in February. These are "Lady Betty," by Lela Cordova, and "The Return of David Brown," by Arnold Walker. It is understood that these two productions will be made in California early in the Spring.

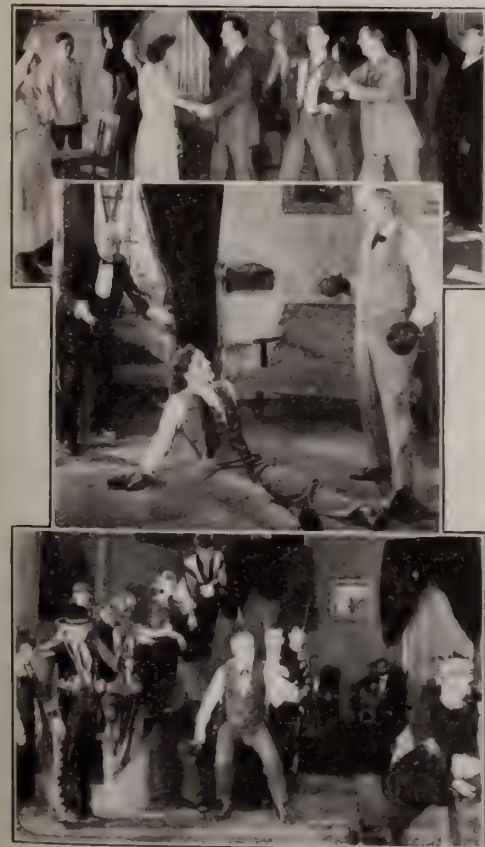
Warners Acquire Rights to "The Yoke"

Announcement comes from the Warner Brothers home office to the effect that screen rights have been procured to "The Yoke," Hubert Wales' novel. This story is to be adapted to the screen by Warner scenarists for production by Harry Rapf.

The book is published by B. Dodge & Co. in America. It is a story dealing with a series of passionate love affairs.

"In Palace of King" Next at N. Y. Capitol

Goldwyn's Emmett Flynn production, "In the Palace of the King," directed by Emmett Flynn and based upon F. Marion Crawford's popular novel, will be screened at the Capitol Theatre, New York, next week.



Action stills from "Made To Fight" a Hercules Films production.



Richard Barthelmess in scenes from "Twenty-One", his latest production for First National.

Prize Offered for Baby Peggy Title

Universal Offers \$100 to Exhibitor Suggesting Suitable Name for Picture

UNIVERSAL is appealing to the exhibitors of the country for title suggestions for Baby Peggy's third Universal Jewel production. This picture was made under the working title "Custody of the Child." In order to spur exhibitors to help them in this quest, the film company will give \$100 for the winning title.

The board of judges of the Baby Peggy Title Contest consists of the editors of the four leading trade papers, an executive of the Universal Pictures Corporation, the president of Century Comedy Corporation and the editor of the Universal Weekly. They are: George Blaisdell, Exhibitors' Trade Review; William A. Johnston, MOTION PICTURE NEWS; Robert E. Welsh, Moving Picture World; John S. Spargo, Exhibitors' Herald; P. D. Cochrane, secretary of the Universal Pictures Corporation; Julius Stern, president of the Century Comedy Corporation; and Paul Gulick, editor of the Universal Weekly.

The titles submitted will be judged from a box office angle. They should be short enough to appear in electric lights on a marquee; they should have a distinct appeal to all classes, ages and sexes of patrons; they should suggest the theme of the picture, and they should apply particularly to Baby Peggy. Most of all, they should be original.

The production is said to be the best picture Baby Peggy has done. To assure further its success the producers are seeking the best possible title. The exhibitor is the logical person to select the proper title, for it is the exhibitor who is best able to judge what type of titles draw the crowds. Realizing this, Universal has decided to let the exhibitors choose a name for this forthcoming Baby Peggy Universal Jewel.

All exhibitors are eligible to enter the Baby Peggy Title Contest, whether or not they are among those who have booked any of her previous releases.

There are no conditions to the contest, except that Universal asks that no exhibitor send more than ten title suggestions, and that all suggestions be in the hands of the Contest Editor, Universal Weekly, before midnight, December 31, 1923.

In case the judges pick a title which has been submitted by more than one exhibitor, each one submitting the title will receive the full amount of the award of \$100.

The synopsis of the Baby Peggy picture in question is published in the issue of the Universal Weekly dated December 1, 1923.

Wood Starts Production of "Next Corner"

Sam Wood has launched the filming of his new production for Paramount, an adaptation by Monte M. Katterjohn of Kate Jordan's novel and play, "The Next Corner."

Conway Tearle has the leading masculine role. Dorothy Mackaill, former Follies beauty, plays opposite him. Lon Chaney has a leading part. Others in the cast are Louise Dresser, Ricardo Cortez and Remea Radzina. John Waters is assisting in the direction of the picture, and Alfred Gilks is handling the camera.

Marion Makes Screen Debut in "Anna Christie"

George Marion, for fifty years a well-known figure on the American stage, makes a screen debut in Thos. H. Ince's production of "Anna Christie." He enacts the role he created in the original presentation of Eugene O'Neill's notable play in New York and London. It is that of "Chris Christopherson," Swedish captain of a coal barge, whose hatred of the sea causes him to keep his daughter far away from it, only to expose her to evils undreamed of by him.

John Robertson to Direct "Romeo and Juliet"

John S. Robertson who is now directing Richard Barthelmess in "The Enchanted Cottage," a screen adaptation by Josephine Lovett of the Sir Arthur Pinero play, will direct Barthelmess and Lillian Gish in the coming production of "Romeo and Juliet" to be made in Italy shortly after the first of the year.

Picture Padding Great Extravagance

Hammons Says Enormous Waste Comes from Unnecessarily Long Features

"AMONG the almost innumerable interviews and suggestions and criticisms that have followed the first real move toward retrenchment in the film industry, I do not recall a single instance in which attention has been called to the enormous waste, to say nothing of the peril to the exhibitors' business, caused by the padding of feature pictures with unwarranted lengths," says E. W. Hammons, president of Educational Film Exchange, Inc.

"Salaries paid to stars are held up as one of the greatest forms of extravagance in the business. Undoubtedly the salaries paid the bigger stars and directors are in most cases ridiculously high. But when a picture that can and should be made in six reels and produced in twelve or thirteen weeks' time, is padded into ten or eleven reels and the production period stretched from twelve or thirteen weeks into twenty weeks or more, it cannot all be blamed on the stars and their salaries. The salaries are bad enough, certainly, but if the stars were on the pay roll twelve weeks instead of twenty or more, think what the difference in total expense would be.

"There was quite general discussion of this subject of padded, over-long feature pictures earlier in the year, at which time the expressions of exhibitors showed conclusively that the padding of features was proving a terrible handicap to the picture theatre. But in spite of all that was said and done at this time, the self-centered type of director, seeking personal glory before the general welfare of the industry, goes merrily on dragging out his pictures to unwarranted lengths, not only making it practically impossible for an exhibitor to build up a program of varied entertainment, but actually in most cases killing the entertainment appeal of the feature itself through making it boring.

"For example, only recently a popular novel was offered for screening. A well known director turned it down because it did not offer enough material for a six-reel feature. But another director took this same story and padded it into eleven reels.

Motion Picture Ball Will Aid War Veterans

THE Cosmopolitan Corporation has started arrangements for what is expected to be the biggest motion picture ball ever given in the annals of filmdom. The affair will be held December 14 in the Hotel Plaza, New York, and the entire proceeds will be devoted to the Christmas Fund for disabled veterans of the World War.

Marion Davies has been named chairman. She has evinced great interest in the ball and is devoting practically her entire time to supervising its many details. In addition to Miss Davies, all the other players in Cosmopolitan productions—as well as the executives of the corporation, are behind the affair and are giving it whole-hearted support.

The fact that the ball is for the benefit of American soldiers has given the function a scope that carries it far outside of the usual motion picture channels.

The ball committee includes Miss E. M. Williams, executive chairman; F. G. Gaus, E. Kane, S. J. Scoppa, C. J. Elmer, John D. MacRae, Michael J. Connolly, Edward S. Fennell, Arnold Huber and L. R. Reid.

"This is not building entertainment—the sort of entertainment that made the motion picture the most popular amusement in the country today, but it is hanging a millstone about the neck of the exhibitor who desires to give his patrons entertainment. And it is causing more waste, perhaps, than any other single evil in the industry."

Helen Ferguson in Lead With Monty Banks

In his first five-reel feature comedy for Grand-Asher, entitled "Racing Luck," Monty Banks has Helen Ferguson as leading woman. Herman C. Raymaker, director, has chosen the cast for the picture, which was written by Gene Havez and Lex Neal. Among those already signed are Lionel Belmore, Francis McDonald, and James Donnelly.

Ray June is at the camera; Jack Dean and Jack Mintz are assisting Mr. Raymaker.

"Captain January" First for Baby Peggy

Sol Lesser, president of Principal Pictures Corporation, announces that Baby Peggy's first feature production under her three-year contract with him, will be an adaptation of "Captain January."

"Captain January" was written by Laura E. Richards, and is one of the most famous of children's books.

Eve Unsell is to prepare the scenario in collaboration with John Gray, head of the Principal Pictures scenario staff.

Edward F. Giles will direct "Captain January."

Heavy Insurance Reported for Film Folks

Film folks are among the most heavily insured people in the United States, according to the "Insurance Press." Adolph Zukor is said to carry a \$5,000,000 policy. William Fox is supposed to be insured for \$2,640,000, and Douglas Fairbanks, Mary Pickford, Charlie Chaplin, Eric Von Stroheim and June Mathis for \$1,000,000 each.

Al Ray Scenario Man With Jack White

Al Ray, cousin of Charles Ray, who has been in the scenic department of the Jack White-Mermaid forces, will do his first directing in four years when he starts production on Cameo Comedies, for release through Educational Film Exchanges, Inc.

Mr. Ray will direct Cliff Bowes and Virginia Vance. His first picture will be "Don't Hesitate."

Early Broadway Premiere for "Broadway Broke"

The premier showing of "Broadway Broke" will take place in the near future in a prominent Broadway house, according to announcement by Selznick. Arrangements have been made for a special man to handle the exploitation, not only for New York, but for all of the principal key cities where the picture will be shown.

Lichtman Joins Universal As Executive

AL LICHTMAN, veteran film producer, promoter, and distributor, has signed up with the Universal Pictures Corporation. He was engaged by Carl Laemmle, the Universal chief, in an executive capacity, and his first job is the management of "The Hunchback of Notre Dame," Universal's spectacle drama now being presented under special arrangement in various American cities.

Negotiations looking to Lichtman's affiliation with Universal have been under way for some time, but they were known only to Laemmle, Lichtman, and one or two others high up in the Laemmle organization.

Music Composer at Work on Doug's "Thief"

Mortimer Wilson, composer-conductor, of New York, is in Hollywood to do the musical score for Douglas Fairbanks' new film play, "The Thief of Bagdad," now well into production at the Pickford-Fairbanks studios.

Mr. Wilson will watch the picture in the making, get his inspiration from what he sees and will write the music as the production progresses, which method is much at variance with the usual procedure of writing the score after the photoplay is complete.

New Publicity Director on C. C. Burr Staff

Miles Goldberg, former newspaper man, has joined the C. C. Burr staff as director of advertising and publicity. His first work for the organization was the issuance of an attractive press and campaign sheet for "Three O'Clock in the Morning," featuring Constance Binney. Press sheets are now being prepared on "Restless Wives," featuring Doris Kenyon, and "The New School Teacher," featuring Charles ("Chic") Sale.

Two Warner Features Are Booked on Broadway

Warner Brothers have two Broadway premiers early in December. "Tiger Rose" will open at the Rivoli theatre on December 2nd and "Lucretia Lombard" will open at the Strand on December 9. It is quite likely that both of these pictures will be held over, in which case Warner Brothers will have two of their features playing first runs on Broadway at the same time.

Mary Pickford Endeavoring to Sign Jannings

According to Associated Press reports from Berlin, Mary Pickford is endeavoring to secure Emil Jannings to play the role of her father in a new picture which will get under way on the coast shortly after the first of the year.

Dillon Inaugurates Own Sales Drive

In addition to the Hodkinson November-Anniversary month, George Dillon, branch sales manager for New York, has inaugurated Dillon-December month and is offering special prizes in a sales drive of his own.

Warner Delegation Here from West Coast

Jack L. Warner reached New York this week from the West Coast studios, bringing with him a contingent of prominent persons associated with Warner productions. They are Ernest Lubitsch, the producer; his wife; Eric Locke, his manager; Hans Kraely, special writer, and Frank Cassidy, exploitation expert.

Mr. Warner brought with him several prints recently completed, and to be released on Broadway in the near future. His arrival here constitutes the first reunion of the four Warner brothers in several years, as one or two members of the firm have generally remained on the west coast, in charge of production, while the others stayed in the East. His visit is expected to be of short duration.

Pasadena Has Test Preview of "Black Oxen"

"Black Oxen," Frank Lloyd's first independently produced picture for release by First National, was given a test preview at the Strand theatre, Pasadena, Calif., recently.

The showing, arranged at four-thirty in the afternoon, was announced in the lobby only and the screening began at seven-thirty sharp. The news of the preview spread rapidly and the theatre was filled. Pasadena, a conservative theatre town, gave the Lloyd version of the celebrated Atherton story an enthusiastic reception.

The Pasadena Star-News was lavish in its praise of the new film and members of the Hollywood film colony who were in attendance were likewise enthusiastic.

"White Sister" to Open in S. F. and Boston

"The White Sister," with Lillian Gish, will open in San Francisco and Boston on December 3. Meantime, it is reported playing to capacity houses in Chicago and Philadelphia, and is entering the fourth month of its Broadway run at the lyric theatre, New York.

"Romola" will be the second Inspiration production directed by Henry King to be made in Italy. The great marine battle with which the picture concludes, has just been filmed in Leghorn and interiors are now being produced in the Inspiration studio in Florence, Italy.

Goldwyn Will Soon Start New Productions

RUPERT HUGHES, author-director, has completed the continuity on his next picture-story, and will begin work upon it as soon as his cast is selected. Hughes will film an original screen story written and adapted by himself, to be called "True Steel," according to the announcement. He is now considering players for the production. Hughes recently completed editing of his last picture.

Victor Seastrom, Swedish director who recently made his first picture in America for Goldwyn, also is preparing a story for the screen, and will begin work as soon as the continuity is finished.

Two companies are now working for Goldwyn, one headed by Alan Crosland, filming Elinor Glyn's "Three Weeks," the others under the direction of Emmett Flynn, making "Nellie, the Beautiful Cloak Model."

Still a third Goldwyn unit is to begin production in the near future, when June Mathis and Charles Brabin start production on "Ben-Hur."

Preferred Arranges Song Tieup for "Maytime"

Preferred Pictures Corporation has arranged a song tie-up for Gasnier's production, "Maytime." G. Schirmer, Inc., publishers of the music score that accompanied the stage presentation of Rida Johnson Young's play, have gotten out a special photoplay edition of the famous "Sweetheart" song which had a tremendous vogue a few years ago. This new edition, carrying illustrations from the film production, is designed for special music-store tie-ups to be made in cooperation with Schirmer's twenty-two branch offices.

Ray Talks "Courtship" for Radio Fans

Charles Ray, the Associated Exhibitors star now visiting in the East, told radio fans last Wednesday night, how he came to produce "The Courtship of Myles Standish" and what he hopes to accomplish with it. He was the speaker at station WOR, in Newark, N. J.

Rothacker Slogan Contest Closing Extended

The Rothacker slogan contest has been extended and will not close until January 1. The extension was made to give those in foreign countries time to get in on it. Watterson R. Rothacker received a cable from the European representative of the Rothacker company, suggesting an extension that would give British film people time to try for the gold that is offered as prizes.

One hundred dollars in gold goes to the one who writes the best slogan on Rothacker prints and service. Second and third prizes of \$50.00 and \$25.00 in gold are also offered.

To Take "Torment" Scenes in Three Countries

Motion picture scenes for Maurice Tourneur's newest production, "Torment," will be taken amidst actual locales in three countries, according to arrangements perfected by M. C. Levee who is at present in New York.

The story, an international crook drama, is laid in Russia, America, and Japan and plans have been concluded for the photographing of various situations in the two foreign countries. These scenes will be produced abroad while Mr. Tourneur personally directs the parts of the story laid in this country.

Camermen and assistant directors are already en route to the foreign locations to obtain the necessary scenes for the picture.

Horsley Wins Promotion With Vitagraph

In recognition of his exceptional ability, Vitagraph announces that Robert S. Horsley, assistant sales manager of the New York Branch, has been promoted to the manager-ship of the Philadelphia office, effective November 27. This promotion is in accordance with Vitagraph's policy to reward meritorious service.

On Saturday, November 24, the staff of the New York branch gave Horsley a farewell party at which he was presented with a diamond ring as a token of the affection and esteem in which the office force holds him.



Betty Compson in scenes from "Woman to Woman," which will be distributed by the Selznick Distributing Corporation

Postal Workers Aid With "Mailman" Premiere

Emory Johnson's production, "The Mailman," dramatizing the lives of United States postal workers, had its world's premiere Saturday, November 17, at Loew's State Theatre, Los Angeles.

The opening was a gala occasion, the mail workers' band of sixty pieces serenading the Postmaster of the city, P. P. O'Brien; and other notables, including Mayor Cryer and Harry M. Berman, general sales manager of F. B. O., who was among the interested spectators.

The postal workers of Los Angeles joined with F. B. O. and the West Coast theatres in making the opening a civic event. The entire postal service was practically turned over by Postmaster O'Brien to assist in putting the production before the public in the right way.

Warner Studios Close for Brief Period

Warner Brothers coast studio suspended production temporarily last Saturday on the completion of "Beau Brummel." They will resume activities again December 17 on "Broadway After Dark," a Harry Rapf production with Monte Bell directing, and "How to Educate a Wife," an Elinor Glyn story with William Seiter directing, and Marie Prevost, Harry Myers and Claude Gillingwater in the cast. "Babbitt" and "Lovers' Lane" will also go into production within a week after December 17.

Roach Cuts "Call of Wild" to Six Reels

In line with his recent pronouncement in favor of a maximum of six reels for feature productions, Hal Roach has cut "The Call of the Wild" from seven to six reels.

This production was adapted from Jack London's dog story of the same title and made under the direction of Fred Jackman. A full-blooded St. Bernard dog, owned by Hal Roach, plays the role of "Buck." The part of John Thornton is taken by Jack Mulhall, while Walter Long plays the role of "The Man with the Club." The picture was released by Pathe on September 23rd.

Two Metro Features Due for Early Release

Mae Murray's newest Metro starring picture, "Fashion Row," will be released December 3rd. Arrangements are now under way to give it an elaborate Broadway presentation after which it will have a general release throughout the country.

Viola Dana's latest Metro starring vehicle, "In Search of a Thrill," adapted from Kate Jordan's story, "The Spirit of the Road," will be released December 10th.

United Producers Start with Seven Units

ACCORDING to the present plans of the new United Producers and Distributors, which will essay the innovation of not only making motion pictures in Hollywood but will distribute them nationally from that point also, seven producing units will begin filming operations for this new release within the same week during the early part of the coming month of December.

Five of these companies will make full-length feature productions while two of them will be devoted to short subjects. A little later three other units will be added, two to make features and one to make two-reel comedies.

Organizations to Support "Big Brother"

When Allan Dwan's Paramount production, "Big Brother," which was adapted from Rex Beach's story and features Tom Moore, Edith Roberts and Raymond Hatton, reaches the screens of the country the latter part of December, it will have behind it as a great exploitation force the combined power of all the organizations, both national and local, allied with the Big Brother Movement.

This work involves the co-operation of local organizations of the Rotary, Kiwanis, Lions and Civitan clubs; Elks, Knights of Columbus, Y. M. C. A., B'nai Breth, etc., to the number of more than four thousand, and the promotion of Big Brother Nights in every community where the picture is shown.

This is made possible by the active and enthusiastic co-operation of the Big Brother Movement, Inc., through its secretary, Rowland C. Sheldon, who is now at work lining up the 143 local Big Brother committees in the United States and Canada which are directly allied with the central organization.

Art Schmidt Joins F. B. O. Forces on Coast

The Film Booking Offices announce this week that Artie Schmidt, formerly general Sales Manager of the Universal, has joined its forces and will be in charge of west coast division.

Schmidt is probably one of the best known sales executives in the industry and comes to the F. B. O. after a long and successful record with the Universal company.

"The Wanters" Premiere Held in Paterson

The world's premiere of "The Wanters," John M. Stahl's latest production for First National was held at the Garden theatre, Paterson, New Jersey, and created a favorable impression with both audience and critics. The picture features Marie Prevost and Robert Ellis. It is a current release of First National.

Fox Announces Releases for Week of Dec. 2

"The Net," the latest William Fox special production, two star series pictures, and one Sunshine Comedy, are announced for release the week of December 2 by Fox Film Corporation. "Johnny's Swordfish," an Educational Entertainment, will be released December 9th.

"The Net" is from the book and play by Maravene Thompson.

Barbara Castleton, Raymond Bloomer and Albert Roscoe are the three principals in the cast which includes the following players: Helen Tracy, Peggy Davis, Arthur Gordon, Eliah Nadel, Claire De Lorez, Eileen Grout, Guy Combs, Alexander Gaden, Cornelius Keefe and Byron Douglas.

"Cupid's Fireman" is the Charles Jones feature on this week's release. It is adapted from the Richard Harding Davis story, "Andy McGee's Chorus Girl."

Life in the dramatic days of 1849 in the South and West is pictured in Dustin Farnum's latest starring picture, "Kentucky Days."

The Sunshine Comedy on this week's release is "The Income Tax Collector."

"Mailman" Will Open at Hollywood

To Emory Johnson's production "The Mailman," dramatizing the lives of the U. S. postal workers and joining them all together in a nation wide exploitation drive, goes the distinction of being selected to open the Hollywood theatre on Hollywood boulevard, Hollywood, California, when that house launches its new policy of indefinite runs for first run attractions next week. The Hollywood theatre recently underwent a complete renovation.

Colored Photography Used in "Maytime"

The picturesqueness of Rida Johnson Young's play, "Maytime," B. P. Schulberg's latest Preferred Picture, has been further enhanced in the film version by employing colored photography in one phase of the production. In contrast to the story's climax reached in a devastating storm, there comes the happy ending laid in a blossoming garden. This concluding sequence has been dramatized and beautified by the coloring of the last two hundred feet of film by the Technicolor process.

Penson Enters Universal Sales Force

Charles Penson, formerly manager of supplies for Universal, has resigned to enter the film selling end of the business. He has been assigned to a zone in Universal's Washington, D. C. territory.



Group of action stills from the Paramount Production, "The Light That Failed"

PROGRAMS FOR THE WEEK OF NOVEMBER 24TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Film Numbers—The Day of Faith (Goldwyn), Why the Globe Trotter Trots (Educational), Capitol Magazine (Selected).
Musical Program—"Tannhauser" (Overture), "Pilgrims Going to Church" (Tableau), Impressions of "The Fortune Teller" (Selections), Recessional (Organ).
Rivoli Theatre—
Film Numbers—To the Ladies (Paramount), Rivoli Pictorial (Selected), Shadows (Cartoons).
Musical Program—"Faust" (Tabloid Opera), Dance Divertissement.
Rialto Theatre—
Film Numbers—The Light That Failed (Paramount), Rialto Magazine (Selected), I Do (Pathe).
Musical Program—Selections from "I Pagliacci" (Overture), "Dreamy Melody" (Classical Jazz), "Deluge" (Violin Solo).
Mark Strand Theatre—
Film Numbers—Flaming Youth (First National), Mark Strand Topical Review (Selected), Odds and Ends (Selected).
Musical Program—Overture (Orchestra), Selections, including "First, Last and Always," "Swinging Down the Lane," "Tango Capriccio," "Love Sends a Little Gift of Roses," "No, No, Nora" (Prologue), Recessional (Organ).
Cameo Theatre—
Film Numbers—The Mailman (F. B. O.), Pathe News, Aesop's Fables (Pathe).
Musical Program—"Reve Angeli-que" (Overture), "The Mail Man" (Prologue), Recessional (Organ).
Times Square Theatre—
Film Numbers—This Freedom (Fox), premiere.

LOEW'S STATE THEATRE
ALL THIS WEEK
GEORGE M. COHAN'S Celebrated Stage Success
The MEANEST MAN IN THE WORLD
with **BERT LYTELL**
Blanche Sweet Bryant Washburn
Returns Engaged to the State Theatre
ONE WEEK ONLY—Beginning Tonight!
THE FAMOUS ORIOLE TERRACE ORCHESTRA
Conducted by Van Beest of All
Renowned Musical Artists
New State Orchestra—Musical Director, Conductor
WEST WEEK!
GLORIA SWANSON in "ZAZA"
New York World "Old Girl"

The showing of "The Meanest Man in the World" (First National) was advertised in this manner by Loew's State theatre, Cleveland

ALL WEEK STARTING TO-DAY
AT 1-3-5-7-9 AM 2-4-6-8-10 PM
DES MOINES THEATRE
DIRECTION OF A. H. BLANK
The Show Place of Des Moines
THE GREATEST LAUGH HIT OF A DECADE
As Funny on the Screen as it was on the Stage
As Many Laughs as Any Chaplin Film
POTASH AND PERLMUTTER
featuring **BARNEY BARNARD, ALEX CARR and VERA GORDON**
And a host of Beautiful Models in a Fashion Parade with the Famous Tiller Dancing Girls from the Ziegfeld Folies!
ON THE STAGE
"The Ossmans"
World's Famous Banjoists and Victor Artists
Don DeWolf Playing a 60 Stringed Violin Solo Accompanied by His Own Moises Theatre Orchestra
Extraordinary Added Attraction!
IS CONAN DOYLE RIGHT?
Spine-tingling Thrills!

Attractive art ad on "Potash and Perlmutter" (First National) used by A. H. Blank's Des Moines theatre, Des Moines

Cosmopolitan Theatre—
Film Numbers—Under the Red Robe (Cosmopolitan), continued.
44th Street Theatre—
Film Numbers—Scaramouche (Metro), continued.
Lytic Theatre—
Film Numbers—The White Sister (Inspiration), continued.
Criterion Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.
Astor Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), continued.

BROOKLYN

Mark Strand Theatre—
Film Numbers—Rosita (United Artists), Mark Strand Topical Review (Selected).
Musical Program—Musical Bits including "No, No, Nora" and "Canadian Capers" (Piano Quartette), "Moonlight Kisses" and "Bit by Bit," featuring saxophones and marimbaphone (Jazz), "Prayer of Thanksgiving," sung by Grand Chorus in special setting. Prologue to Rosita (Ensemble).

LOS ANGELES

Grauman's Metropolitan Theatre—
Film Numbers—To the Ladies (Paramount), Pathe News, Novelty Reel (Selected).

Grauman's Million Dollar Theatre—
Film Numbers—Rosita (United Artists), continued.
Miller's Theatre—
Film Numbers—Thundering Dawn (Universal), continued.
Clune's Theatre—
Film Numbers—Mothers-in-Law (Preferred), continued.
Grauman's Hollywood Egyptian Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.
Rialto Theatre—
Film Numbers—Why Worry? (Pathe), continued.
Criterion Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), continued.

CHICAGO

Chicago Theatre—
Film Numbers—Pleasure Mad (Metro), Topics of the Day (Pathe), News Weekly.
Musical Program—"Thanksgiving Fantasy" (Overture), "Shadow Song" from "Dinorah" (Specialty), "Arizona Stars" (Organ Solo), "Midnight Rose" (Specialty).
Tivoli Theatre—
Film Numbers—The Acquittal (Universal), Topics of the Day (Pathe), News Weekly, Uncle Sam (Educational).
Musical Program—"Thanksgiving Fantasy" (Overture), "By Gone Days" (Specialty), "Oh Gee, Oh Gosh, Oh Golly!" (Organ Solo), "The Rajah's Favorite" (Specialty).
Riviera Theatre—
Film Numbers—The Acquittal (Universal), Scenic, Weekly, Comedy.
Musical Program—"Musical Notions" (Overture), "Mental Telepathy" (Organ), "Wonderful One" (Specialty).

SHUBERT'S ACADEMY
ONE WEEK ONLY
STARTING TONIGHT
September 24
The Famous ORIOLE TERRACE ORCHESTRA
Conducted by Van Beest of All
Renowned Musical Artists
New State Orchestra—Musical Director, Conductor
WEST WEEK!
GLORIA SWANSON in "ZAZA"
New York World "Old Girl"

Opening ad for "Scaramouche" (Metro) at Shubert's Academy theatre, Baltimore

Roosevelt Theatre—

Film Numbers—Little Old New York (Cosmopolitan).

Woodlawn Theatre—

Film Numbers—Woman Proof (Paramount), Pathe News, Topics of the Day (Pathe), Join the Circus (Pathe).

Musical Program—"Grand Fantasia From Carmen" (Overture), Piccolo Solo, "The Humming Bird" (Specialty).

Randolph Theatre—

Film Numbers—Richard The Lion-Hearted (Allied P. & D.), International News (Universal).

McVicker's Theatre—

Film Numbers—The Light That Failed (Paramount), The Pitfalls of a Big City (Pathe).

Musical Program—"A Southern Fantasy" (Overture), "A Romance of Old Songs" (Organ Solo), "30 Minutes In Our Broadcasting Studio" (Specialty).

Stratford Theatre—

Film Numbers—Woman Proof (Paramount), Current News Events, Join the Circus (Pathe).

Musical Program—"A Night at the Club" (Overture), A Thanksgiving Acclamation ((Presentation), "Ballet Divertissement (Organ).

SAN FRANCISCO**Loew's Warfield Theatre—**

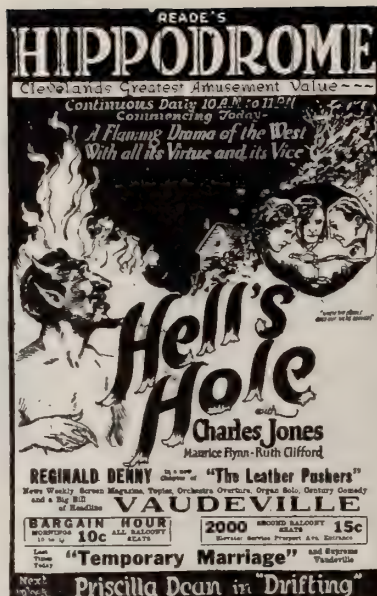
Film Numbers—Long Live the King (Metro), San Francisco, City of Hills and Romance (Californians, Inc.), Pathe News, Kinograms (Educational).

Musical Program—"If I Were King" (Overture), "Roll Along Missouri," and Love Tales" (Concert).

Granada Theatre—

Film Numbers—A Woman of Paris (United Artists), Simple Sadie (Educational), Fox and Educational News Weeklies.

Musical Program—"Scene de Ballet" (Violin Solo), "The Swan" (Vocal), "A Kiss in the Dark" (Vocal—also special music interpretation), Grotesque Dance (Special), "Easy Melody" (Special version), Special Banjo Numbers.



Read's Hippodrome, Cleveland, used this striking newspaper ad on "Hell's Hole" (Fox)

California Theatre—

Film Numbers—A Woman of Paris (United Artists), Simple Sadie (Educational), Fox and Educational News Weeklies.

Musical Program—"Scene de Ballet" (Violin Solo), "The Swan" (Vocal), "A Kiss in the Dark" (Vocal—also special music interpretation), Grotesque Dance (Special), "Easy Melody" (Special version), Special Banjo Numbers.

Imperial Theatre—

Film Numbers—Little Old New York (Cosmopolitan), continued.

Cameo Theatre—

Film Numbers—The Acquittal (Universal), continued.

Strand Theatre—

Film Numbers—Potash and Perlmutter (First National), Kinograms (Educational).

Musical Program—"Sleep" and "No, No, Nora" (Orchestra).

Capitol Theatre—

Film Numbers—Scaramouche (Metro), continued.

SEATTLE**Blue Mouse Theatre—**

Film Numbers—Little Old New York (Cosmopolitan), Farmer Alfalfa's Pet Cat (Pathe), Fox News.

Musical Program—"Sleep" (Overture), Old Fashioned Song and Dance Specialty (Prologue to Feature).

Coliseum Theatre—

Film Numbers—The Spanish Dancer (Paramount), Fun from the Press (Hodkinson), Kinograms and Pathe News.

Musical Program—"Espana Waltz" (Overture), "Marcheta" (Specialty), "A Little Longer" (Vocal).

Columbia Theatre—

Film Numbers—The Midnight Alarm (Vitagraph), The Midnight Cabaret (Vitagraph), International News.

Musical Program—Selections from "Irene" (Overture), "Sunrise and you" (Vocal).

Heilig Theatre—

Film Numbers—The Hunchback of Notre Dame (Universal).

Musical Program—Medley of selections from "Orientale," "Samson and Delilah" and "Aida" (Overture).

Liberty Theatre—

Film Numbers—Soft Boiled (Fox), Pathe Review, Uncle Sam (Educational), International and Liberty News.

Musical Program—"Indiana Moon" (Overture), "Midnight Rose" (Organ and Vocal).

Strand Theatre—

Film Numbers—The Virginian (Preferred), Out of the Inkwell (S. R.), Kinograms.

Musical Program—"Orpheus" (Overture), "Last Night on the Back Porch" (Specialty).

Winter Garden Theatre—

Film Numbers—Loyal Lives (Vitagraph), Urban Classic (Vitagraph), High Fliers (Educational), Fox News.

Musical Program—Overture (Orchestra).

SALT LAKE CITY**American Theatre—**

Film Numbers—Where the North Begins (Warner Bros), So This is Hamlet (Hodkinson), Fox News, Fun from the Press (Hodkinson).

Kinema Theatre—

Film Numbers—The Ramblin' Kid (Universal), Oh, Min! (Universal), International News, Topics of the Day (Pathe).

Orpheum Theatre—

Film Numbers—The Ragged Edge (Distinctive), My Pal (Universal), Urban Movie Chats (Hodkinson).

Pantages Theatre—

Film Numbers—Douglas Fairbanks in Robin Hood (United Artists). Musical Program—Five acts of vaudeville.

Paramount-Empress Theatre—

Film Numbers—Thundering Dawn (Universal), A Perfect Thirtysix (Educational), Universal Weekly.

Musical Program—"Robin Hood" (Overture).

CLEVELAND**Stillman Theatre—**

Film Numbers—Scaramouche (Metro), continued.

Musical Program—Special Scaramouche Score.

Allen Theatre—

Film Numbers—Long Live the King (Metro), Fun from the Press (Hodkinson), Pathe News.

Musical Program—"La Forza Del Destino" (Overture), "Hansel and Gretel" prologue.

State Theatre—

Film Numbers—Flaming Youth (First National), Kwang Chow Foo (Educational), International News (Universal).

Musical Program—"Jolly Fellows Waltz" (Overture), "Old Songs and New" (Orchestra), Pierre and Pagi (Dancers).

Park Theatre—

Film Numbers—The Wanters (First National), Yankee Spirit (Educational), Fun from the Press (Hodkinson), Kinograms (Educational).

Musical Program—Operatic Jazz Fantasia (Overture), 1923 Jazz Hits.

Reade's Hippodrome—

Film Numbers—The Silent Command (Fox), Fighting Blood F. B. O., Plain Dealer Screen Magazine, International News (Universal).

Musical Program—"Mlle. Modiste" (Overture), Victor Herbert Hits.

Standard Theatre—

Film Numbers—The Thrill Chaser (Universal), The Corn Fed Sleuth (Universal), International News (Universal).

ATLANTA**Howard Theatre—**

Film Numbers—Woman Proof (Paramount).

Musical Program—"Favorites of Yesterday," "Three Twins," "Madame Sherry," and "Pink Lady" (Orchestra), Soprano, with eight assistants in Thanksgiving Prologue "Love's Melody."

Metropolitan Theatre—

Film Numbers—The Fighting Blade (First National), Fun From the Press (Hodkinson), Metropolitan News (Selected).

Musical Program—"The Bohemian Girl" (Overture), "Mama Goes Where Papa Goes" (Special Jazz), "Oh, You Little Son-Of-a-Gun" (Ensemble).

Rialto Theatre—

Film Numbers—Red Lights (Goldwyn), Behind the Screen, International News (Universal).

Musical Program—Selections (Orchestra).

BUFFALO**Shea's Hippodrome—**

Film Numbers—His Children's Children (Paramount), Three Ages (Metro), Current Events (Pathe and International News).

Musical Program—"Cavalleria Rusticana" and "Love Tales" (Orchestra), Selections by William Robyn (Tenor).

Lafayette Square Theatre—

Film Numbers—St. Elmo (Fox), Comedy (Pathe), Current Events (Fox News).

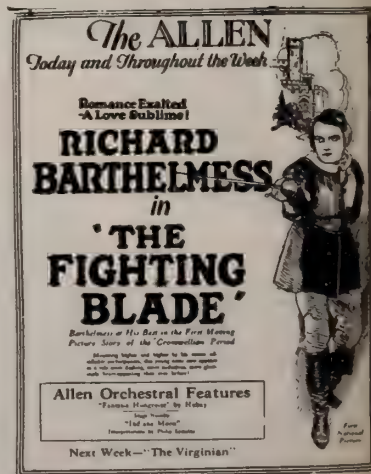
Musical Program—Overture to "Il Trovatore" (Orchestra), Selections from "Sally" (Organ Solo).

Loew's State Theatre—

Film Numbers—Pleasure Mad (Metro), She's A He (Univer-



Three-column ad on "Merry Go Round" (Universal) used by the Apollo theatre, Indianapolis



Four-column opening ad on "The Fighting Blade" (First National) at the Allen theatre, Cleveland

sal), Current Events (Pathe News).

Musical Program—"Sally, Irene and Mary" Selections (Orchestra).

New Olympic Theatre—

Film Numbers—The Thrill Chaser (Universal), An Indian's Lament (Universal), Comedy (Pathe), Current Events (Universal).

Musical Program—Selections by Harold Arluck's Frisco Syncopators, "It's Not the First You Left Me, But the Last Time You'll Come Back" (Vocal Solo).

Shea's North Park Theatre—

Film Numbers—If Winter Comes (Fox), The Two Johns (Fox Comedy), Current Events (Pathe and Universal News).

Palace Theatre—

Film Numbers—The Miracle Baby (F. B. O.), Fighting Blood (F. B. O.), Current Events (Universal News).

ST. PAUL

Capitol Theatre—

Film Numbers—Ashes of Vengeance (First National), Capitol Digest (Selected), Capitol Snickers (Selected).

Musical Program—"Panamericana" (Orchestra), "The Bird Girl" (Hazel Stallings), "Les Huguenots" (Organ Recessional).

DALLAS

Capitol Theatre—

Film Numbers—A Woman of Paris (United Artists), Kinograms (Educational), The Soilers (Pathe), Fun From the Press (Hodkinson), Felix the Cat (S. R.).

Musical Program—"No No Nora" Organ Solo, "Blue Paradise" (Organ Novelty).

ST. LOUIS

Pershing Theatre—

Film Numbers—Scaramouche (Metro).
Musical Program—Special music score, Symphony Orchestra.

Delmonte Theatre—

Film Numbers—Long Live the King (Metro), International News (Universal), Fun from the Press.
Musical Program—Ernie Young's Musical Revue, Orchestral Numbers.

Grand Central, West End Lyric and Capitol Theatres—

Film Numbers—Long Live the King (Metro), Pathe News, Topics of the Day (Pathe), Fable (Pathe).
Musical Program—Grand Central only, "Sonia's Song" (Piano Solo), Orchestral and Organ Numbers.

William Goldman's Kings Theatre—

Film Numbers—The Love Piker (Cosmopolitan), Up in the Air (Fox), International News (Universal), Felix Cat Cartoon (S. R.).
Musical Program—Frank Silver and his Jazz Orchestra, Kings Royal Orchestra.

William Fox Liberty Theatre—

Film Numbers—You Can't Get Away with It (Fox), Up in the

Air (Fox), A Dutch Treat (Fox), Fox News.

Musical Program—Julie Goss (Mezzo - Soprano), Orchestral and Organ Numbers.

Missouri Theatre—

Film Numbers—Stephen Steps Out (Paramount) Missouri Magazine, Fun from the Press (Hodkinson).

Musical Program—Harper Sisters (Harmony Singers), Lilly Kovacs (Pianiste), John Maher (Tenor).

Rivoli Theatre—

Film Numbers—The Thrill Chaser (Universal), Miles of Smiles (Universal), International News (Universal), Fun from the Press (Hodkinson).

Musical Program—Orchestral and Organ Numbers, Rivoli Quartette.

ROCHESTER

Eastman Theatre—

Film Numbers—The Eternal City (First Nat'l), Eastman Theatre Current Events (Selected).

Musical Program—Third Act from "Rigoletto" (Specialty), "Londonderry Air," "Shepherd's Hey" (Overture).

CINCINNATI

Capitol Theatre—

Film Numbers—The Green Goddess (Distinctive), Capitol News (Selected).

Musical Program—Capitol Orchestra.

Strand Theatre—

Film Numbers—The Marriage Maker (Paramount), Kleinschmidt's Adventures in the Far North (S. R.), Pathe News.

Walnut Theatre—

Film Numbers—If Winter Comes (Fox), continued, Pathe News and Fables (Pathe).

Gifts Theatre—

Film Numbers—Rupert Of Hentzau (Selznick) Continued, Fun From the Press (Hodkinson).

Cox Theatre—

Film Numbers—The Hunchback of Notre Dame (Universal), continued.

Lyric Theatre—

Film Numbers—Slave of Desire (Goldwyn), Fables (Pathe), International News (Universal).

KANSAS CITY

Newman Theatre—

Film Numbers—The Eternal Three (Goldwyn), Newman News and Views (Pathe and Kinograms).

Musical Program—A De Luxe Musical Revue (Overture), the Annual Newman Thanksgiving Follies (Twenty-five entertainers), Recessional (Organ Solos).

Liberty Theatre—

Film Numbers—The Acquittal (Universal), Jus' Passin' Through (Pathe), Liberty Current Pictorial (Fox and International News).

Musical Program—Specially Arranged Numbers (Overture), "Fifteen Minutes in a Radio Broadcasting Station" (Radio Broadcasting Revue), Recessional (Organ Solos).

Royal Theatre—

Film Numbers—Little Old New York (Cosmopolitan), Royal

Screen Magazine (Pathe and Kinograms).

Musical Program—Special Selections (Overture), Recessional (Organ Solos).

Twelfth Street Theatre—

Film Numbers—April Showers (Preferred Pictures), Room 23 (Pathe), International News (Universal).

Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

OMAHA

Rialto Theatre—

Film Numbers—Flaming Youth (First National), Uncle Sam (Educational), Current Events (Educational), Fun From the Press (Hodkinson).

Musical Program—Selections from Peer Gynt suite: "In the Hall of the Mountain King," "Medri's Dance," "No, No, Nora" (Overtures), "I Cry for You" (Organ Solo).

Strand Theatre—

Film Numbers—His Children's Children (Paramount), A Perfect 36 (Educational), Current Events (Fox News).

Musical Numbers—"Raymond" (Overture).

Sun Theatre—

Film Numbers—Red Lights (Goldwyn), High Flyers (Pathe), Current Events (Universal).

Moon Theatre—

Film Numbers—Soft Boiled (Fox), Please Arrest Me (S. R.).

Empress Theatre—

Film Numbers—Shriek of Araby (United Artists), Fighting Blood, Round 3 (F. B. O.), Well, I'll Be — (S. R.), There Is No 10th Commandment (S. R.).

World Theatre—

Film Numbers—Men in the Raw (Universal), Don't Scream (Universal).

Musical Program—Seven acts of vaudeville. Organ solo, selected.

PHILADELPHIA

Stanley Theatre—

Film Numbers—The Fighting Blade (First National), Felix the Goat Getter (S. R.), Pathe News, Topics of the Day (Pathe).

Musical Program—"Beethoven" selection (Overture), soprano and organ prelude.

Victoria Theatre—

Film Numbers—Daytime Wives (F. B. O.), The Gown Shop (Vitagraph), Pathe News, Mistress of the World (Paramount).

Karlton Theatre—

Film Numbers—The Eternal Three (Goldwyn) Kinograms (Educational), Hold Everything (Educational), Pathe News, Larissa (Educational).

Capitol Theatre—

Film Numbers—Slaves of Desire (Goldwyn), Kinograms, Runnin' Wild (Educational).

Regent Theatre—

Film Numbers—The Fair Cheat (F. B. O.), Three Cheers (Educational).

Palace Theatre—

Film Numbers—Woman Proof (Paramount), Asleep at the Switch (Pathe), Pathe News, Topics of the Day (Pathe).

DETROIT

Adams Theatre—

Film Numbers—The Wanters (First National), Current Events (Universal), The Circus (Educational).

Musical Program—Taylor, Parsons and Hawkins (Vocalists), Marie Prevost in person.

Broadway-Strand Theatre—

Film Numbers—Little Old New York (Cosmopolitan), Current Events (Educational).

Madison Theatre—

Film Numbers—The Acquittal (Universal), Current Events (Pathe), Be Polite (Educational).

Musical Program—Waring's Pennsylvanians.

Capitol Theatre—

Film Numbers—Long Live the King (Metro), Current Events (Dt. News and Pathe News), Pathe Review.

Musical Program—"Slav's Rhapsody" (Overture), Brown's Saxophone Six.

Fox-Washington Theatre—

Film Numbers—Six Cylinder Love (Fox), Current Events (Fox News and Educational), Monkey Farm (Fox).

Musical Program—Peggy Dawn.

DES MOINES

Des Moines Theatre—

Film Numbers—Flaming Youth (First National), News (International), Uncle Sam (Universal).

Musical Numbers—Welch Male Quartet.

Strand Theatre—

Film Numbers—Slow and Sure (Fox), Kinograms (Educational), Going Up (Assoc. Exhib.).

Musical Program—"Sleep" (Organ Solo).

Rialto Theatre—

Film Numbers—The Eternal Three (Goldwyn), The Spat Family in the Great Outdoors (Pathe).

Garden Theatre—

Film Numbers—Thundering Dawn (Universal), His New Papa (Universal).

Capitol Theatre—

Film Numbers—The Steadfast Heart (Distinctive).

Orpheum Theatre—

Film Numbers—The Ragged Edge (Distinctive).

INDIANAPOLIS

Apollo Theatre—

Film Numbers—The Call of the Wild (Pathe), Wet and Weary (Fox), Fox News Weekly.
Musical Program—"Smilin' Thro'" (Violin Solo).

Colonial Theatre—

Film Numbers—The Social Code (Metro), The Midnight Cabaret (S. R.), The Happy-Go-Lucky (Pathe), Pathe News.

Circle Theatre—

Film Numbers—Flaming Youth (First National), International News (Universal), Kinograms (Educational).

Musical Program—"Rienzi," by Wagner (Orchestra), "Humoresque," "Sorry," "The Barn Dance" (Organ Solo).

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

His Children's Children—

Went over good, playing to better than average week's attendance. (Middle West.)

Fine picture with great cast. Interesting and strictly up to date. Good box office record for week. (Middle West.)

The Spanish Dancer—

Pola Negri's best American made picture, but little too long. Had a hold-out several nights. (Middle West.)

A good picture, lavishly mounted, which attracted exceptional business all week. (East.)

The Light That Failed—

Story is well known. Cast strong. Drew well here. (Middle West.)

Woman Proof—

Tom Meighan is a favorite, and from a box office standpoint a very satisfactory week. Picture disappointed some. (East.)

Ruggles of Red Cap—

This one made money for a week. Middle West.)

FIRST NATIONAL

Ashes of Vengeance—

The best drawing card in several weeks. Played to capacity crowds on several nights of a week's run. (Middle West.)

Jealous Husbands—

Audience seemed divided as to merits of picture but it drew good crowds. (Middle West.)

Flaming Youth—

Rather light in its make up, but it seemed to go over very well. (Middle West.)

Flaming Youth a good picture. Business good. (Middle West.)



Dallas newspapers carried this ad to announce the showing of "Rosita" (United Artists') at the Capitol theatre in that city

The Meanest Man in the World—

Real film entertainment. Packed them in for a seven day run. Well liked. (East.)

The Huntress—

Nothing to brag about at the box office. Fair business. (Middle West.)

The Fighting Blade—

Dick Barthelmess gets them regardless, and this was no exception. Patrons were loud in their praises of production. (East.)

GOLDWYN-COSMO.

The Green Goddess—

We liked this best of Arliss' features. Acting very fine. Played to good business. (Middle West.)

Slave of Desire—

Title meant much in this location, and pulled in a good week's business. Was accepted without much comment one way or the other. A pretty fair picture. (East.)

The Eternal Three—

Played to very satisfactory business all week, and seemed to send patrons away satisfied they had seen a good show. Is a good, high type production. (East.)

Six Days—

This picture was a winner in spite of some bad weather. It didn't break any house records but it certainly put a crimp in the business done by the other houses. Men and women both liked it. Some excitement in this one. (Middle West.)

METRO

Desire—

A very interesting picture with enough laughs to carry it through. Good attendance. (Middle West.)

Held to Answer—

Business was poor. The weather was bad, too. (Middle West.)

Strangers of the Night—

Much was expected of this picture but it didn't draw as well as it was thought that it would. It's a good picture, too. Title at fault. (Middle West.)

A Wife's Romance—

Just another triangle story. Star's popularity saved it. Business good. (East.)

The Social Code—

A good program picture. Business fair. (Middle West.)

Pleasure Mad—

It's a good picture, well done and thoroughly entertaining, but nevertheless our business was barely average. (Middle West.)

Good picture. Business Good. (West.)

Scaramouche—

A wonderful picture, bigger and better than "The Four Horsemen." Much pleasanter than "The Four Horsemen," and appeals to more people. Sold out two weeks in advance. (Middle West.)

Good picture. Business only fair, as prices were too high with other good pictures in the city. (West.)

UNIVERSAL

The Near Lady—

A very pleasing little picture. Gladys Walton has always been a favorite here. (Middle West.)

A Million to Burn—

Just a fair program picture. Failed to enthrall. Attracted only fair business. (East.)

The Acquittal—

First rate picture. Business good. (West.)

The Hunchback of Notre Dame—

This one brought in the business for us at top prices. (Middle West.)

The Red Warning—

A thriller, as title indicates. Attracted only those who like thrillers so audiences were well satisfied. Better than average for the week. (Middle West.)

SELZNICK

Rupert of Hentzau—

This picture went across in good shape, bringing in nice business for the week. (Middle West.)

FOX

The Net—

A real mystery drama. Patrons liked it very much. (Middle West.)

If Winter Comes—

Did good business at this theatre. A great attraction. (Middle West.)

Times Have Changed—

Did well. A peppy serial also helped. (Middle West.)

Cameo Kirby—

Very excellent for this type of picture. Our patrons liked it a lot, and we had a big week. (Middle West.)

F. B. O.

Daytime Wives—

With a good exploitation campaign in front of the house this picture took well, and seemed to be just what the crowds wanted. Is a good production of its type. (East.)

The Fair Cheat—

Pulled just average business. Hard to get a good week at this house now with increasing competition. Fairly good picture. (East.)

UNITED ARTISTS

Rosita—

Perfectly charming. Best Pickford has done. As big a hit as Pickford's "Daddy Long Legs." (Middle West.)

VITAGRAPH

Pioneer Trails—

Only an average attendance turned out for this one. (Middle West.)

PATHE

The Call of the Wild—

An unusually good picture. Business good. (Middle West.)

ALLIED P. & D.

Richard, the Lion-Hearted—

Big, spectacular production with Beery seen to advantage as King Richard. Business little above average. (Middle West.)

PREFERRED

The Girl Who Came Back—

Trite tale well told. Pretty fair business, but not strikingly good. (Middle West.)

The Virginian—

Excellent picture. Very good business. (West.)

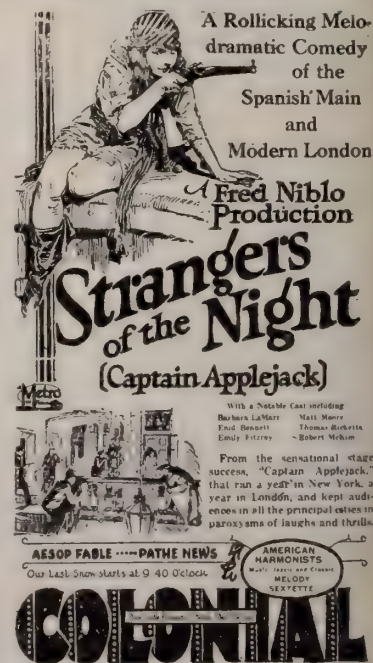
WARNER BROS.

The Gold Diggers—

This picture proved a fair attraction for us. (Middle West.)

Little Johnny Jones—

Johnny Hines has a peppy race-horse picture which, however, was hampered by bad weather and did not do so well, speaking from the box office. (Middle West.)



The Colonial theatre, Indianapolis, used this ad to announce the showing of "Strangers of the Night" (Metro)

WITH LENS AND PENCIL

D. W. GRIFFITH has returned from Virginia to his studios at Mamaroneck, N. Y., after photographing scenes on eleven historical spots for his Revolutionary picture, "America."

W. F. SEYMOUR, Eastern and Central Division Sales Manager for Hodkinson, has returned from a several weeks' trip through his territory.

H. ENRY GINSBERG, General Sales Manager for Preferred, has left New York on a tour that will take him to each of the twenty-eight Preferred exchanges.

M. AX GRAF, Supervising Director of Graf Productions, Inc., of San Francisco, is in New York. He expects to return to the Coast before the holidays to begin work on his next picture.

C. HARLES GRAHAM, of Graham-Wilcox Productions, sailed for London on the Majestic November 24.

R. ICHARD A. WHITE, sales manager of Fox Film Corporation, is making a visit to all the Fox Canadian branch offices. Conferences will be held at all the exchanges regarding new features of next year's sales campaign. Mr. White will also visit the West Coast branches and return to New York by way of Salt Lake City and Chicago. During his absence the general sales manager's office is in charge of Clayton P. Sheehan, the Fox Eastern District manager.

F. RANK J. GODSOL, President of Goldwyn, left November 26 for the Goldwyn Studios on the Coast.

M. R. AND MRS. MARTIN JOHNSON are sailing December 1 for England, whence they will go to Africa to remain five years. They will make another animal picture. From England they will go to Mombasa and from there to Mairobi, which will be their base of operations.

C. HARLES R. ROGERS, of Mastodon, has returned from his trip to Los Angeles.

L. ARRY WEINGARTEN, publicity representative for the Coogan forces, is back on Broadway from a sales trip through the Middle West. He leaves for the Coast next week.

M. ARTIN J. HEYL, vice president of Anderson Pictures Corporation, left New York Sunday for Los Angeles. He will be permanently stationed on the Coast, in charge of all production for the Anderson organization.

A. LEXANDER ARONSON, general manager of sales of Truart Film Corporation, has arrived in New York after an extended tour of Great Britain and the Continent.

A. RCH REEVE, director of publicity at Paramount's West Coast studio, is in New York for two weeks to confer with Charles E. McCarthy, Paramount publicity manager, and other executives at the home office. Alfred E. Wilkie is in charge of publicity at the West Coast studio during Mr. Reeve's absence.

L. J. DARMOUR, president of the Standard Cinema Corporation, has left on an extended trip connected with the business of his organization. He will visit the exchanges throughout the country of the Selznick Distributing Corporation and confer with the Selznick branch managers in regard to the physical distribution of the Standard product.

A. LBERT E. SMITH, President of Vitagraph, has returned from London. Mr. Smith returns to Hollywood in two weeks, accompanied by Mrs. Smith, who made the trip abroad with him. He will take active charge of production at the company's studios there and his leisure will be spent on his three thousand acre ranch in Southern California.

J. R. DENNISTON, President of the Motion Picture Theatre Owners of Michigan, was a visitor this week.



H. M. Richey, after distinguishing himself with the Michigan organization, has come on to New York to represent the viewpoint and interests of exhibitors with the Hays association.



Just to show that it's "Maytime" in New York, even on the day before Thanksgiving, Jerome Beatty of Preferred poses on the roof without an overcoat.



Ernst Lubitsch, wreathed in smiles, is in New York after finishing his first important modern comedy drama, "The Marriage Circle," and poses for the M. P. N.'s cameraman.



This photograph of Charles E. Moyer has nothing to do with "The Thief of Bagdad," but we know Charlie will appreciate our mentioning it.

: : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length	Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
ALLIED PROD. & DIST.							Woman with Four Faces, The.....	—	2	34	8	74	6 reels
Garrison's Finish.....	1	5	21	12	72	7,898 ft.	World's Applause, The.....	8	10	48	8	64	6,526 ft.
Salome.....	6	3	8	7	70	5,595 ft.	You Can't Fool Your Wife.....	6	11	33	13	66	6 reels
Shrek of Araby, The.....	—	1	6	3	76	4,158 ft.	Zaza.....	—	1	11	1	70	7,076 ft.
Suzanna.....	4	4	21	15	72	8,000 ft.							
ASSOCIATED EXHIBITORS							FILM BOOKING OFFICES						
Alice Adams.....	—	2	17	3	71	6,361 ft.	Bishop of the Ozarks, The.....	5	4	11	5	61	6 reels
Bill of Divorcement, A.....	2	2	11	1	62	5,819 ft.	Can a Woman Love Twice?.....	—	6	22	11	73	6,441 ft.
Conquering the Woman.....	3	3	12	1	59	5,887 ft.	Canyon of the Fools.....	3	7	22	4	64	5 reels
Is Divorce a Failure.....	—	2	9	6	77	5,448 ft.	Captain-Fly-by-Night.....	—	9	27	2	65	4,900 ft.
FAMOUS PLAYERS							Crashing Thru.....	3	10	24	7	73	5,047 ft.
Adam and Eva.....	2	11	52	15	71	8 reels	Desert Driven.....	—	3	10	2	68	5 reels
Adam's Rib.....	18	13	55	35	71	10 reels	Divorce.....	—	2	18	6	75	6 reels
Bella Donna.....	17	10	32	44	72	7,903 ft.	Fourth Musketeer, The.....	—	3	25	5	72	6,106 ft.
Blue Beard's Eighth Wife.....	1	—	10	17	86	6 reels	Human Wreckage.....	—	—	4	29	96	7,215 ft.
Cheat, The.....	—	1	7	13	87	7,323 ft.	Mary of the Movies.....	2	6	15	2	62	6,500 ft.
Children of Jazz.....	6	5	26	1	60	6 reels	Miracle Baby, The.....	—	1	7	3	75	5,624 ft.
Covered Wagon, The.....	—	—	1	18	98	10,000 ft.	Stormswept.....	9	8	7	—	41	5 reels
Dark Secrets.....	10	18	25	3	55	4,337 ft.	Third Alarm, The.....	—	7	82	95	84	7,000 ft.
Drums of Fate.....	6	17	18	2	52	5,716 ft.	Westbound Limited.....	—	3	32	31	82	6,529 ft.
Exciters, The.....	—	7	31	18	76	5,939 ft.	When Love Comes.....	1	2	11	1	65	4,500 ft.
Fog Bound.....	1	7	25	8	70	5,692 ft.	Wonders of the Sea.....	1	—	9	3	73	3,660 ft.
Gentleman of Leisure, A.....	—	5	25	2	67	6 reels	FIRST NATIONAL						
Glimpses of the Moon.....	16	14	47	—	54	6 reels	Ashes of Vengeance.....	—	—	2	12	96	9,893 ft.
Go-Getter, The.....	3	11	40	7	70	7,771 ft.	Bell Boy 13.....	3	12	48	9	67	3,940 ft.
Grumpy.....	—	7	41	42	82	6,591 ft.	Brass Bottle, The.....	1	1	6	4	73	6,000 ft.
Heart Raider, The.....	1	9	26	3	64	5 reels	Bright Shawl, The.....	—	3	29	28	83	7,503 ft.
Hollywood.....	2	4	23	11	73	8 reels	Children of Dust.....	—	4	15	6	72	6 reels
Homeward Bound.....	—	—	13	17	87	7 reels	Circus Days.....	—	—	3	12	94	5,163 ft.
Java Head.....	31	26	42	20	56	7,865 ft.	Daddy.....	—	1	14	45	92	5,738 ft.
Kick In.....	2	8	63	14	71	7,074 ft.	Dulcy.....	—	—	5	9	89	6,859 ft.
Lawful Larceny.....	—	1	10	7	79	6 reels	Fury.....	—	3	42	41	84	8,709 ft.
Law of the Lawless, The.....	—	3	33	8	73	6 reels	Girl of the Golden West, A.....	—	4	27	17	79	7 reels
Leopardess, The.....	13	14	17	2	48	5,621 ft.	Her Reputation.....	—	2	8	1	67	6,450 ft.
Making a Man.....	—	12	44	8	74	5,594 ft.	Hottentot, The.....	1	5	60	72	85	5,953 ft.
Marriage Maker, The.....	1	3	6	—	56	6,295 ft.	Hurricane's Gal.....	—	4	78	21	75	7,944 ft.
Missing Millions.....	3	7	27	4	64	5,870 ft.	Isle of Lost Ships, The.....	—	4	34	32	82	7 reels
Mr. Billings Spends His Dime.....	12	13	36	7	59	5,585 ft.	Lonely Road, The.....	4	2	4	—	44	6,086 ft.
My American Wife.....	—	5	52	23	77	6,061 ft.	Man of Action, A.....	1	3	24	3	69	6 reels
Ne'er Do Well, The.....	3	7	53	30	76	7,414 ft.	Mighty Lak a Rose.....	—	4	42	47	84	8,260 ft.
Nobody's Money.....	1	18	32	4	62	6 reels	Money, Money, Money.....	—	10	16	1	60	5,995 ft.
Nth Commandment, The.....	8	13	28	4	58	7,339 ft.	Omar, the Tentmaker.....	8	5	25	14	67	8,090 ft.
Only 38.....	—	4	36	14	76	6,175 ft.	Penrod and Sam.....	—	—	16	23	87	6,275 ft.
Prodigal Daughters.....	1	—	37	37	84	6,216 ft.	Pilgrim, The.....	4	5	29	47	83	4,300 ft.
Purple Highway, The.....	—	3	11	2	68	7 reels	Potash and Perlmutter.....	—	—	7	6	84	7,000 ft.
Racing Hearts.....	1	6	62	12	71	6 reels	Refuge.....	3	7	6	2	53	5,985 ft.
Ruggles of Red Gap.....	—	1	5	10	87	7,590 ft.	Scars of Jealousy.....	1	5	26	8	71	6,246 ft.
Rustle of Silk, The.....	2	13	36	12	68	6,947 ft.	Slander the Woman.....	1	2	27	4	70	6,433 ft.
Salomy Jane.....	1	3	16	—	63	7 reels	Sunshine Trail, The.....	1	14	17	1	56	4,509 ft.
Silent Partner, The.....	—	3	14	—	65	5,866 ft.	Trilby.....	—	1	9	8	82	7 reels
Sixty Cents an Hour.....	7	8	25	1	56	5,632 ft.	Voice from the Minaret, The.....	—	8	49	38	80	6,885 ft.
Snow Bride, The.....	5	12	22	3	56	6 reels	Wandering Daughters.....	—	5	15	2	66	6 reels
Thirty Days.....	2	8	33	6	68	4,930 ft.	What a Wife Learned.....	3	8	35	5	66	6,200 ft.
Tiger's Claw, The.....	—	7	24	5	69	5,297 ft.	Within the Law.....	—	—	25	45	89	8,034 ft.
To the Last Man.....	—	—	12	8	82	6,965 ft.	Woman Conquers, The.....	5	5	19	1	58	5,102 ft.
Trial of the Lonesome Pine, The.....	—	13	56	18	72	5,695 ft.	FOX						
When Knighthood Was in Flower.....	4	12	50	149	88	11,618 ft.	Boston Blackie.....	—	7	20	4	67	4,522 ft.
White Flower, The.....	1	15	36	11	67	5,731 ft.	Brass Commandments.....	3	12	35	6	64	4,829 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length	Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
Bucking the Barrier.....	2	4	14	1	61	4,566 ft.	Hero, The.....	9	13	36	4	59	6,870 ft.
Buster, The.....	—	1	14	4	75	4,587 ft.	Poor Men's Wives.....	1	12	30	12	69	6,963 ft.
Custard Cup, The.....	5	—	15	2	61	6,166 ft.	Thorns and Orange Blossoms.....	2	9	53	16	72	7 reels
Eleventh Hour, The.....	—	—	2	9	95	6,820 ft.	SELZNICK						
Face on the Bar Room Floor, The.....	—	4	15	17	81	5,785 ft.	Common Law, The.....	—	—	9	2	76	8 reels
Footlight Ranger, The.....	11	14	22	—	50	4,729 ft.	Grub Stake, The.....	—	1	12	2	72	6,408 ft.
Friendly Husband, A.....	4	4	11	2	58	4,527 ft.	Marriage Chance, The.....	1	1	16	—	65	5,840 ft.
Good-By Girls.....	—	4	17	6	72	4,746 ft.	Modern Marriage.....	1	2	10	1	64	6,000 ft.
If Winter Comes.....	—	—	2	14	97	11,200 ft.	Quicksands.....	—	4	20	4	70	6,541 ft.
Lone Star Ranger, The.....	—	—	5	5	85	5,259 ft.	STATE RIGHTS						
Lovebound.....	1	2	19	2	68	4,407 ft.	Brass.....	—	2	35	29	82	9 reels
Madness of Youth.....	2	—	23	3	70	4,719 ft.	Broadway Gold.....	—	1	8	2	73	6,779 ft.
Man's Size.....	—	6	12	2	64	4,316 ft.	Darling of the Rich.....	1	2	10	6	74	6 reels
Romance Land.....	—	5	37	13	82	3,975 ft.	Environment.....	1	2	14	1	66	5,700 ft.
Skid Proof.....	—	2	11	10	81	5,000 ft.	Has the World Gone Mad.....	—	5	9	1	62	6,047 ft.
Snowdrift.....	4	5	17	5	64	4,617 ft.	Heroes of the Street.....	1	6	48	23	76	7 reels
Soft Boiled.....	—	—	8	8	85	7,054 ft.	Jacqueline, or the Blazing Barriers.....	1	2	6	1	62	6,400 ft.
Stepping Fast.....	2	1	27	4	70	4,608 ft.	Last Hour, The.....	—	4	6	—	58	6,658 ft.
Three Jumps Ahead.....	1	3	35	20	78	4,854 ft.	Little Church Around the Corner.....	2	12	49	18	75	6,400 ft.
Three Who Paid.....	4	8	18	—	55	4,859 ft.	Luck.....	—	2	11	5	75	6,442 ft.
Town that Forgot God, The.....	4	2	33	20	76	8,450 ft.	Main Street.....	—	—	22	17	83	8 reels
Truxton King, The.....	1	4	27	2	67	5,613 ft.	Temptation.....	—	5	12	1	63	6 reels
Village Blacksmith, The.....	—	4	17	17	81	7,540 ft.	Where the North Begins.....	1	—	9	3	73	6 reels
GOLDWYN							Women Men Marry.....	—	3	7	—	61	5,400 ft.
Back Bone.....	3	8	14	2	58	6,821 ft.	UNITED ARTISTS						
Christian, The.....	3	10	53	45	78	8,333 ft.	Douglas Fairbanks in Robin Hood.....	4	4	16	124	93	10 reels
Enemies of Women.....	—	—	11	38	94	10,501 ft.	Girl I Loved.....	1	7	12	16	76	8,000 ft.
Gimmie.....	6	4	37	3	63	5,769 ft.	One Exciting Night.....	2	5	30	39	82	10 reels
Last Moment, The.....	—	9	13	3	61	5,442 ft.	White Rose, The.....	—	1	4	14	90	10 reels
Look Your Best.....	3	10	7	—	48	5,304 ft.	UNIVERSAL						
Lost and Found.....	6	10	24	5	61	7 reels	Abysmal Brute, The.....	—	3	39	32	81	8 reels
Love Piker, The.....	—	1	9	2	73	6,237 ft.	Bavu.....	3	6	19	7	67	8 reels
Mad Love.....	3	6	26	14	71	5,518 ft.	Blinky.....	3	—	5	2	61	6 reels
Ragged Edge, The.....	2	5	3	1	50	7 reels	Bolted Door, The.....	4	10	14	—	52	5 reels
Red Lights.....	—	2	5	3	73	7 reels	Burning Words.....	2	3	20	2	65	5 reels
Six Days.....	—	—	8	10	86	9 reels	Crossed Wires.....	1	2	20	4	70	5 reels
Souls for Sale.....	2	7	36	33	79	8 reels	Dead Game.....	—	4	23	6	72	5 reels
Spoilers, The.....	—	—	6	15	91	8,028 ft.	Don Quixshot of the Rio Grande.....	—	2	21	4	72	5 reels
Stranger's Banquet, The.....	6	12	36	11	65	6,842 ft.	Double Dealing.....	1	6	10	2	61	5 reels
Three Wise Fools.....	—	1	8	7	82	6,946 ft.	Driven.....	10	7	30	15	66	5,400 ft.
Vanity Fair.....	7	4	17	7	63	8 reels	First Degree.....	—	5	25	5	70	5 reels
HODKINSON							Flame of Life, The.....	9	9	42	15	67	7 reels
Bull Dog Drummond.....	6	9	17	1	54	4,916 ft.	Flaming Hour, The.....	1	6	33	3	67	5 reels
Critical Age, The.....	1	1	7	3	71	4,500 ft.	Flirt, The.....	2	7	72	75	83	8 reels
Dollar Devils.....	2	4	10	1	55	6,000 ft.	Fools and Riches.....	2	1	14	5	71	5 reels
Down to the Sea in Ships.....	2	2	19	45	88	8,000 ft.	Gentlemen from America, The.....	—	2	42	21	79	5 reels
Kingdom Within, The.....	1	8	21	1	62	6,036 ft.	Ghost Patrol, The.....	2	7	26	5	66	5 reels
Man from Glengarry, The.....	—	4	14	7	74	5,200 ft.	Gossip.....	2	3	19	1	63	5 reels
Second Fiddle.....	—	6	13	2	64	5,810 ft.	Hunting Big Game in Africa.....	3	7	32	77	86	10 reels
While Paris Sleeps.....	8	2	8	2	50	6,000 ft.	Kindled Courage.....	—	6	38	1	67	5 reels
METRO							Legally Dead.....	1	2	6	3	69	5 reels
All the Brothers Were Valiant.....	—	9	48	24	76	6 reels	Love Letter, The.....	—	2	34	3	71	5 reels
An Old Sweetheart of Mine.....	—	6	7	—	56	6 reels	McGuire of the Mounted.....	—	2	8	2	70	5 reels
Cordelia the Magnificent.....	1	5	4	2	58	6 reels	Merry Go-Round, The.....	—	—	8	28	94	10 reels
Crinoline and Romance.....	1	5	26	9	72	6 reels	Midnight Guest, The.....	2	2	17	2	66	5 reels
Eternal Struggle, The.....	—	2	8	2	70	7,374 ft.	Nobody's Bride.....	—	1	15	—	68	5 reels
Famous Mrs. Fair, The.....	—	4	33	18	78	6 reels	Out of Luck.....	—	2	13	9	72	5 reels
Fog, The.....	2	2	7	1	59	7 reels	Power of a Lie, The.....	—	7	25	3	65	5 reels
French Doll, The.....	—	1	9	4	76	7,028 ft.	Prisoner, The.....	—	2	29	1	69	5 reels
Hearts Aflame.....	—	4	51	32	79	7 reels	Railroaded.....	—	5	9	1	62	5 reels
Her Fatal Millions.....	1	4	15	5	69	6 reels	Sawdust.....	1	2	20	2	68	5 reels
Jazzmania.....	8	9	41	27	72	8 reels	Scarlet Car, The.....	—	7	19	—	62	5 reels
Love in the Dark.....	1	6	27	3	66	6 reels	Self Made Wife, A.....	—	5	8	—	58	5 reels
Noise in Newboro.....	2	4	20	3	66	6 reels	Shock, The.....	—	3	22	10	76	7 reels
Soul of the Beast, The.....	3	10	24	5	64	5 reels	Shootin' for Love.....	1	2	19	—	65	5 reels
Strangers of the Night.....	—	—	9	7	83	8,059 ft.	Single Handed.....	8	9	16	3	54	5 reels
Success.....	2	3	17	10	73	6 reels	Town Scandal, The.....	—	—	25	7	77	5 reels
Three Ages.....	2	1	8	5	73	5,251 ft.	Trifling with Honor.....	1	2	28	13	77	8 reels
Toll of the Sea, The.....	3	7	25	20	75	6 reels	Trimmed in Scarlet.....	1	2	13	2	67	5 reels
Trailing African Wild Animals.....	1	2	18	22	83	7 reels	Victor, The.....	—	1	12	8	80	5 reels
Where the Pavement Ends.....	4	8	29	16	71	7 reels	What Wives Want.....	1	4	15	—	62	5 reels
Woman of Bronze, The.....	2	4	11	2	62	5,643 ft.	VITAGRAPH						
Your Friend and Mine.....	—	7	12	3	65	6 reels	Front Page Story, A.....	—	7	33	5	69	6 reels
PATHE							Loyal Lives.....	—	3	9	—	61	6 reels
Safety Last.....	—	1	25	116	94	7 reels	Man Next Door, The.....	—	5	11	3	67	6,901 ft.
Why Worry.....	—	1	6	14	88	6 reels	Masters of Men.....	—	1	40	35	84	6,740 ft.
PREFERRED PICTURES							Ninety and Nine.....	1	5	73	64	81	7 reels
Are You a Failure.....	4	8	10	4	50	5,700 ft.	One Stolen Night.....	—	9	5	—	51	5 reels
Daughters of the Rich.....	2	3	9	—	56	6,073 ft.	Playing it Wild.....	—	—	11	1	72	5,479 ft.
Girl Who Came Back, The.....	1	4	17	3	67	5 reels	Smashing Barriers.....	1	2	9	2	66	6 reels



REMARKABLE ANIMATED DISPLAY EXPLOITING EVERY ANGLE OF "MERRY GO ROUND"
Manager Oral D. Cloakey of the Regent theatre, Ottawa, was responsible for this display on "Merry-Go-Round" (Universal)

George J. Schade, Schade theatre, Sandusky.
H. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Express theatre, Salt Lake.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.



GETTING THE MOST OUT OF "CALL OF THE WILD"
Highly effective window display on "Call of the Wild" (Pathe), by Manager George E. Williams, Olympic theatre, Buffalo

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Can.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprise, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.
L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Capitol theatre, Jackson, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
W. S. McLaren, Managing Director, J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.
Ace Berry, Managing Director, Circle theatre, Indianapolis.



DISTINCTIVE "LADY OF QUALITY" AID
Lighting effects, combined with beauty of design,
made this display by Herschel Stuart at the Mis-
souri theatre, St. Louis, on "A Lady of Quality"
(Universal) really unusual

Novelty Herald Gotten Out on "Strangers of Night"

A unique bit of exploitation was effected by the management of the Howard theatre, Atlanta, Ga., in connection with the engagement of "Strangers of the Night." It was a variation of the old hand-bill but its method of presentation made it especially effective.

In a short notice written in the Old English manner with the "thee" and the "thou" and the "ye" and printed in Old English type the Howard management listed the names of the players, Matt Moore, Enid Bennett, Barbara La Marr and Robert McKim in red letters as opposed to the rest of the notice in black. There was also mentioned the name of Walter Hackett, the author of the stage play, "Captain Applejack," from which the picture was adapted and the fact that it had enjoyed long London and New York runs on the stage. The whole was written in a highly romantic style and printed on light grey stock shot through with fibre. It was beautiful to look at and attracted instant attention. The skull and crossbones at the top underneath which was a figure of Enid Bennett.

This was used in windows, through the mail, distributed on the street and was effective in various tie-ups such as being enclosed in bundles issuing from various stores.

Town Thoroughly Billed on "Main Street" Showing

J. H. Stelling, manager of theatres, put over an aggressive campaign on the showing of "Main Street" at the Rex theatre, Spartanburg, S. C.

Advance teaser ads read: "What's the matter with Main Street?"

The town was covered with red and white posters to the effect: "Be careful on all streets and watch for Main Street." One thousand doorknob hangers were attached to as many doors in the residence district. Book marks advertising "Main Street" were placed in all books going out of the Public Library. Cards placed about the library also suggested: "Read 'Main Street' and see the picture at the Rex."

An advance showing was held for Better Films Committee and a selected list.

A local bookstore co-operated by giving display of copies of the novel together with one of the oil paintings. Display cards announced that a pass to see "Main Street" would be given with every copy of the book sold for seventy-five cents. By the end of the second day dealer had sold completely out.

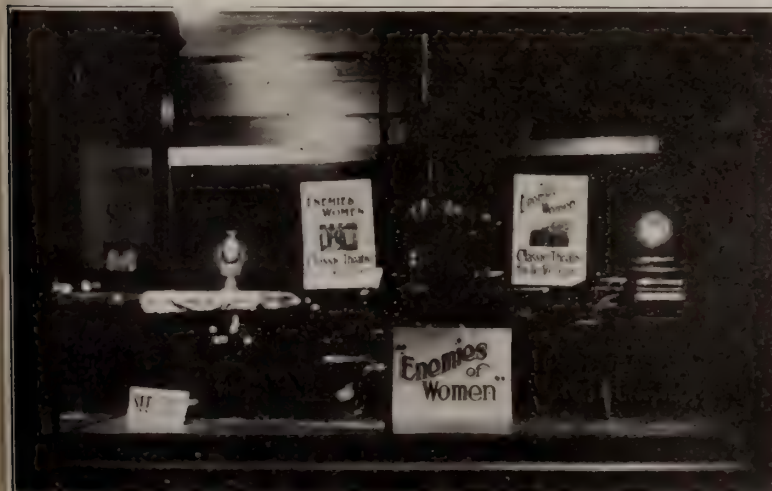
In the lobby cloth-covered frames at each side of the lobby carried a scenic reproduction of a small-town Main Street. The display was completed by illuminated small-town lamps and banner over foyer welcoming Dr. and Mrs. Will Kennicott to Gopher Prairie.

Manager Gains Good Will Through Novel Stunts

Tod Browning, who recently became manager of the Olympia theatre, New Haven, Conn., has gone about it aggressively to build up the house during the short time he has been in charge.

His latest innovation has brought a preponderance of the juvenile trade, together with its potent word of mouth advertising, to the Olympia. He has started Saturday morning showings to which all kiddies are admitted for ten cents. They are said to be packing the theatre mornings.

Due also to Mr. Browning's interest arrangements have been made with a nearby garage to park automobiles belonging to the theatre's patrons while they are watching the performance at half the usual price. It brings extra trade to the garage without interfering with the usual business and at the same time, as the result of a little energy, insures greater attendance and goodwill for the theatre.



UNIQUE CONTRAST OBTAINED IN TWO DISPLAY WINDOWS TYING UP WITH "ENEMIES OF WOMEN" SHOWING
Using the phrases, "Enemies of Women" and "Friends of Women," the Hydro Shop, Stratford, Ont., arranged these two show windows on "Enemies of Women" (Cosmopolitan) at the Classic theatre

Striking "Why Worry" Campaign

Details of City Wide Drive Put Over in Kansas City to Exploit Photoplay

EARL S. NESBITT, publicity director of Sam Harding's Liberty theatre, Kansas City, Mo., submits a detailed report on the thorough campaign recently employed to put over the showing of "Why Worry?" at that theatre. The story is presented in his own words:

"We started with a teasing operation with the purpose of popularizing the title. Lloyd was never mentioned. The mediums were kept of such nature that it was with difficulty that you identify the advertising with motion pictures. All boulevards of the town were painted in large five foot letters the simple phrase of 'Why Worry?' Then came 2,000 cards, 14x14, in black and white reading: Join the Why Worry Club. The National Joy Movement. Five hundred more of these were snow birded and placed in front windows of private residences on boulevards as in Presidential or Red Cross drives.

"About this time, Kansas City won the Association pennant and were elected to play against Baltimore in the Little World Series. Fifty thousand people welcomed them home for this series and chief in the parade was a truck which carried the sign: 'Why Worry?'—The Blues Will Win. This truck was parked outside the ball park during the series and kept in prominence on the streets during the time of the series.

Parade Is Utilized

"Again opportunity presented itself in the way of the Priest of Palace parade which attracted hundreds of thousands of people to the streets long before the time for the parade. To furnish these with a bit of diversion, we found a young giant and built him up to stand seven feet tall. We constructed a six foot cannon out of tin, equipping it with a plunger propelled by a strong spring and attaching it to a lever that in flying back would knock off a large blank cartridge. This

apparatus was strapped to the back of our giant and a very small fellow made up to look like Lloyd started out for a ballyhoo on the streets. At frequent intervals, the cannon was loaded with a handful of very small throwaways printed in a variety of colors. The pseudo Lloyd would then draw back the lever—big explosion and the bills were shot high in the air to float down over the crowd. Modestly, we caused more excitement than the \$50,000 parade which followed and caused so many traffic blocks that we had considerable difficulty with the police.

"The climax of our teasing campaign came in the full page of co-operative advertising secured under the title of 'Why Worry?' with prizes given for the best stories of purchases made in the several companies advertising thereon. All replies were to be addressed to Harold Lloyd at the Liberty theatre and this was the first time that we let the cat out.

Hooking Up With Teasers

"With such a heavy teasing campaign, our problem of hooking it up with Harold Lloyd was no mean one. The solution had to be big and it was." A forty foot sign was placed on the Liberty theatre marquee. This was the largest sign ever erected on Main street. Fifty foot banners were stretched across the heavy traffic ways. And display newspaper ads were used continuously in the dailies both in advance and during the run. These acts were original and reflected not only our enthusiasm but as well the thought of the town about our attraction. Aside from the large figure, under the marquee, two six foot speedometers were mounted reading: Harold Lloyd Laugh-O-Meter, 100,000 Shrieks per Minute, on one; the other: 'Why Worry?' Join the National Joy Movement Now (whatever the attendance was to date) Hysterical Members.



FORTY FOOT "WHY WORRY" SIGN
The Liberty theatre, Kansas City, of which Earl Nesbitt is publicity director, used this 40 foot marquee sign on "Why Worry?" (Pathe)

Preference Contest Run to Boost "Home Talent"

Having decided to play "Home Talent" the manager of the York theatre, York, Can., decided to build up advance desire for it. He knew the inclinations of his audience and knew what the result would be when he asked them to vote on their preference of an occasional feature length comedy as compared with feature length dramas, the previous steady diet.

When the vote came in in favor of an occasional feature length comedy he was able to announce, subsequently, that in compliance with his patrons' wishes, he had booked "Home Talent," the first of a series of feature comedies that he would run.

It pleased the regulars who felt that they had a hand in running the theatre while the publicity attendant upon the voting brought in a lot of new customers.

The week's run was made in proper style winding up with a Home Talent night on the final performance. This was limited, by elimination, to the best volunteers of the first Home Talent night which had been staged just as soon as the picture was booked.

Taxicabs Co-operate With "Strangers of Night"

Manager H. C. Farley of the Empire theatre, Montgomery, Ala., put over an inexpensive campaign on "Strangers of the Night" which brought the desired publicity.

Advance work consisted of teaser ads followed by double truck featuring misspelled word contest. Interest in the contest was manifested by the numerous answers received.

A tie-up was secured with the Yellow Cab Company, who carried circular signs attached to the spare tires of their taxis. These signs read: "You can avoid 'Strangers of the Night' by riding in a Yellow Cab."

All streets leading into the town were sniped with red printed strips reading: "Beware! 'Strangers of the Night.' Starts Sunday—Empire."



"ROSITA" PROLOGUE REPRODUCES SCENE FROM PHOTOPLAY EXACTLY
The accompanying photograph shows the musical prologue and stage setting used at the Capitol theatre, New York City, to precede the showing at that theatre of "Rosita" (United Artists)

"Main Street" Campaign Is Planted Over Night

Manager S. S. Wallace, Jr., of the Criterion theatre, Oklahoma City, Okla., describes his campaign on "Main Street" as rather peculiar. For example, practically all of the publicity was planted over night so that when the people arose in the morning, there was scarcely a place in Oklahoma City that you did not see "Main Street" advertised. It was amazing, writes Mr. Wallace.

Four days before the opening of the picture, Mr. Wallace tagged all automobiles that were parked on Main Street with cards similar to those used by the Police Department. On the line on the card where it reads "Chief of Cast," Monte Blue's name was signed. On the line, "Requesting Officer," was the manager's signature. The tag number and signature were entered in pencil to make them appear as realistic as possible.

On Saturday night, well after midnight, large red arrows reading "Main Street" were placed on every telephone pole on every street leading to Main Street and Mr. Wallace writes that he was able to tack up more than 600. These were posted Saturday night so that nothing could be done about taking them down until Monday, which gave a full day's advertising that was very helpful. On Monday Mr. Wallace was summoned to court and instructed to remove all of them, which he did gladly.

Three big stores arranged window tie-ups on the novel, "Main Street," and advertised the picture, cast and the theatre along with the books.

Seventeen merchants allowed Mr. Wallace to paint in water colors on the outside of their windows, copy similar to the following: "Shop on Main Street." Not even a pass to the theatre was required for this.

Newspaper Contest Ties Up with "Her Reputation"

The idea of a newspaper contest hook-up on "Her Reputation" is spreading.

Manager Tod Browning of the Olympia, New Haven, started it, and Manager Frank L. Browne of the Liberty, Long Beach, Cal., is carrying it along. Inasmuch as there is a difference of 3,000 miles in their location



STRIKING "SILENT COMMAND" AID

This eye-catching lobby display piece was used by the Terminal theatre, Newark, N. J., on "The Silent Command" (Fox).

and only one day difference in the execution of the press sheet suggestion, it is probable that they both decided upon it at the same time.

Manager Browne used the "Greatest Women" idea in exploiting "Her Reputation." The questions readers of the Long Beach Sun were asked to answer were to identify America's best-dressed woman dancer, the screen actress called America's sweetheart, America's greatest operatic coloratura soprano, the American girl who won fame singing for the troops in France, the maker of the first American flag, the founder of the Christian Science Church, the woman who won fame as the Maid of Orleans, the author of "Uncle Tom's Cabin," the actress said to have the most beautiful back in the world, England's woman ruler for 60 years, the famous actress who died recently at the age of 70, and the fair maiden who vamped Marc Antony.

The most pleasing part of it all is that the Sun editor declares it has stimulated interest in the paper.

Co-operates With Church on "Mighty Lak' Rose"

V. G. Bollman, who is in charge of several theatres in Castalia, Ia., tells an interesting story of how he put over "Mighty Lak' a Rose" at the Postville theatre, Castalia, by working with the Christian Endeavor Society. The account is in his own words:

"I co-operated with the local Christian Endeavor Society when showing 'Mighty Lak' a Rose' and in my opinion this method of building patronage is the easiest, best and most substantial plan ever practiced by any exhibitor. My first job was to convince them that this picture was fitted for their purposes and to do this I referred to the printed reviews and exhibitor reports in the trade papers.

"Right here let me say that confidence among patrons for an exhibitor's truthfulness and veracity goes a long way in building and holding patronage. I promised to give the Society one-third of all admissions which they sold and one-third of all admissions if they sold over two-thirds of the total admissions. This latter stipulation was merely to insure real effort on the part of the Society.

"The population, as a result, certainly knew there was a show in town when they got through. There was only one drawback; many came to the box office thinking that the girls would get a percentage just the same. However, business was so good that I gave them more than their share amounted to."

Builds Cabin Over Front on "The Spoilers"

Manager William Connors of the Luna Lite theatre, Marion, Ind., transformed the front of his theatre into a log-cabin for the showing of "The Spoilers." The cabin was made of beaverboard and paint. Entrance into the theatre was through the two doors cut into the cabin.

Stills and enlargements were hung on the front of the cabin looking upon the sidewalk. On top of the narrow marquee was a large cut-out of the figures of Milton Sills and Noah Beery in the fight scene with the title of the film in large painted letters that could be read as far as they could be seen.



ELABORATE PROLOGUE AND STREET BALLYHOO USED TO EXPLOIT "PIONEER TRAILS" SHOWING

When "Pioneer Trails" (Vitaphone) showed at the Scollay Square Olympia theatre, Boston, Mass., the prologue and street ballyhoo shown here were employed

Manager Enlarges on Last Year's Billboard Stunt

Last year it was "The Bond Boy" that was playing the Branford theatre, Newark, N. J., at the time of the world's series and Manager J. H. Shepherd acquired a sign underneath the scoreboard in front of the Ledger to advertise his picture.

This year he was playing "Ashes of Vengeance." Having staked his claim to the property he set out to improve it. Where he had simply an announcement strip last year he put in a full sized billboard this year, directly underneath the diamond outline on which the games were recorded, play by play.

The sign covered everything from the title to the art editor and was large enough to be visible by every one of the 10,000 who watched the progress of the series. The Ledger co-operated.

"Where the North Begins" Drawing Contest Idea

The exploitation campaign for the showing of "Where the North Begins" at the Globe theatre, Brockton, Mass., included an excellent contest idea.

The management conducted a picture drawing contest for young people in which the prizes were given for the best sketches of Rin-tin-tin. The first prize was a five dollar gold piece, second \$2.50 in gold, and five other prizes consisted of sets of two admissions to the theatre for any day during the current month.

This effective little stunt caused much comment in the local newspapers and was publicity of the highest order.

Striking Lobby Piece from "Common Law" Cut-outs

F. W. Goodale, manager of Loew's theatre in Ottawa, Canada, prepared an unusually effective and artistic lobby display to exploit his recent showing of "The Common Law." The figures were cut from the stock six sheet, mounted on cardboard and arranged in a striking manner on a miniature stage.

A local merchant, Cleghorn Beattie, tied up with the display by furnishing the very handsome draperies, which formed the background and frame for the scene.

The interest shown by the public in this display led Mr. Goodale to believe that it was of great value.



"EAST IS WEST" IN COPENHAGEN
Theatre front on "East Is West" (First Nat'l)
arranged by Manager John Olsen of the Little
theatre, Copenhagen, Denmark

Keaton Hat Contest Gives "Three Ages" Publicity

Loew's New Orleans Crescent theatre, in conjunction with the New Orleans Item, conducted a Buster Keaton contest awarding twenty tickets to see "The Three Ages," for the first twenty boys or girls to bring in a Buster Keaton cut-out hat properly put together to the Boys' and Girls' section editor, each day.

Five thousand hats were distributed among the boys and girls of the city. On the last day of the contest, the Item office was flooded with puzzle Buster Keaton hats.

On the band of the hat was the inscription, "I Wear One of These Hats in the Three Ages." On the inside of the hat was an advertisement of the picture to be shown the following week.

This was the first of a series of contests to be jointly held by The Item and Loew's Crescent. Manager Rodney Toups originated the idea.

Old Circus Wagon Dug Up to Aid "Circus Days"

The street ballyhoo used on "Circus Days" by the New Bedford, Mass., Olympia theatre might at first glance have been mistaken as an advertisement for a well-known brand of borax, but closer inspection showed the fact that the aforementioned attraction was playing the Olympia and that Jackie Coogan was the star.

The management dug out an old circus wagon that had been in storage for several years and managed to get an article in the newspapers on the history of this antique. Even if the wagon wasn't as old as the Civil War, the printed memories of P. T. Barnum had a certain glamor about them and helped arouse interest in "Circus Days" and its street ballyhoo.

Night-Flying Stunt Boosts "Six Days" Showing

For the showing of "Six Days" at the Blue Mouse theatre in Portland, Ore., an aviator was employed for a night-flying stunt over the city. On the under side of the wings of the air plane appeared in large electric lights the words, "Glyn's Six Days."

The aviator made flights in the early evening and at the hour when the theatre patrons were pouring out of the theatres to go home.

A thorough-going billboard and newspaper advertising campaign was used to put this feature across. Posters and photographic enlargements were placed in many of the most important downtown stores in Portland and the accessories were used freely.

Seventeen Merchants in on "If Winter Comes" Ad

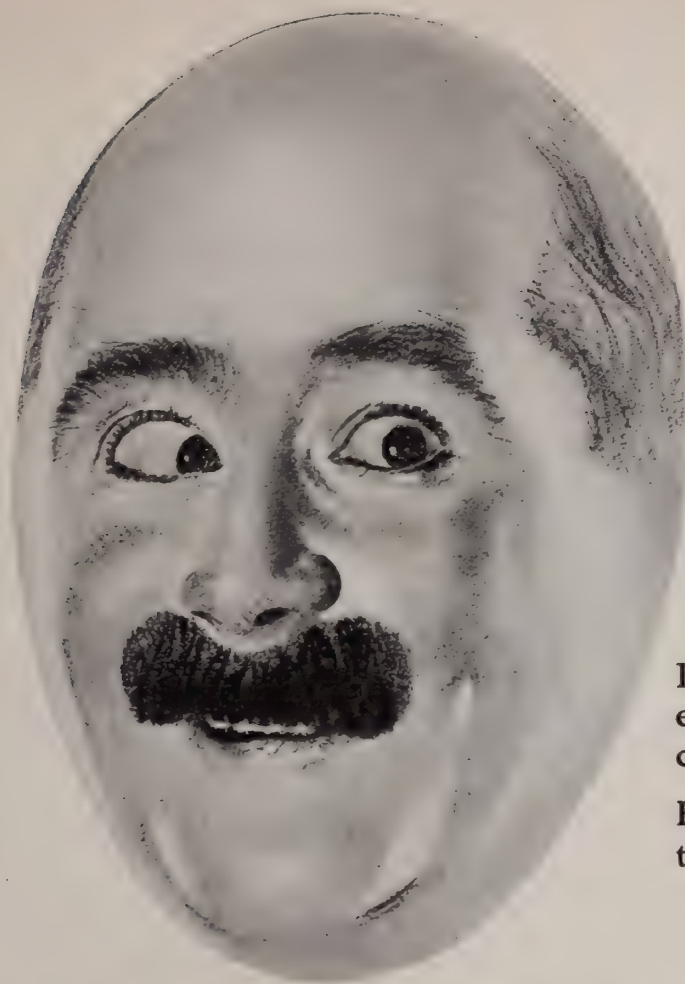
Through the co-operation of Manager Wallace of the Criterion theatre, Oklahoma City, Okla., and the Fox representative in that territory, a double-page ad was put over in the Sunday Daily Oklahoman in connection with the engagement of "If Winter Comes."

A campaign among the merchants of the city made this big spread possible, the picture ad being surrounded by seventeen others setting forth the lines of goods needed when the winter season arrives. With the determination to give the picture the biggest possible exploitation spread, other stunts were arranged for, such as window decorations in the big department stores, featuring stills and cut-outs on "If Winter Comes."



HOW ONE EXHIBITOR GOT THE NORTH WOODS ATMOSPHERE ON "WHERE THE NORTH BEGINS"

An extensive lobby display was prepared at the Strand theatre, Altoona, Pa., for the showing of "Where the North Begins" (Warner Bros.), as shown here



If Columbus had seen this egg he wouldn't have discovered America.

He'd have stayed home to laugh.

MACK SENNETT

presents

BEN TURPIN

in Two Reel Comedies

"Telling the cock-eyed world"

This is the man of high renown
Who rocks the ribs in every town,
Who rolls his laughs like a mighty wave
And just can't make his eyes behave!

Most recent rib rockers

"Asleep at the Switch," a railroad riot.
"The Dare Devil," why serials aren't serious.
"Ten Thousand Dollars or Ten Days," or
why judges jug a joker.

Pathécomedy

TRADE



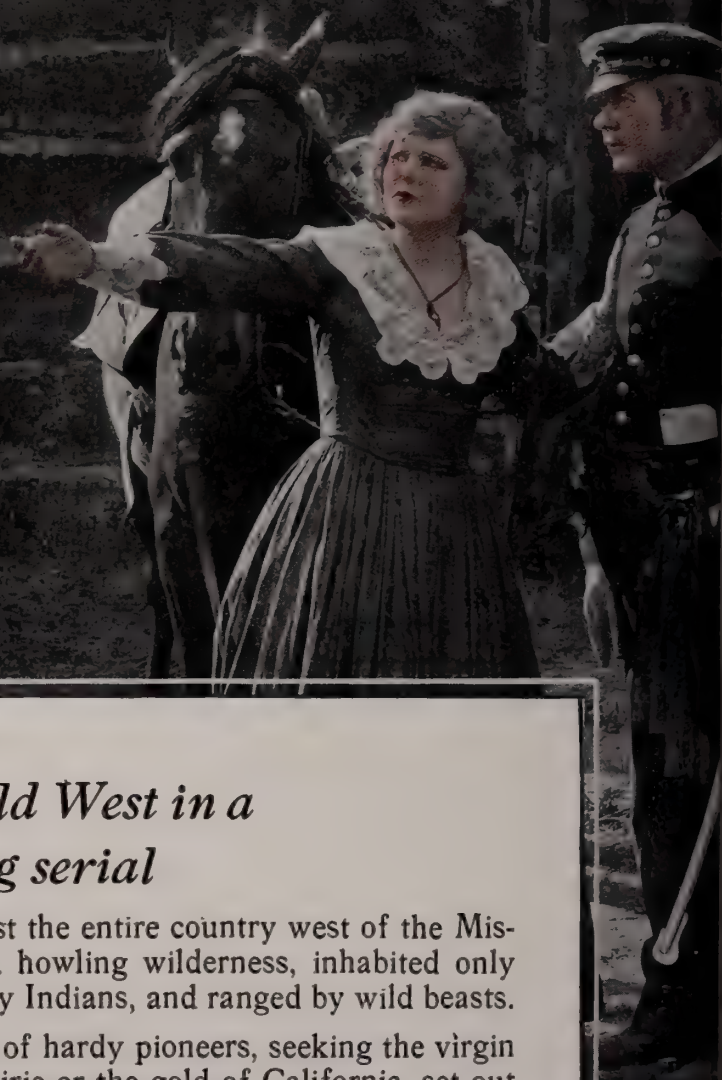
MARK

NOTICE
BEWARE OF FILM PIRATES
The Picture Prints of all Pathé releases are the property of Pathé and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathé's Exchanges in the United States of America and from its authorized agents abroad under non-transferable license. Title and ownership of Pathé releases are always retained by Pathé. It is now anyone's duty to call you for domestic or foreign use a Pathé release commensurate with Pathé's Home Office or nearest branch. Whoever deals with the films as offered does so at his peril. \$50.00 Reward for information leading to conviction of any person stealing Pathé films.

*The biggest story that's ever been put into
a serial and a picture as good as the story—*

The Way of

from the story by Emerson Hough



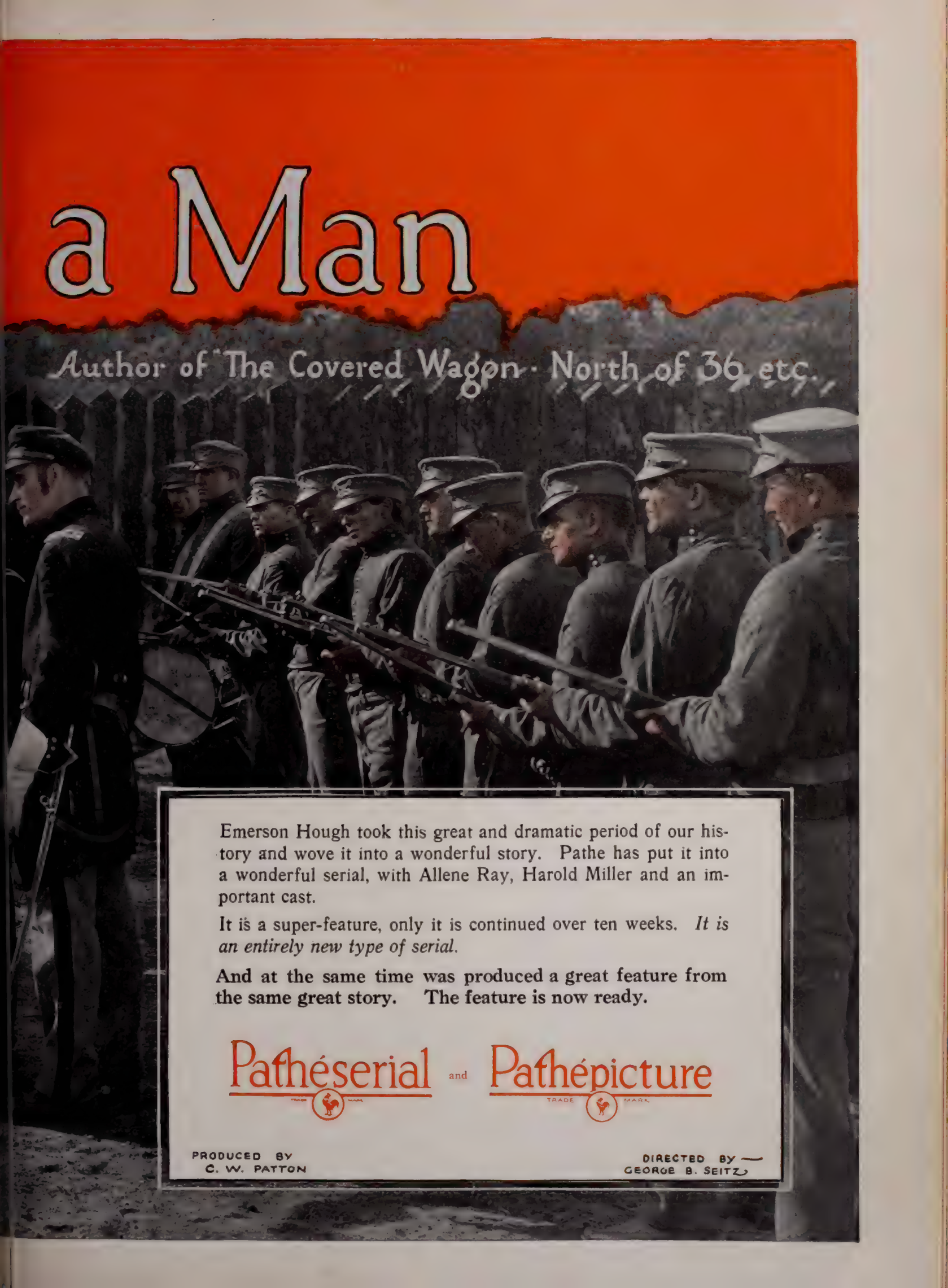
The Old Wild West in a most exciting serial

In 1848 almost the entire country west of the Mississippi was a howling wilderness, inhabited only by bloodthirsty Indians, and ranged by wild beasts.

Wagon trains of hardy pioneers, seeking the virgin soil of the prairie or the gold of California, set out daily on the long and dangerous trail. They were attacked by Indians; they starved; they died for lack of water, but the survivors pushed on past the dead in a steady stream.

a Man

Author of "The Covered Wagon - North of 36, etc.,



Emerson Hough took this great and dramatic period of our history and wove it into a wonderful story. Pathe has put it into a wonderful serial, with Allene Ray, Harold Miller and an important cast.

It is a super-feature, only it is continued over ten weeks. *It is an entirely new type of serial.*

And at the same time was produced a great feature from the same great story. The feature is now ready.

Pathéserial and Pathépicture

PRODUCED BY
C. W. PATTON

DIRECTED BY —
GEORGE B. SEITZ



HAL ROACH *presents*

STAN LAUREL

in Two Reel Comedies

*Laurel is making 'em all look
to their laurels*

If a chap tried to keep from laughing at Laurel he'd die a quick death from suppressed emotion.

Hal Roach knows how to pick the good ones; and when he picks 'em they stay picked, for he puts them in the kind of pictures that make them famous.

Laurel is to two reel comedies what bacon is to eggs; and he brings it home.

Pathécomedy

TRADE



MARK

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

U. P. D. to Produce Short Subjects

With Harry Tighe and Ned Sparks, vaudevillians and comedians, co-starring and with Bryan Foy, the son of Eddie Foy, directing, the first of the new Estee comedies to be made for release through the United Producers and Distributors, was started on its way to the screen this week. The filming processes are being done at Universal City and when completed this will be a two-reeler of the semi-slapstick variety.

Several other short-subject units will be started for the U. P. D., and, shortly after December 1, there will be at least five other companies at work making full-length features for this same concern, which, by the way, has been launched recently by a group of Los Angeles and Hollywood bankers and business men with the idea of making Hollywood the film-distributing center instead of New York City.

The U. P. D. plans supplying exhibitors complete programs, the fundamental aim being to provide better pictures at lower rentals so as to make it possible for the theatre managers to earn more profits and to ultimately bring the admission charges down.



Pal, the Dog is the Central Figure in New Century Comedy, That Universal is Distributing.

Kinograms Honored by Navy

That News Weekly Officially Selected to Photograph Big Football Game

THE Kinogram Publishing Corporation, publishers of Kinograms, Educational's news reel, were chosen by the Navy Department to make the pictorial record of the annual Army-Navy football game, played November 24 at the Polo Grounds, New York City.

Three reels of material, covering the game from start to finish, were secured for the Navy Department, and the reels were shipped out to the naval stations at San Pedro, Cal., Washington, D. C., and Brooklyn on Saturday evening.

Eight cameramen covered the game and the material secured covered not only the game from the starting play to the last whistle, but the interesting atmosphere of this football classic.

Through Kinograms' arrangements with the Navy Department, the Kinograms photographers were accorded unusual opportunities to secure the best possible photographic record of this great game. As a result patrons of New York's representative first run houses in the Times Square district were shown excellent scenes from the game on Saturday evening, a few hours after the finish of the event. These scenes comprise the high lights of the game, the crowds, and the picturesque parades of the midshipmen and the cadets, the star players and notables who attended the game.

As soon as scenes were taken, they were rushed to the laboratory and developed. When the last consignment arrived, prints were made and rushed to theatres in New York City, and during the night shipments were made

to all of the Educational exchanges. These pictures were issued to regular subscribers of Kinograms as part of their regular service.

In New York City, the Kinograms matter was on the screen at the Capitol, Rivoli, Rialto, Strand, Stanley, and Loew's State and Loew's New York theatres Saturday evening.

Seattle's Elite Attends Chronicles Showing

An audience composed of persons prominent in Seattle's literary, professional and educational life were guests of Manager Benjamin Fey of the Madison theatre there recently at a special private screening of the first of the new series of "Chronicles of America" reels. The showing was made possible through the courtesy of Manager Paul Lynch, head of the local Pathe branch office. Unanimous approval of the entire audience was accorded the picture, "Columbus," following the preview.

St. Clair Busy Reading Witwer Scripts

Mal St. Clair has hied himself to the mountains to read scripts. Two Witwer series are under consideration for early filming by the young director who recently rejoined the F. B. O. production forces after a brief excursion into features with Wesley Barry.

One series is "Alex the Great." The other is "The Telephone Girl."



"Under Covers" Is an Educational-Cameo Comedy with Cliff Bowes and Virginia Vance

"Uncensored Movies" Ready Dec. 9

Pathe Announces That Date as Release For Its Latest Will Rogers Comedy

PROMINENT in the list of short subjects arranged for release by Pathe, the week of December 9, is "Uncensored Movies," the third of a series of two-reel comedies starring Will Rogers, produced by Hal Roach.

The comedian caricatures such well-known players as "Bill" Hart, Tom Mix, and Rudolph Valentino. There are satirical allusions to the prowess of DeMille, Griffith and Fairbanks in their respective fields; and also some sidelights on that necessary ingredient to every screen success—the human touch.

"Why Elephants Leave Home" is a two-reel adventure picture depicting the perils and thrills experienced in the hunting, capturing, and training of wild elephants. There is no killing, no bloodshed.

"The Lava Crusher," is the title of Episode No. 5 of "Ruth of the Range," Ruth Roland's serial for Pathe. Fresh complications are evolved which beset the heroine and her friends. "Scorching Sands" features Stan Laurel, a Hal Roach comedian.

The current issue of Aesop's Film Fables series illustrates how "The Best Man Wins," John L. Mouse goes on a "rough-housing" spree, and terrorizes all in his neighborhood until he at last meets the wrong gentleman and receives a sound drubbing.

Pathe Review No. 49 is introduced by photographic gems of sea-gulls in aerial maneuvers. "Tableaux from Life" presents a series of reproductions made from life scenes in the frozen arctic. "Climbing the Needle" shows a party of mountain climbers ascending the famous mountain peak in the Cumberland

Mountains, England. The Pathecolor presentation is titled "Rose Petal" Passes.

"Topics of the Day" No. 49 and Pathe News issues Nos. 100 and 101 conclude the program of releases.

Baby Peggy Exploitation Proves Effective

A new "Baby Peggy" exploitation stunt is being carried out in Milwaukee. Pictures of the juvenile star with a "Join the Baby Peggy Club" announcement were carried in the Milwaukee Sentinel, which awarded a Baby Peggy doll to any child securing subscriptions to the newspaper. Awards included a button signifying membership in the Baby Peggy Club. In addition, Manager R. B. McMullen of the Merrill theatre, gave a Baby Peggy doll away to the child who won a lucky number each afternoon during the entire week that "Nobody's Darling," Baby Peggy's newest release, was shown. The dolls are replicas of the tiny star, and say "Ma-Ma."

To Exploit "Fun From the Press" Via Mail

An advertising campaign to benefit exhibitors booking "Fun from the Press" will be conducted by the Literary Digest during the next month. Eleven million letters, one to every telephone subscriber, will be sent out, calling attention, in a conspicuous paragraph, to this humor reel.



"Join the Circus" Is Title of Latest Snub Pollard Comedy Pathe Is Handling.

"Hansel and Gretel" Is Century Release

With four Century comedies set for December release by Universal, a successful year for Stern Brothers' organization will come to a close, according to a statement from Universal.

For December fifth Jack Earle's latest subject, "A Corn Fed Sleuth," will be released to theatres all over the country. December 12th has been designated as the date of release for "My Pal," a comedy starring Pal the dog.

"Buckin' the Line," with Buddy Messenger will be released nationally on the nineteenth of December. This is an ideal subject for this month, since it deals generally with football as played by the back-yard kids. A juvenile Army and Navy game is one of the outstanding features of this film.

"Hansel and Gretel," starring Baby Peggy will conclude the year.

"Local Lafs," Milwaukee Sport, Scoring

The Wisconsin News is co-operating with neighborhood motion picture houses in a novel tie-up called "Local Lafs." Original jokes not to exceed 30 words are submitted to the newspaper, and the winners receive awards of \$10, \$5, \$3, \$2, and eleven of \$1 each. These, bearing the writer's name and address, are flashed on the screen of the winner's neighborhood theatre. In addition three awards of \$1 each are made daily for "lafs" not quite up to the movie standard.



Scenes from "Exit Caesar", an Educational-Mermaid Comedy.

Hal Roach Studio Is Working Overtime

With one feature company and five comedy units engaged on new subjects at the Hal Roach Studios in Culver City, production work at this plant is moving along at a rapid pace. Hal Roach is directing "Somewhere in Missouri," a drama of feature length, the story of which is built around small-town politics in the Middle West. Will Rogers has just completed work on a new Pathe comedy, in which an "efficiency man" tries a hand at systematizing a ranch, with decidedly ludicrous results.

The "Our Gang" players are busy on a new offering. Stan Laurel's new two-reel Pathe comedy sets the comedian in pursuit of some letters which have been mailed without any stamps. In the current "Spat Family" fun film, the discordant trio are made to shift for themselves.

"You're Next" Title for Herman Comedy

Al Herman's latest opus for Century Film Corporation has been turned over to Universal for a release date. Instead of "Next Please," which was the original title of the story by David Bader, publicity representative of Stern Brothers, the comedy has been called "You're Next."

The story is directed by Herman Henry Murdock, William Irving and Helen Stocking, as well as Joe Bonner and Bernard Hyman, make up a cast of Century comedians.



Dorothy Devore and Jimmie Harrison Are Co-Starred in "Kidding Katie", an Educational-Christie Comedy

"Beasts of Paradise" Is Completed

Universal Serial With Desmond and Eileen Sedgwick Passes Camera Stage

WORK has been completed at Universal City on "Beasts of Paradise," the current Universal chapter picture, starring William Desmond and Eileen Sedgwick. It was directed by William Craft, veteran maker of many film thrillers.

Laid aboard ship and on a mysterious island in the South Seas, the picture plot is said to admit of romantic and suspenseful handling. The action includes jungle stuff and adventures on the part of the leading characters in which wild animals figure. These scenes include fight with lions, alligators, elephants and other jungle denizens.

The sea sequences include under-water

fight, shark fights and submarine adventures. Val Cleveland wrote the story.

The supporting cast includes William H. Gould, as the chief villain. Others are Ruth Royce, Margaret Morris, Jim Welsh, Clarke Comstock, Joe Bonomo, Slim Cole and many more. As the result of her work in this serial, Margaret Morris won a place as chief supporting player in "The Ghost City," a new serial now in production on the "U" lot.

New Comedy Subjects for Mack Sennett

Activities at the Mack Sennett Studios on coming releases for the Pathe program are humming along at a rapid pace. Earl Kenton has just completed a two-reel comedy titled "Inbad the Sailor," in which are cast Harry Gribbon, Billy Bevan, and Madeline Hurlock. Roy Del Ruth, who recently completed "Look Pleasant," in which Harry Langdon plays the featured role, supported by Jack Cooper and Albert Vaughn, has started work on a new two-reel comedy with the same cast that appeared in "Inbad the Sailor." Kenton, on the other hand, is directing the same company that appeared in "Look Pleasant," in his latest production just started.

Del Lord after recovering from a recent illness is back on the job and will shortly start wielding the megaphone again. The Sennett scenario staff is hard at work rounding out the details for the new comedy scripts for forthcoming pictures to follow those now in process. Daily rehearsals of new players and directors are progressing under the supervision of Richard Jones, production manager of the Mack Sennett Studios.

Jacques Berques Lands New Scenic Series

JACQUES BERQUES, who with Jean Landry was the first man to climb Mt. Rainier in midwinter and take motion pictures of the ascension, has returned to Seattle from a few months' trip in the Canadian Rockies with a series of two-reel scenic subjects, and is having them developed and titled in that city. Persons who have seen the previews of the first rough prints declare the pictures to be among the finest scenic subjects ever recorded by a camera, and it is reported that Famous Players-Lasky are negotiating with Mr. Berques for the national distribution of his product. The pictures were all taken in the Western part of the country and are to be known as "The American Mountain Scenics." Mr. Landry and Lambert Sternbergh are associated with Mr. Berques in his new venture.



Scenes from Monty Bank's Latest Comedy, "Taxi Please" That Grand Asher Is Distributing.

Resumé of Current News Weeklies

KINOGRAMS, 2305—Paris, France—Poincare, Foch, Joffre and Pershing take part in Armistice Day celebration. New York—Emily Post, foremost authority on etiquette arrives. New York—Couple married on stage of theatre. Hollywood, Cal.—Cornelius Cole, 101 years old, poses for bust. Washington—Senator Lodge and other leaders gather for opening of Congress. New York—Robert Leland displays Tangerine, pony that won 2 blue ribbons and championship at National Show. Tokyo—Japan celebrates America Day in honor of assistance given during disaster. New York—Army and Navy football game.

KINOGRAMS, 2306—Cairo, Egypt—Imposing services for son of the Khedive Athenia, N. J.—Visit to animal quarantine station. Alhambra, Cal.—Famous Airdale mother and her nine pups. New York—Boys at New York University have annual flag rush. New York—Namesakes of T. R. meet at Roosevelt House. Washington—Magnus Johnson, new Minnesota senator, arrives for session. Philadelphia—Spanish and Italian consulates bombed. Washington—United Daughters of Confederacy pay respects to Woodrow Wilson. New York—Comptroller Craig sentenced for contempt prepares for absence. Hatfield, Pa.—Hold great sale of turkeys. Cambridge, Mass.—Yale defeats Harvard on a gridiron of mud.

PATHE News No. 95—Washington, D. C.—United Daughters of the Confederacy visit former President Woodrow Wilson. Southampton, England—Lloyd George receives big ovation on return home. Los Angeles, Cal.—John Aasen, world's largest man, orders a suit of clothes. New York City—C. L. Craig, city's Comptroller, prepares for 60 day jail sentence. Denver, Colo.—Mammoth locomotive is 72 men long and weighs 774,000 pounds. London, England—Soldier dead of all lands honored in fifth anniversary of the Armistice. Paris, France—President Millerand and Premier Poincare review imprudent military march in honor of the Nation's dead. Tokyo, Japan—Overwhelming tribute paid U. S. Ambassador Woods on returning to America, in gratitude for U. S. aid to quake victims. Boston, Mass.—(That Territory Only) John Doherty wins Eleventh Annual Cross Country race, ahead of a field of 120 men. Chester, Pa.—(That

Territory Only) New all-electric ships launched—another innovation demonstrated "amphibious tractor" carries a gun and can be operated on land and water.

PATHE NEWS, NO. 96—Madison, Wisc.—Students clash in Annual Class Rush at Wisconsin University. Tokyo, Japan—Severe storm and flood spreads havoc in Japanese Capital. Washington, D. C.—Postmaster General News, through Pathe News, urges public to aid Post Office in mailing Christmas packages carefully. Paris, France—Paris delivery boys display pep in marathon race—In New York, J. Verne Booth of Johns Hopkins makes record, winning the 6-mile Annual Intercollegiate run in which 319 contestants took part. Oklahoma City, Okla.—Exclusive scene in Oklahoma State Senate during impeachment trial of Governor Walton. New York City, N. Y.—63,000 fans witness spectacular Army and Navy football contest in which neither team scored. Cambridge Mass.—Yale football eleven defeats Harvard for first time since 1916, both teams playing in a lake of mud.

FOX NEWS, VOL. 5, NO. 16—London—Vast crowds throng the streets as Crown Prince of Sweden weds Lady Louise of Mountbatten. Washington, D. C.—National Women's Party carries fight for equal rights amendment to President Coolidge. Paris, France—Gen Pershing is honor guest as the French observe 5th anniversary of ending of the war. Washington, D. C.—"Taxes must be cut by \$300,000,000 a year," says Secretary Mellon. Fort Worth, Tex.—Dr. Cook, fake discoverer of North Pole, sent to prison for 14 years. New York City—Sophs and Freshies mingle at City College in flag rush fight. Oakland, Calif.—The sword forged into the ploughshare. Lacey, Wash.—They are fast clearing old forest land for farms in the Northwest. Panama—Great earth-slide in Culebra Cut chokes the Canal and temporarily halts steamship traffic. Kissimmee, Fla.—Federal Revenue Agents trail moonshiners and capture gang and stills after a fierce fight. Exclusive pictures by a Fox News cameraman who is permitted to accompany the raiders.



Stan Laurel Plays Leading Role In Pathe's Hal Roach Comedy, "Scorching Sands"

Pathe's Yale Series Is Progressing Rapidly

Rapid progress is being made by the Yale University Press in the production of its "Chronicles of America" series for Pathe. Two of these subjects are now showing on the screens of the country—"Columbus" and "Jamestown." The next subject, to be released by Pathe December 2, is "Vincennes," which deals with the historic campaign of George Rogers Clark against the British stronghold at Vincennes during the Revolutionary War. Following "Vincennes" will be "Daniel Boone," which Pathe has set for December 30th release.

Already completed are "The Frontier Woman," which is said to throw into high relief the heroism of women during the pioneer period of America's history; and "Peter Stuyvesant," dealing with the Dutch settlements on the Hudson. In production are "Wolfe and Montcalm" and "The Gateway of the West," which latter introduces George Washington as a young officer at Fort Necessity in 1754. "Wolf and Montcalm" is being filmed on Long Island. Infantry troops of the regular army and a detachment of Marines, under permission from General Lejeune, are taking part in the reproduction of the battle scenes before Quebec.



Will Rogers Burlesques Stars of the Screen in His Latest Hal Roach Comedy, "Uncensored Movies," That Pathe Is Releasing.

WEST COAST PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

ALEC B. FRANCIS has been cast for "Beau Brummel" by Warner Brothers.

Harry Rapf, Warner producer, is back on the Coast from New York where he purchased screen rights to certain stories.

Announcement made at the Hal Roach studios has it that the title of Will Rogers burlesque on "The Covered Wagon" will be "Two Wagons, Both Covered."

John McKenna, formerly with Will Rogers when the latter was with the Follies, is now with Hal Roach.

Mack Sennett is bringing back the bathing girls in his next picture, "Trifling."

Fred Niblo this week completed production on "Thy Name Is Woman."

H. J. Brown Productions, Inc., have finished "The Sheriff of Tombstone," that Al Rogell has been directing. Monogram will release the picture which is one of the Fred Thomson series.

Filming of "The Deer Slayer" will be completed early next week by C. W. Patton Productions, Inc., for Pathe release.

Within a week prints of "Misunderstood" will be shipped to New York from the Hollywood studios.

Martha Marshall has her first important part in the Creative production titled "Superstition," in which she shares the feminine acting honors with Marguerite de la Motte.

There will be no change in production or releasing arrangements made by the Harold Lloyd unit, producing at the Hollywood studios, as the result of the general tightening up in the motion picture industry.

"The Gold Fish" will be the next Constance Talmadge-Schenck production for First National. Work will be started on this picture Monday of next week under the direction of Jerome Storm, with Jack Mulhall playing opposite the star. Supporting cast has not



Principals in Hal Roach's "Spat Family" Comedies. Making the Big Haul Preparatory to the Big Thanksgiving Day Spread. Pathe is Releasing the Series.

been selected for this feature.

The Buster Keaton-Schenck-Metro comedy company having completed "Hospitality," is now busy filming a new subject, title of which has not been given out. Marion Harland plays opposite the comedian.

No cast has been selected for the coming Frank Lloyd production, "The Sea Hawk," to be made at the United studios for First National.

Francis Powers, Charles Sellon and Frank Farrington have been added to the cast of Richard Walton Tully's production for First National titled "Flowing Gold."

James R. Grainger, sales manager of the Goldwyn-Cosmopolitan Distributing Corporation, arrived at the Goldwyn studios this week for a conference with Abraham Lehr regarding the company's pictures for the coming year.

Three new pictures will soon be under filming at the Goldwyn studios. Rupert Hughes has prepared an original screen story titled "True as Steel," and is now selecting players for his cast; "Ben Hur," which will be made in Italy under the direction of Charles Brabin and June Mathis, will soon be under way, and the other will be from a story by Victor Seastrom, Swedish director who has just completed his first picture in America for Goldwyn titled, "Name the Man."

Luciano Albertini has arrived at Universal City from Europe. This European star has appeared in Italian, French and German made pictures.

A complete western village has been erected at Universal for scenes in the chapter-play titled "The Riddle Rider," being directed by William H. Craft, with William Desmond and Eileen Sedgwick as co-stars.

Finis Fox is back from New York and has arranged for stage

and office space at the Hollywood studios.

"The Whipping Boss," produced by J. Beverly Company was given a preview in Pasadena recently.

"Hard Rock," magazine story, adapted for the screen by Jacques Jaccard, will be Jack Hoxie's next starring vehicle for Universal. Isadore Bernstein has just completed the continuity for the picture which will be known under the title "The Drifter." This is a story of life in the mining districts and western cattle country. No supporting cast has been announced. Hoxie's most recent Universal picture is "The Phantom Rider."

The Universal-Robert Hill Company has returned to the studio from locations in the Sherwood forest and the Clover aviation field, and will begin interior scenes on Laura La Plante's first feature under her new contract with Universal. The picture reflects the reaction on a girl's disposition.

Whitman Bennett's screen adaptation of "The Hoosier Schoolmaster" is almost finished.

Paramount claims that the last existing herd of wild horses in America was used by Irvin Wallat in his production, "The Heritage of the Desert."

Pola Negri will go on a vacation following the completion of the next picture, "Shadows of Paris," which Herbert Brenon is directing.

Charles Eyton, general manager of West Coast production for Famous Players, is mourning the loss of his brother, Cecil Robert Eyton, who died in San Francisco last week.

Cecil B. De Mille is back at the Lasky studio following a ten-day hunting trip in Southern California.

William S. Hart also will take a vacation as soon as he has finished "Singer Jim McKee."

The days of the Pony express are said by Fox's publicity department to form the background for

Lincoln J. Carter's "The Arizona Express" that that company will make.

Construction of the big cottage set in John S. Robertson's production of "The Enchanted Cottage," starring Richard Barthelmess, was completed last week at the Inspiration studio, Fort Lee, N. J.

Irving Cummings and scenario and title writers are busily engaged on the Coast completing "My Mamie Rose," Mary Philbin's first starring vehicle.

Byron Morgan is assisting in the final editing of "Sporting Youth," an original story being used as a Reginald Denny starring vehicle by Universal.

Fifty-three animals, including two coyotes and a frail, yellow canary bird, were a part of the Erich Von Stroheim expedition that entered the floor of Death Valley to film final scenes of "Greed," for Goldwyn.

Alan Crosland has completed photography on Goldwyn's Elinor Glyn story, "Three Weeks."

C. B. C. Film Sales Corporation announced in New York this week that Harry Cohn had completed "Innocence," Starring Anna Q. Nilsson.

Tom Wilson has been loaned by Robertson-Cole, to Carlos Productions, for a picture Henry Lehman is producing.

Chester Bennet, the F. B. O. producer, is rapidly recovering from his recent illness.

J. Stuart Blackton has finished "Let No Man Put Asunder" at the Vitaphone studios in Brooklyn, N. Y. Pauline Frederick and Lou Tellegen are co-starred.

Warner Brothers in New York this week received word from their Coast studios that "Daddies" has been completed.

Actual shooting was begun last week on "Flowing Gold," the Rex Beach novel, Richard Walton Tully is adapting to the screen for First National.

Mary Carr will make a series of personal appearances in theatres.



Vincent Trotta, head of art department of Famous Players-Lasky



Renee Adoree, star of Louis B. Mayer Productions

PICTURE PARAGRAPHS

PHOTOPLAY editions of the popular novels adapted for Paramount pictures have come to be one of the biggest features of the exploitation of the Paramount product. During the past year, including those at present in work, nearly twenty of these special publications have been made by the firms of Grosset & Dunlap and A. L. Burt & Co.

The works of Zane Grey, now being produced as Paramount pictures, have a tremendous popular following. A special photoplay edition of "The Heritage of the Desert," which was originally published by Harpers, will be issued by Grosset & Dunlap simultaneously with the release of the picture in January. The photoplay edition of "To the Last Man," published at the time the picture was released, is proving one of the best Grosset & Dunlap sellers, the publishers say.

Rudyard Kipling's "The Light That Failed" has just been issued in photoplay edition by A. L. Burt & Co., who are expecting a big demand through the release of the Melford production.

A special photoplay edition of Julian Street's novel, "Rita Coventry," is now being prepared by Grosset & Dunlap and will be published under the photoplay title, "Don't Call It Love," at the same time that the William de Mille production is released.

Other illustrated photoplay editions planned by Grosset & Dunlap for the first of the year are Homer Croy's "West of the Water Tower," published by Harpers, and "His Children's Children," published by Scribners.

Among the new photoplay editions planned by A. L. Burt & Co. is Kate Jordan's "The Next Corner," which is being produced for Paramount by Sam Wood with Conway Tearle, Lon Chaney, Dorothy Mackaill, Ricardo Cortez and Louise Dresser featured.



Fay Compton, who featured in the William Fox presentation of "This Freedom"

EUGENE O'NEILL, author of "Anna Christie," says that Thos. H. Ince's motion picture of the play is "a fine, true representation, faithful to the spirit and intent of the original."

He formed this opinion and expressed it in a wire to the producer when the film was projected for him Sunday at the home of Kenneth Macgowan, his associate in the direction of the Provincetown Playhouse.

Reticent, self-contained, O'Neill is not a man to waste words either in praise or criticism. His comment following the first reel, in which is shown an introduction not included in the play, was to the effect that it was "damm good, and interestingly set forth."

At the conclusion of the picture he declared that Mr. Ince had shown care and discretion in his choice of players, and asked questions about the extent of the producer's personal supervision. He was not surprised, he added, that George Marion should bring to the screen precisely the quality he invested "Chris" with on the stage, because the author felt he would

AT the invitation of Mrs. Eli T. Hosmer, of the New York State Board of Censors, Henry Otto, William Fox director, addressed the members of the College Club of Buffalo recently on the subject of better motion pictures. Mr. Otto, who was on his way to Chicago for the premiere of "The Temple of Venus," spent a few days in Buffalo.

Mr. Otto devoted part of his informal talk to the plans for filming only the biggest stage and literary successes which were recently announced by Fox Film Corporation. Included in the list of William Fox future productions are "The Fool," "The Man Who Came Back," "Loyalties," "This Freedom" and "The Warrens of Virginia."

THE Goldwyn-Cosmopolitan advertising and publicity departments have prepared an unusually servicable press book on Marshall Neilan's new production, "The Rendezvous."

The front cover is a reproduction of the striking window card, showing Conrad Nagel and Lucille Ricksen embracing, while Elmo Lincoln shakes a wicked fist at them through the bars of a jail window. This window card picture is also used on the 1-sheet and the 24-sheet posters which are pictured on the inside cover page.

The newspaper ad cuts continue the series of drawn advertisements that Goldwyn-Cosmopolitan is now preparing and included among them are character sketches of the various players in costume, which the exhibitor can use in ads which he himself prepares.

"A SAFE, clean, inspirational, educational, and artistic photoplay of high standard, worthy the patronage of every Catholic in the Diocese," was the indorsement

won by the Associated Authors picture, "Richard, the Lion-Hearted," from the Very Rev. Thomas F. Levan, president of DePaul University, Chicago, when this Allied Producers and Distributors Corporation release was booked for its first run showing at the Randolph theatre, in that city.

In a letter to the rectors of all Catholic churches in the Chicago Diocese, Mons. Levan called attention to the readiness of the President and faculty of DePaul University to support sincere efforts of producers to present education, artistic and inspirational films, cited the engagement of "Richard, the Lion-Hearted" at the Randolph, called attention to its visualization of the adventures of the hero of the Third Crusade, and mentioned the fact that Wallace Beery, who had the role of King Richard in "Robin Hood," had the same characterization in "Richard, the Lion-Hearted."

ANOTHER attractive novelty has been completed this week by C. B. C. Film Sales Corporation on its feature picture "The Marriage Market," which features Jack Mulhall, Alice Lake and Pauline Garon.

This is an effective two-color mailing sticker, printed in yellow and red, for use on envelopes and exploitation material. This has already been sent to the various franchise holders of C. B. C. Pictures with a detailed letter for its successful usage.

FOLLOWING an exhaustive study of the needs and difficulties of a "follow-up" system of co-operation with exhibitors and franchise holders of independently distributed pictures, the C. B. C. Film Sales Corporation has worked out a definite campaign which is being put into effect at once.

This campaign means that, following the territorial sales of its various features to franchise holders, each of these buyers takes the status, so far as the working out of the plan is concerned, of an exchange of a program organization, and is entitled to the same exploitation backing-up and co-operation.

The plan includes a system of letters to each franchise holder sent out about three times a week offering timely suggestions on how the pictures may be put over to better advantage. This is separate and apart from the campaign books and advertising accessories which are issued to them when the features are released.

METRO has just issued an attractive little booklet on their forthcoming attraction, "The Shooting of Dan McGrew"—Robert W. Service's poem of the Yukon. It is printed in several colors and will be sent broadcast to exhibitors all over the country as advance notice on the production.

The contents of the booklet con-

sist only of the poem itself—a stanza on each page. At the bottom of each page are set in the middle of a double rule are given the big punches of the story as they will be picturized. It also carries pictures of Mr. Service, Barbara La Marr, who has already been selected to play the important part of "the lady known as Lou," and of Clarence G. Badger who has been selected to direct it.

In a very pungent, concise, forceful phrase Ralph Block, recent supervisor of productions for Famous Players-Lasky, and former critic of a New York newspaper, makes known just how the continual cry of "art" in motion pictures can really be injected into screen plays.

Briefly, Block says: "Eliminate the artificial in pictures, and we will have art."

In other words Block, who is shortly to embark on the direction of a number of feature productions, is a strong advocate of real, human, everyday stories containing an appeal as broad as humanity itself.

B. P. SCHULBERG of Preferred Pictures, reaches the highest average of any of the producers whose work has received commendation in "The Best Moving Pictures of 1922-23," just published by Robert E. Sherwood, critic for the New York Herald and Life. Out of the eight pictures produced by Mr. Schulberg within the time covered by this volume, one of them, "Shadows," has been included in the sixteen best productions of the year. Another, "The Hero," has been singled out for honorable mention. On a short list of best performances five of them are credited to Preferred Pictures.

VINCENT TROTTA, pioneer art manager of the motion picture industry, has just entered upon his tenth year as head of the Art department of Paramount. One of the real veterans of the Famous Players-Lasky organization, Mr. Trotta began his term of continuous service even before the formation of that company, for it was with the old Paramount Pictures Corporation that he first assumed the duties of his present position, when the Paramount headquarters were in the World Tower building in West 40th Street.

A year previous to his association with Paramount Mr. Trotta had organized for the Gaumont Company the first Art department in the industry. His work with Gaumont was largely confined to posters. His connection with Paramount, where he assumed charge of all the art work on the trade and newspaper advertising, heralds, booklets and other advertising accessories, marked the beginning of the use of the modern art lay-outs in motion picture advertising and he was also one of the pioneers in the creation of colored inserts in trade paper advertising.

Newspaper Opinions on New Pictures

"The Unknown Purple"—Truait—Modern, Boston

Boston Advertiser: "Henry Walthall, once more happily active upon the screen, assumes at the Modern and Beacon this week the pivotal role in a filming of 'The Unknown Purple,' that notable example of melodramatic originality. As a stage play 'The Unknown Purple' went its creepy way here in Boston for several weeks, to the delight and horror of the populace.

"As treated in the films, it has probably gained interest. For the weird phenomenon of the invisible man is handled by the camera in an eerie way which even the most consummate stagecraft could not hope to duplicate.

"When a piece like 'The Unknown Purple' comes along, with its mysterious purple light and its invisible avenger, people like it because it's different."

"The Day of Faith"—Goldwyn—Capitol, New York

Evening World: "In our estimation, 'The Day of Faith' is an absorbing picture; one that 'got' us from the main title to the fade-out. It has a splendid idea which is splendidly worked out, both directorially and histrionically, and the cast is excellent. It's a fine picture and we only hope you like it half as well as we did."

Sun and Globe: "Seemed like a rousing Thanksgiving address. 'The Day of Faith' could not have been more heart lifting if it had been a talk from the lips of a rugged Pilgrim. Eleanor Boardman proves that she has definitely arrived among the list of screen stars by her performance. The director has skilfully managed his mob scenes."

Telegram: "The story is one of unusual significance and moral strength and is unfolded in terms of intensely human characters. The director has overlooked nothing in the story that would add to the entertainment of picture-goers, and has, as well, imparted to it an appeal to the intelligence as strong as that to the emotions."

Morning Telegraph: "To us it is a forceful, compelling drama based upon one of the greatest of all ideas, namely, faith. 'The Day of Faith' is a fine picture—unafraid of being forceful to achieve its points, and aiming to do something more than just amuse."

American: "Eleanor Boardman makes 'The Day of Faith' interesting. There is no lack of action."

"Scaramouche"—Metro—Boston

Times: "'Scaramouche' reminded us of a great painting. It is a great story written by a great writer, filmed under the great hand of Rex Ingram, aided by his great cast. Should it not, then, be the truly great picture that it is?"

Record: "'Scaramouche' starts with a rush that carries the spectator along willy-nilly. It is Mr. Ingram's finest attempt at the spectacular to date. During the closing sequences it is over-whelming. It has a sweep and power."

Post: "Ingram has given the screen as fine a picture as his other triumph, 'The Four Horsemen.' It should please the most captious picture-goer."

Globe: "'Scaramouche' is as complete and polished as experience and genuine art can make it. No musical composition is more harmonious and more delicately constructed than this Rex Ingram production."

Advertiser: "'Scaramouche' is a great picture, greatly acted. It stirred the audience to unwonted vigorous applause. It is a splendid visualization of Rafael Sabatini's book. More glory for Ingram. See this picture."

Traveler: "Rex Ingram has done it again! He has, to put it more fully, made another record-breaker that may well be mentioned in the same breath with 'The Four Horsemen of the Apocalypse.' It is the finest seen so far in this season of better pictures."

American: "'Scaramouche' at the Park Theatre takes its place among the best big photoplays in Boston of recent years. Eloquence, revolutionary gatherings, bloodshed, dragons, luxury, poverty, the cruel aristocracy, and the fiendish rabble, beauty, ugliness, chivalry and honor, love and coquetry, the bullet and the sword—all lend their bit to the picture."

Herald: "If there were only one more like it! 'Scaramouche' is an excellent picture, intelligently produced and acted."

"Where the North Begins"—Warner—Lyric, Duluth

Herald: "The Lyric was crowded yesterday and seldom have we seen such an enthusiastic audience. Boys yelled and clapped their hands, and it reminds of the old days of 'The 101 Ranch,' when the cavalry came to the rescue at the crucial moment. Rin-tin-tin excels King Richard as a fighter and he will prove a more popular hero. . . . He is as spry as Douglas Fairbanks, as full of fight as Bill Hart, as versatile as Willard Mack. . . . He is a fine fellow, and a friend anybody might well be proud of."

"The Virginian"—Preferred—Colorado, Denver

Denver Post: "It has plenty of blood and thunder to keep the most blasé theater-goer breathing hard, yet the story is told without unnecessary posturing and gives the effect of being a true picture of the old hair-raising days. Has abundant humor and a love story which gives relief whenever the excitement threatens to come in too big doses."

Denver Times: "The plot is along the lines of the typical western picture but the directing and acting are both on a high level. Excitement prevails, but there is an entertaining love story in which Kenneth Harlan and Florence Vidor are the principals."

"Under the Red Robe"—Cosmopolitan—Carmopolis, N. Y.

Evening World: "'Under the Red Robe' is a 'big picture' among

big pictures. A thoroughly enjoyable picture and one that will not only appeal to the present day movie-goer but will stir up memories of the old days in the hearts of those who thrilled at the spoken drama years and years ago.

"If you crave the costume drama as your movie potion, see 'Under the Red Robe,' for we honestly believe you will like it. But if you do not like the costumed story, then be SURE to see 'Under the Red Robe'—it'll make you change your mind."

Evening Telegram: "'Under the Red Robe' undoubtedly will go down in silver screen history as one of the classics.

"Perhaps never before has a costume picture been shown so elaborately or with so much care for detail. Scenes for which 'magnificent' does not seem to be a powerful description are actually transplanted from the historic canvases of Rubens and others of the old masters in a manner that would leave the art critic gasping—wondering if it were the original before him."

Sun and Globe: "'Under the Red Robe' which opened at the Cosmopolitan last night, has many things a movie needs—good acting, really magnificent photography, a story that begins and proceeds with some coherence to a more or less definite, if not strikingly unexpected conclusion.

"The play is well worth seeing for settings and acting and the splendid staging."

Evening Mail: "'Under the Red Robe' excels all other pictures of the days of the French Louis in a magnificent beauty and perfect photography. Many of the scenes are highly decorative and contain the artistic elements of the finest mural paintings."

"Hunchback of Notre Dame"—Universal—Cox, Cincinnati

Enquirer: "According to the advance of 'The Hunchback of Notre Dame' which opened yesterday at the Cox Theatre, fifty-seven adjectives were used by the New York critics in describing this production. After seeing it one is inclined to wonder how they could have restricted themselves to that number. However, one adjective might suffice if necessary and that is 'stupendous!'"

Post: "As we left the theatre the manager asked how we liked this show, and all we could do was fumble our cap in embarrassment, blush bashfully and strive in vain to find words to describe just how telling we found this spectacle to be."

Commercial Tribune: "In the past two years the screen has not offered as fine an example of its art as we find in 'The Hunchback of Notre Dame.' To us it stands as one of the greatest achievements of the screen."

Times-Star: "A big hit."

"Wild Bill Hickok"—Paramount—Rialto, New York

Evening World: "Some one, Jim Jeffries, we believe, is given the credit, once said, 'They never come back.' Had he been at the Rialto theatre with us yesterday and heard the crowd when the first grim-visaged close-up of William S. Hart was flashed on the screen during the opening scenes of 'Wild Bill Hickok,' then he would have paraphrased himself by uttering, 'Some sure do come back!' If you were numbered among the legion of Hart admirers before he 'retired,' then you'll like him in 'Wild Bill Hickok.' We were and we did."

American: "It was a beautiful fit, it neither sagged nor bagged. His admirers—and the theatre was packed with them—ate up his every movement. It was such a Hart-y audience, and so completely enthralled!"

World: "Probably no one could have brought to the screen a more fascinating picture of 'Wild Bill Hickok,' that famed old romantic frontiersman, than Bill Hart. In returning to the films after a considerable rest in his Hollywood estate, the trigger-finger hero of the cinema appears to be the very reincarnation of what the lovers of the Old West novels had imagined Bill Hickok to be."

Evening Telegram: "It is the same Bill, the man who plays the rugged Westerner as nobody else can, and whose big following will be augmented by the appeal he makes in this typical Bill Hart story presented by Paramount."

Telegram: "Hart has been missed from the screen, and 'Wild Bill Hickok' is a fitting and excellent vehicle to bring him back. Welcome back, William S. Hart!"

TODAY and All Week
at 11, 1, 3, 5, 7, 9

Strand
Theater

50c
35c
10c

It's the most thrilling and dramatic thrill! It's the story of a man who has been called the "Bad Man" of the West. The picture centers with the original and only actor who has played the "Bad Man" of the West in a picture.

EDWIN CARLWE
presents

The BAD MAN

Holbrook Blinn
Jack McHugh—Harry Myers
and an All Star Cast

He is the Robin Hood of the desert—yet he has a heart that is as hard as steel. He is a man who has been called the "Bad Man" of the West. He is a man who has been called the "Bad Man" of the West. He is a man who has been called the "Bad Man" of the West.

Blinding a trail of laughs and thrills—dramatic scenes that will make you gasp. The picture is a masterpiece of the art of the screen. It is a picture that will make you gasp. It is a picture that will make you gasp. It is a picture that will make you gasp.

Laugh Yourself Hoarse!
Thrill Till You Chill!
Here's the Show of Shows!

EXTRA—TWO SPECIAL ADDED ATTRACTIONS—EXTRA

Is Conan Doyle Right!
A Sublimely Sensational
This startling film depicts the real life of a man who has been called the "Bad Man" of the West. It is a picture that will make you gasp. It is a picture that will make you gasp. It is a picture that will make you gasp.

The Comedy Screen of the Year
This picture is the "Comedy Screen" of the year. It is a picture that will make you gasp. It is a picture that will make you gasp. It is a picture that will make you gasp.

The Uncovered Wagon
It's the story of the "Uncovered Wagon" of the West. It is a picture that will make you gasp. It is a picture that will make you gasp. It is a picture that will make you gasp.

Opening ad on "The Bad Man" (First National) used by the A. H. Blank Strand theatre, Omaha

Around Town With the Independents

By ROGER FERRI

BILL SHAPIRO, of the Franklin Film Corporation of Boston, spent last week in New York in conference with the Warner Brothers, returning to the Hub on Saturday in time to attend the Harvard-Yale football game.

JULIUS SINGER has deserted New York for all time, for he has opened a new independent exchange in Omaha, Neb., which he is calling the Columbia Pictures Exchange.

HARRY RAPF, who came East with Harry M. Warner and Sydney Franklin, has been about town renewing old acquaintances. Harry has been mighty busy supervising his pictures, which the Warners are releasing.

A. J. McALLISTER of Lee-Bradford Corporation stopped off at Rochester, N. Y., last week on his way East. There he screened "Adventures in the Far North" for the manager of the Eastman theatre. The latter immediately booked the picture for a run of one week at that house beginning December 16th.

FRED J. BALSCHOFER will make a series of six Fred Church Outdoor pictures for distribution through the independent market. He completed several territorial sales on his recent visit to New York.

HENRY GINSBERG, of Preferred Pictures Corporation, this week started on a trip that will take him to virtually every exchange centre in the country.

DELL HENDERSON, the director, is about ready to start shooting on "Gambling Wives," the special that Arrow Film Corporation will distribute, according to word received from the Coast this week. Another former Arrow director now on the Coast is George Irving, who has landed a contract with one of the big producing organizations.

DICK WEIL, publicity and exploitation director for Progress Exchanges of Cleveland and Cincinnati, is putting over quite a few clever stunts out in that country. His best work, however, is being done with the "Sante Fe Trail," with whose showings he has lined up the service of the State militiamen.

SAM ZIERLER, of Commonwealth Pictures Corporation of New York, is one exchangeman who never complains—in good or bad seasons. Sam is grossing a business that is the envy of countless exchangemen and all because, while others are making statements and worrying, he is going ahead getting business—and progressing.

GEORGE FECKE, of Boston, who has been out of the picture business for the past year, will return to it shortly as a producer of independent productions to be made on the West Coast.

THE holidays are bringing many buyers to New York, but few of them are apparently buying pictures. They are putting in their time looking over the gift market, saying "hello" to distributors and quietly leaving town.

GRAND-ASHER DISTRIBUTING CORPORATION held a special showing of their next production, "The Satin Girl" at the Weber & North projection rooms, 1600 Broadway, New York, last Saturday morning.

CHARLEY ROGERS, who is associated with Charles C. Burr in Mastodon Films, Inc., arrived from the Coast early this week. While there he closed a deal with the All-Star Feature Distributors Corporation of Los Angeles for the distribution of Mastodon Films, Inc., product in California.

JACK WARNER, Ernest Lubitsche, Hans Kraely, Eric Locke and Frank Cassidy arrived in New York on Monday from the Coast. They are expected to remain here two weeks, with the exception of Cassidy, who remains as a member of the publicity staff of Warner Brothers.

State Rights Sales of Current Week

Twelve Two-Reel Westerns (Independent Pictures Corporation)		
Columbia Film Service	Pittsburgh	West Pa., West Va.
"The Offenders" (Independent Pictures Corporation)		
Eltabran Film Co.	Atlanta	Southeastern states
Liberty Film Co.	Omaha	Nebraska, Iowa
Midwest Dist. Co.	Milwaukee	Wisconsin
Strand Features	Detroit	Michigan
Mountain States Films	Denver	Rocky Mountain States
"The Wildcat" (Independent Pictures Corporation)		
Eltabran Film Co.	Atlanta	Southeastern states
R. D. Lewis	Dallas	Southwestern states
"The Devil's Partner" (Independent Pictures Corporation)		
Tri State Film	Minneapolis	Minn., No. and So. Dakota
Mountain States Films	Denver	Rocky Mountain States
Strand Features	Detroit	Michigan
Liberty Film Co.	Omaha	Iowa, Nebraska
Havana Film Co.	Havana	Cuba, West Indies
Federal Film Service	Washington	Md., Del., D. C.

BEN AMSTERDAM, Lou Burman, David Segal, Tony Luchesse, Oscar Neufeld and Bob Lynch were among the independents of Philadelphia who were observed at the opening of the new Fox theatre in that city last Sunday evening.

NAT LEVINE is in Buffalo for Jack Bellman, of Renown Exchange, according to a despatch sent by our Bison City correspondent.

W. O. GALLOWAY, who was representing Educational Pictures Corporation in the Omaha territory, is now traveling that district for Columbia Pictures Corporation, a new State Rights exchange.

BENNY ZEIDMAN, who has been turning out pictures for Principal Pictures Corporation, will make another series for that company and his first release of the new series will be "The Taming of the Shrew," starring Bebe Daniels.

HOY REPORTING SERVICE is working on a service that involves every faction of the independent market, from producer down to the independent exhibitor.

SALESMEN from the independent exchanges of New York had their inning last Saturday night at their annual dinner and dance held at Hotel Commodore in conjunction with the F. I. L. M. Club. Many prominent film executives and exhibitors were in attendance. The party did not break up until the wee morning hours of Sunday.

A SYNDICATE of independent distributors in New York have for the past month been trying unsuccessfully to take over a certain theatre about to be completed, but the owners' price was so high that the failure of such a venture was assured from the very outset. However, independents have not yet given up their hope of acquiring a New York theatre for a first run.

THANKSGIVING DAY—Nov. 29—found exchanges in New York closed, with the booking crews, however, working harder than usual.

HARRY WEINGARDEN is back in New York from the Coast. He expects to remain in the East for the next month or so.

SAM MOSCOW, of Moscow Film Exchange of Boston, reports that his latest special, "Three O'Clock in the Morning," a C. C. Burr special, will gross him more than any other special that he has handled in the three years that he has been in business. And Sam has been handling some very excellent independent pictures.

EDDIE LYONS, whose comedies are being distributed by Arrow Film Corporation, is expected in New York from the Coast shortly.

HARRY GOODMAN, of Boston, was in New York this week and is negotiating for the purchase of several pictures for the New England territory.

GERSON PICTURES CORPORATION will make a series of four independent productions starring Ora Carew with Jay Morley. The first four pictures have been completed and are now being State Righted, while the remaining two will be ready, it is said, within the next two months.

BEN AMSTERDAM, of Masterpiece Film Attractions, Inc., of Philadelphia, has arranged for several first run showings of his Preferred Pictures with the Stanley Circuit in that city as well as in Atlantic City, N. J.

PRODUCTION on the future releases of Independent Pictures Corporation in Los Angeles will start immediately, according to word from Jesse Weil, who is now on the Coast for that firm as special representative. President Jesse Goldberg was due to arrive there this week.

Pre-release Reviews of Features

The Near Lady

(Universal—4812 Feet)

(Reviewed by Laurence Reid)

STORIES of poor families becoming suddenly rich and trying to ape the manners of society have long since outlived their usefulness. It would be a stroke of novelty if they remained in their own station of life instead of registering their riches by maintaining homes comparable in size to the Pennsylvania Station—and employing butlers and crashing society's gates through their sparklers, trick clothes and dinner parties.

"The Near Lady" out-hokums any picture flashed on the screen this season. For the first few hundred feet it releases some nifty titles and a bit of character—inasmuch as the heroine of the title is a manicurist in a Greek barber shop. But once her Irish mother and German father are introduced, it develops into crude slapstick which doesn't carry any comedy element because the high jinks are heavy with pointless hokum. The father invents a sausage machine that puts "overcoats" on the hot dogs—and then we are shown a conglomeration of scenes having to do with the expose of bad manners.

The plot carries weak comedy relief—what with mother brandishing a rolling pin—and father drinking out of his beer mug. Then there is grandmother who smokes a clay pipe and expresses her thoughts in a single line: "I'm only a poor lonely widda." The idea should have been exploited as out-and-out burlesque in two reels. The girl becomes enamoured with a society youth whose parents are financially embarrassed—but the conflict is weak and never develops any dramatic substance.

We have scenes of Gladys Walton in a variety of clothes. And we have scenes of moth-eaten hokum—such as the girl's parents attempting to play golf—on the links and on the parlor rug. Again grandma's dress catches on fire from her pipe—an excuse to lift the dress and expose some trick stockings. The finish presents hick comedy with a chin-whiskered judge rinsing his mouth with gin, while a hen keeps him company on the bench. He weds the sweethearts and the picture is over. It needs strong support.

THEME. Revolves around idea of poor girl and her parents breaking into society—with girl trying to relieve her humiliation through the bad manners of her parents. She meets society youth and marries him.

PRODUCTION HIGHLIGHTS. The effort of star to appear sincere. The character work of Harry Mann—and the efforts of Otis Harlan and Kate Price to be amusing. The efforts of title writer to inject comedy in captions.

DIRECTION. Has not revealed any originality, but follows familiar groove. Has slight episodic story to begin with—and doesn't enliven it with any novel touches. Introduces familiar slapstick treatment.

EXPLOITATION ANGLES. Feature star and her clothes. Treat it as story of poor girl breaking into society. Play up Otis Harlan and Kate Price. Use teaser ads.

DRAWING POWER. For second and third class downtown and neighborhood houses.

SUMMARY. A weak comedy effort—trying to be serious, but pointless in its treatment. Carries frail episodic story which has been used by comedy directors time and again. Releases familiar hokum—and needs strong support.

THE CAST

Nora Schultz	Gladys Walton
Basil Van Bibber	Jerry Gendron
Standuppulus Kornpoppulus	Harry Mann
Bridget Schultz	Kate Price
Herman Schultz	Otis Harlan
Aunt Maggy Mahaffey	Florence Drew
Stuyvesant Van Bibber	Emmet King
M. S. Van Bibber	Henrietta Floyd
By Frank R. Adams. Scenario by Hugh Hoffman. Directed by Herbert Blache.	

SYNOPSIS. Manicurist in Greek barber shop longs to be in society when she meets rich youth. Her father becomes a millionaire through an invention of sausage machine and the family break into society. Her parents are determined to marry her off to rich youth—while his parents sanction the idea because they have suddenly lost their wealth. The romance culminates in marriage.

The Man from Brodney's

(Vitagraph—7120 Feet)

(Reviewed by Laurence Reid)

THE mythical kingdom romance finds expression here, naturally since it is fostered by an author who has distanced his contemporaries in this familiar pattern. George Barr McCutcheon has conceived nothing new in "The Man from Brodney's," but at least Vitagraph has given the story a good production. While it carries on in obvious fashion—what with its characterization and plots and counterplots, nevertheless there is a wealth of action—and not a little suspense—before the fair princess is rescued by the courageous young American and gives up her title to the throne.

The picture introduces an element of mystery in the secret mission of the hero to the mythical kingdom. A bold fellow—this Hollingsworth Chase. He no sooner sets foot in the principality than he starts a flirtation with the princess at a court band concert. And before the evening is finished he has fought a duel with a prince—using a cane as his weapon. Forced to make a hasty flight—he next bobs up in some island retreat—where the intrigue comes right out in the open—an intrigue concerned with natives determined to win back the land.

It is all developed according to McCutcheon and Hoyle, but carries excitement when its climax is reached. The natives, who have frightened away the crew of a steamer by masquerading as sufferers of the bubonic plague, storm the castle which houses the English visitors, the fair princess who is their guest—and the intrepid American. It is a hot fight while it lasts—and generates a good thrill. Finally the little band of whites are rescued by sailors from a U. S. destroyer. And the fair princess waives all rights to her title. An adventure story this—one punctuated with rapid flights and pursuits—one calling upon much property effects for the purposes of combat and escape. The acting opportunities for the feminine players are few, but Alice Calhoun succeeds in lending dignity, authority and charm to her portrayal of the princess. Others who grace the picture are Miss Du Pont, Wanda Hawley and Kathleen Kay, the last mentioned contributing an atmospheric bit as a slave girl. J. Warren Kerrigan as the dashing American—Bertram Grassby, the skulking villain. It is a feature well staged and well directed—and while its plot is old, it will suffice to please the average spectator. Its subtitles could be profitably shortened.

THEME. Melodramatic romance of mythical kingdom formula—with dashing American forced to flee country. The flirtation which precipitated his flight culminates in a romance when princess visits island retreat. He rescues her.

PRODUCTION HIGHLIGHTS. The good staging. The appropriate exteriors and interiors. The court scene. The exciting climax—when marooned whites are rescued.

DIRECTION. Has taken old, familiar plot and made it vibrate with action. Develops it so that intrigue is dominant. Stages an exciting climax. Obviousness is forgotten in wealth of adventure. Handles players in competent fashion.

EXPLOITATION ANGLES. Play up author and tie-up with book-dealers on McCutcheon's novels in general and "The Man from Brodney's" in particular.

DRAWING POWER. Suitable for neighborhood and second-class downtown houses.

SUMMARY. A first-rate picture has been made from one of McCutcheon's familiar plots. Is developed with an eye to keeping action dominant. Well staged and competently acted. Captions could be improved.

THE CAST

Hollingsworth Chase	J. Warren Kerrigan
Princess Genevra	Alice Calhoun
Lady Deppingham	Wanda Hawley
Mrs. Browne	Miss DuPont
Robert Browne	Pat O'Malley
Neenah	Kathleen Key
Rasnea	Bertram Grassby

By George Barr McCutcheon. Directed by David Smith.
SYNOPSIS. American adventurer is assigned to diplomatic work in kingdom. Strikes up flirtation with princess and defends her against insults from bandmaster who turns out to be a member of royalty. Is forced to flee to island retreat where he is engaged on another secret mission. He protects the little band of whites from natives and rescues the princess, who is visiting the castle as a guest.

Tiger Rose

(Warner Brothers—Eight Reels)

(Reviewed by Frank Elliott)

HERE is a picture. David Belasco's famous Broadway success with its original star, Lenore Ulric, in the title role which New York enjoyed for over two years, has been made into a screen play of transcendent beauty, containing every element that stamps a masterpiece and a story that "grips" from opening scene to final fadeout. We have seen few pictures with a more natural mounting than this. The eye is treated to long vistas of real mountain scenery, woodland lakes and streams, pine-clad hills and snow-capped peaks. These scenes were obtained in the Yosemite Valley.

The action starts right out with a wallop as Forrest Stanley in the role of Devlin, the Royal Mounted hero, does a high dive off a steep bluff into a raging torrent and saves Rose at the brink of a falls. Then follows a series of situations that are guaranteed to keep the spine of a cynic quivering with excitement. Talk about hair breadth escapes. Well, "you ain't seen nothing yet" till you view "Tiger Rose."

If we must have more Canadian Northwest Mounted stories let's have them like this one, which redeems this type of picture. This production eclipses in every way any film of its kind we have seen in many, many moons. The cast? Couldn't be better. Miss Ulric is just the actress for the part of Rose. She looks the part of the wild girl of the Canadian woods and acts the role in most appealing manner. As for her support, we'll just mention these names—Claude Gillingwater, Forrest Stanley, Joseph Dowling, Sam DeGrasse and Theodore von Eltz. What more need be said as to the acting.

The climax is a knockout. After being assisted by Doctor Cusick, Rose and her lover, Bruce Norton, sought for murder think they have escaped from their relentless pursuer—Devlin, when that personage suddenly appears from his hiding place in a corner of the cabin—but Rose just as suddenly shoots the gun from his hand and holds him at bay while the other two flee—and she holds him at bay all night, but in vain, for Norton returns in the morning and gives himself up. But, of course, it all ends happily and everyone who sees this picture is going away feeling that they have seen something really worth while. It's a cracking good feature.

THEME. A melodrama of the Canadian Northwest, the Royal Mounted, a refugee from justice and a wild girl of the woods braving real dangers to save the man she loves from the talons of the law.

PRODUCTION HIGHLIGHTS. Miss Ulric's acting. Her fine supporting cast. The inspiring natural settings of the Yosemite Valley. The dramatic situations as the avenger of a woman seeks to escape from a mounted policeman.

DIRECTION. Sidney A. Franklin may well point with pride to this work. He has done justice to Belasco's stage success and made of it a thing of beauty, dramatic appeal and realistic heroism of the woodland people.

EXPLOITATION ANGLES. Is worthy of the most dignified exploitation. Play up the fact that this is David Belasco's great stage play with its original Broadway star, Lenore Ulric. Tie up with the song.

DRAWING POWER. This one should tax the capacity of any large first run house.

SUMMARY. The best Canadian Northwest Mounted story of the year, done in a wonderfully artistic manner and acted by a cast of sterling quality. Possessing some of the most attractive exteriors ever given a picture.

THE CAST

Rose Bocion	Lenore Ulric
Michael Devlin	Forrest Stanley
Father Thibault	Joseph Dowling
Pierre	Andre De Beranger
Dr. Cusick	Sam De Grasse
Bruce Norton	Theodore von Eltz
Hector MacCollins	Claude Gillingwater

By Willard Mack and David Belasco. Scenario by Millard Webb. Directed by Sidney A. Franklin. Photographed by Charles Rosher.

SYNOPSIS. Devlin of the Mounted saves Rose Bocion from death. The girl's father has died and she is alone in the world. She is adopted by MacCollins, the factor. Rose meets Bruce Norton, an engineer, who is seeking a man who ruined his sister and caused the death of his father. He finds the man and kills him. Rose, with the aid of Dr. Cusick, aids the fugitive to escape the Royal Mounted, but Devlin finally "gets his man." Dr. Cusick turns out to be Bruce's sister's husband. Norton is finally liberated and weds Rose.

To the Ladies

(Paramount—5500 Feet)

(Reviewed by Laurence Reid)

CARRYING fine satire, neatly dovetailed with genuine human slices of life, and sparkling with its comedy flashes—this newest picture sponsored by James Cruze is certain to be highly appreciated by everyone endowed with a sense of humor. It firmly establishes the director as one of the few intelligent doctors of light comedy on the screen. He had fine co-operation from Walter Woods, who has given him a script—which is not only faithful to the original, but which also carries a very human slant on these people who express the mediocrities of life.

But it is a story which could have been easily ruined. That it scores easily and surely is due to Mr. Cruze's deft treatment. The shortcomings are not so apparent in the screen version. The play depended entirely upon the banquet scene. Here it is the outstanding high light too, but keeping pace with it is a life like slant on the people who buy their homes and their household goods on the installment plan—a slant not as well indicated in the stage version.

The authors catered to the risibilities of their audiences by poking fun at business efficiency. They supplied dialogue which often sacrificed the human note. Mr. Cruze does not use much of this dialogue. But he maintains the interest by drawing his people and the situations which involve them very accurately. We have them in band-box bungalows—furnished entirely within the limitations of their pocketbooks. So much for the detail and atmosphere—which includes a factory and office run on the efficiency plan.

The theme revolves around the familiar premise of the women providing the initiative to make their husbands lively go-getters. So when a colorless clerk in the piano factory is told by his boss that he will be called up to make a speech at a forthcoming banquet, he rehearses a ready-made one—which is sprung by another banqueter. When called upon he is unable to make a sound. So his wife jumps to his rescue and makes an impromptu address—which wins him the reward of business manager. A little jealousy and conflict intrude here but it is straightened out satisfactorily.

The titles are gems of humor and quaintness, and those featuring the prepared speech will stampede any audience into laughter. Cruze could have introduced hokum—which would have spoiled it. Instead he has treated it realistically—with true appreciation of its human qualities. It is deftly acted.

THEME. Comedy-drama revolving around idea that the wives of husbands furnish most of the initiative to make them successful. Wage slave in factory memorizes prepared speech which is used by another. His wife jumps to the rescue and wins him a promotion.

PRODUCTION HIGHLIGHTS. The fine treatment of story. The lifelike slant on wage slaves. The clever atmosphere. The banquet scene. The rehearsing of the speech.

DIRECTION. Is to be commended for what he left out as much as for what he incorporated. Gives it fine treatment, human and sympathetic all the way. Leads up to clever comedy climax which is exceptionally well handled.

EXPLOITATION ANGLES. Play up title. Use teasers, etc. Play up authors who wrote "Dulcy" and dramatized "Merton of the Movies." Play up business efficiency. Use ready-made banquet speech for copy. Play up Cruze.

DRAWING POWER. A sure-fire winner anywhere.

SUMMARY. A highly clever satirical comedy which sparkles all the way—which never loses contact with plot and characterization. Carries lifelike touches.

THE CAST

Leonard Beebe	Edward Horton
John Kincaid	Theodore Roberts
Elsie Beebe	Helen Jerome Eddy
Mrs. Kincaid	Louise Dresser
Chester Mullin	Z. Wall Covington
Mary Mullin	Patricia Palmer
Tom Baker	Arthur Hoyt
Bob Cutter	Jack Gardner

By George S. Kaufman and Marc Connelly. Scenario by Walter Woods. Directed by James Cruze.

SYNOPSIS. Wage slave in piano factory is barely able to support wife in modest home. She tells him to be more assertive. He wins recognition from employer, who informs him that he will be called upon to make a speech at forthcoming banquet. He rehearses ready-made speech and is about to be called—when another man uses the same speech. Unable to rise, since he is stricken with stage-fright—his wife rescues him by making an impromptu address—which wins him a reward as business manager.

The Day of Faith

(Goldwyn-Cosmopolitan—6500 Feet)

(Reviewed by Laurence Reid)

IF it weren't for several crudities in the plot—which are worked out too melodramatically and too conveniently, this picture would come near being one of the best bets of the season. As it is, it releases a strong heart appeal—and a most worthy moral—which somehow manages to linger in the mind. Its execution is clumsy—for it strives to cover too much ground—so that many of its situations do not ring true. The idea belongs to the same plot fabric which was first exploited in "The Miracle Man." But it doesn't surge forward with the same deep human heart-beat.

Nevertheless, Tod Browning has made it interesting from inception to conclusion. He succeeds, through treating his melodramatic scenes so that the element of suspense is dominant—and guiding his players in a manner which emphasizes the plot and theme.

The idea back of it deals with a humanitarian creed—established by a wealthy man whose slogan is "My neighbor is perfect." Even when a burglar is caught about to rob his home—he effects his release on the ground that the criminal has never had a chance. But when the crook frightens an invalid to death in the house across the way—the latter's daughter vows vengeance against the humanitarian. So the mob element comes into force and the man with the Big Thought dies from his injuries. These melodramatic touches are so arbitrary—that reality is never suggested. When the girl realizes that she could have saved him she straightway adopts his creed—

The religious note—call it spiritual if you like—is manifested here—and miracles are performed. But keeping pace with its human side is a grossly exaggerated slice of melodrama. There is a capitalist who scoffs at the girl's ideas. He employs a star reporter from his paper to expose her—a reporter who has become a cynic because he is a cripple. And he catches the symbol of divine faith momentarily, and is cured. But once the seeds of suspicion are planted in his mind, he limps as usual. Meanwhile the dregs of society are coming under the girl's influence. There is a death scene executed a la mob violence.

The central scene is clear enough but there are too many melodramatic strings attached to it—and these rob it of simplicity. The picture is expertly acted by Tyrone Power as the capitalist and Raymond Griffith as the reporter. The latter is a new type surely—and plays his role with good authority. Eleanor Boardman is charming as the girl—even if she does not always suggest dramatic feeling.

THEME. Drama revolving around faith in humanity—with central figure adopting the humanitarian creed based upon: "My neighbor is perfect." Heroine inspires faith in young scuffer and generates sunshine in men's souls.

PRODUCTION HIGHLIGHTS. The fine acting by Tyrone Power and Raymond Griffith—and the competent support. The moral value. The scene when humanitarian is killed. The scene when burglar frightens invalid to death.

DIRECTION. Succeeds in making theme dominant to the end—but story is dovetailed with melodramatic threads—so that simplicity is lost. Manages to sustain spectator's interest to the end—and puts over heart touches.

EXPLOITATION ANGLES. Play up the theme—and exploit it as inspiring picture of faith. Enlist co-operation of humane societies, clergymen, humanitarians, etc. Play up cast—and feature the strong spiritual note.

DRAWING POWER. For big and little houses everywhere.

SUMMARY. A worthy attempt to present a big idea—which manages to sustain itself in spite of clumsy melodramatic treatment. Carries fine interest and suspense.

THE CAST

Jane Maynard	Eleanor Boardman
Michael Anstell	Tyrone Power
Tom Barnett	Raymond Griffith
John Anstell	Wallace MacDonald
Montreal Sammy	Ford Sterling
Yegg Darby	Charles Conklin
Granny Maynard	Ruby Lafayette
Red Johnson's Child	Jane Mercer

By Arthur Somers Roche. Adapted by June Mathis and Katherine Kavanaugh. Directed by Tod Browning.

SYNOPSIS. Humanitarian whose creed is "My neighbor is perfect," is attacked by a mob and killed when beloved citizen of community is frightened to death by criminal previously freed by humanitarian. Invalid's daughter plans vengeance but discovers faith in herself and mankind. She adopts humanitarian's creed and inspires sufferers to find faith. Restores faith in heart of cynic—who remains to love her

Fashion Row

(Metro—Seven Reels)

(Reviewed by Frank Elliott)

THE Russian stuff seems to be "the thing" just now and so Mae Murray has gone in for it. The result is a tumultuous melodrama with a decidedly Muscovite climax. You know the kind—an exciting chase by the heroine, lured to the den of a brute who is advancing toward her little sister. Business of close-ups of Elmo Lincoln looking his wickedest, flashes of a fear crazed girl and then the arrival of the heroine, who comes face to face with the Bolshevik who has come to America to avenge a scar that Olga carved on his face back in that dear old Russia. And in the fusillade of shots Olga, the elder sister, is hit and passes on to the great beyond.

That's the kind of material that our screen, as well as stage, now finds profitable to offer the public and it has been spread on thick in this instance. No one will say there is not action in "Fashion Row," a title, by the way, which does not divulge the nature of the story. One expects to see a continuous display of "the 400" on parade, but instead is given something deeply dramatic. But don't get an idea that Miss Murray doesn't show you the new styles. She does. You'll see a young fortune in gowns and one fur coat that will send terror to the hearts of married men who happen to take their wives to see this one.

And speaking of Miss Murray, we want to congratulate her for eliminating much of that prancing around which has been so much in evidence in former pictures. She is a new Mae in this vehicle and puts over some real acting in a dual role, interpreting a Russian masquerading as a Princess, as well as the younger immigrant sister, and we feel sure that patrons are going to take much more kindly to the type of acting which the star offers here.

Like all Mae Murray pictures, this one has been lavishly mounted, the Russian garden party setting new heights of scenic grandeur. The scenes in a Russian vodka parlor, or whatever they call it, are most colorful. "Fashion Row" affords opportunity for an exceptional musical setting, especially when Mae dances. Yes, this is a box office picture—the flappers will fight to see it.

THEME. A melodrama with a Russian background telling the tale of two sisters who flee from their turbulent country, one masquerading as a princess while the other is just a plain immigrant girl. The former weds a millionaire's son, but is shot. The younger sister takes her place.

PRODUCTION HIGHLIGHTS. The scenes in Russia where Mae Murray displays some of her famous dancing accomplishments. The lavish exteriors and interiors. The gowns and furs worn by the star.

DIRECTION. Is familiar with the peculiar talents of the star and is to be congratulated in keeping her more composed than in former pictures. Has put over several punches and a real melodramatic climax. Might have eliminated some of the "comedy" contributed by Earle Fox.

EXPLOITATION ANGLES. The title. The star. The Russian theme. Play up the wonderful gowns worn by Miss Murray. Put on a Russian dance prologue. Tell them about the lavish Muscovite settings. All the fashion stores in town are sources of publicity for you on this one.

DRAWING POWER. Should do business most anywhere at any time. Mae Murray always does.

SUMMARY. Another typical Mae Murray story with the usual fashion display, the Murray dances, the gorgeous settings and in this case some very dramatic situations.

THE CAST

Olga Farinova	Mae Murray
Eric Van Corland	Freeman Wood
Jimmie Morton	Earle Fox
Alexis Kaminoff	Elmo Lincoln
Mrs. Van Corland	Mathilda Brundage
Olga's father	George Seigmann
Press Agent	Craig Biddle
Ma Levitsky	Madame Rosanova

By Sada Cowan and Howard Higgins. Directed by Robert Z. Leonard. Photographed by Oliver T. Marsh.

SYNOPSIS. Deals with the adventures of Olga Farinova and her sister Zita. The former flees from Russia, becomes a noted actress under the guise of a princess and weds the son of a wealthy family. But she is tortured by the lie she is living under and then one day her little sister Zita appears. She disowns her, but when Alexis Kaminoff lures her to his retreat seeking revenge she goes because the note declared her sister in danger. In the fracas Olga is mortally wounded. Zita is adopted by Olga's husband's family.

Reno

(Rupert Hughes-Goldwyn-Cosmopolitan—
Seven Reels)

(Reviewed by Frank Elliott)

THIS might be called a dramatic satire that throws into relief the incongruities of America's divorce laws, which, if we are to believe the facts herein set forth, constitute a real live menace to the moral fabric of the nation.

Several facts stand out in regard to the story as a film production. First of all it is undoubtedly a box office picture, in truth it seems to have been made with this thought always in view. Its title is one that should act as a magnet to draw in the crowds. Next it has a cast which in the vernacular of the day is a "wow." The personnel reads like the blue book of filmdom. Then there are some very elaborate settings, some decidedly spicy and at times risqué love scenes and last but not least a climax which for sheer novelty has not been outdone so far this season.

On the other hand the picture has been overburdened with subtitles and clippings from newspapers which tend to muddle the action instead of clarifying it. Then again there are digressions showing the evils of some of the divorce laws which detract from the main plot and might be eliminated to the advantage of the picture. We also recommend the cutting of the scene showing a brute of the South Carolina mountain country placing his wife's hand in a washing machine wringer.

The picture opens with some views of the divorce capital from the air and then the locale switches to Atlantic City, where the Reno-vated folks start the plot rolling along. Then we are taken "down South," and at last to Yellowstone National Park where the novel climax is reached in some particularly thrilling scenes in the geyser country where we see the hero throw the villain into one of the boiling pits, the steaming fountain from which throws the body high in the air. There are some wonderful exteriors of the Yellowstone country at the close. The picture has been elaborately mounted and Helene Chadwick, George Walsh, Carmel Myers and Lew Cody, the principals, do exceptionally good work. It is photographically perfect.

THEME. Domestic drama, one dealing with the inconsistencies of our divorce laws and showing the difficulties into which the various legal measures get one, Roy Tappan, a much-married visitor to Reno.

PRODUCTION HIGHLIGHTS. The climax staged in the geyser country of the Yellowstone. The battle between Walsh and Cody at the close. The love scenes between George Walsh and Helene Chadwick. The lavish settings.

DIRECTION. Shows that it is hard to write a story, adapt it for the screen and direct it all at once. Has allowed the action to slow up by unnecessary digressions and the use of too many explanatory subtitles.

EXPLOITATION ANGLES. You've got a real box office title here. Tell them about the great scenes. Play up the big cast and the fine acting. Start a discussion in your local newspapers on the evils of our divorce laws, getting attorneys and ministers to write their ideas on the subject.

DRAWING POWER. Should be a box office bonanza.

SUMMARY. This is one of the type of film features now in vogue. Snappy stuff with much "necking" and beautiful women. The picture has been lavishly mounted, but is slowed up decidedly by too many descriptive titles.

THE CAST

Mrs. Emily Tappan	Helene Chadwick
Roy Tappan	Lew Cody
Walter Heath	George Walsh
Mrs. Dora Tappan	Carmel Myers
Aunt Alida Kane	Dale Fuller
Yvette, the Governess	Kathleen Key
Mrs. Kate Tappan	Hedda Hopper
Jerry Dysart	Rush Hughes
Marjory Towne	Marjorie Bonner
The Tappen Children	Robert De Gilbiss, Virginia Loomis
Mrs. Towne	Evelyn Sherman

By Rupert Hughes. Directed by Rupert Hughes. Photographed by John Mescall.

SYNOPSIS. Divorced in the A. M., Roy Tappan weds in the P. M. of the same day. In need of money, he phones his rich aunt who promises aid only on condition that Roy gets possession of his children from his divorced wife. He hurries to New York, kidnaps his children and flees south because the laws of Nevada do not hold in New York. Roy's divorced wife remarries, but she also runs afoul of the peculiar laws and finds she can't live with her husband. Then ensues a chase for the children.

This Freedom

(Denison Clift-Fox—6800 Feet)

(Reviewed by Laurence Reid)

SUCH a powerful theme as is incorporated in this newest novel by A. S. M. Hutchinson necessitated skillful treatment to translate it into terms of screen drama—seeing as how it is a subject best conveyed to the mind through the printed page. The author, responsible for "If Winter Comes," one of the most faithful adaptations ever made for the silversheet, has woven his theme around woman's search for freedom and expression—an idea which has been argued pro and con in the last decade or two.

In a way it can be called a conflict of the sexes—without sex impulses becoming dominant. Rather is it a study of a woman who refuses to perform the customary self-sacrifices of the home which involve the rearing of children, but who is determined to seek a career in a man-made world—alongside of men—and who is forced to bow to the inevitable—the destruction of her home, when she realizes the futility of disobeying the mother-law of self-sacrifice.

This story, a talky subject in the original, without idealization of "If Winter Comes," has been skillfully treated—so that after its lengthy introduction as the children grow up—it sweeps into a dramatic exposition of this woman's search for freedom. It impresses us as the best English picture ever made. It has substance of plot—and clearly defined characterization. And while much of its force and logic are suggested through the subtitles—still it grips the imagination because one instinctively feels that this independent mother's house will crumble to pieces. Hutchinson sacrifices lesser characters to make capital of one important character. And so we have this girl growing to womanhood, marrying and having children—but still determined to enter a man's business world.

Once the early scenes are over—with the attendant planting of this figure and her impulses, there is released a straightforward and logical sequence of dramatic scenes. And a climax brings it to a finish—a climax which overwhelms with its punch. The children, long deprived of mother love, kick over the traces. Death and imprisonment are their reward—and the mother realizes that she has failed.

For an expression of natural acting—acting thoroughly grounded in the qualities of poise and repression, Fay Compton rises to the heights. It is a highly intelligent portrayal—one marked for a depth of understanding and sympathy for its subject.

THEME. Drama of conflict in the home—revolving around woman's right to search for freedom and expression without experiencing the customary self-sacrifices which maintain home ties. Her independence drives children away—and disaster crumbles her house to pieces.

PRODUCTION HIGHLIGHTS. The exceptionally fine treatment of argumentative subject. The progressive manner in which climax is reached. The punch in this same climax. The fine acting by Fay Compton.

DIRECTION. Has taken talky subject and woven it into forceful document. Has difficulty in getting over long, rambling discourses—but puts over logic by making action progressive. Leads up to powerful climax.

EXPLOITATION ANGLES. Bill this as highly interesting and forceful picture of woman's search for freedom from laborious duties of home. Play up author, responsible for "If Winter Comes." Play up Fay Compton as new type

DRAWING POWER. For high-class houses.

SUMMARY. A good treatment of subject which involves a deal of argument. After introductory episodes, story swings into dramatic conflict and finishes with powerful climax. Is finely acted by Fay Compton.

THE CAST

The Rev. Harold Aubyn	Fewlass Llewellyn
Mrs. Aubyn	Adeline Hayden-Coffin
Rosalie, 17 to 40	Fay Compton
Aunt Belle	Gladys Hamilton
Uncle Pyke	Charles Vane
Miss Keggs ("Keggo")	Athene Seyler
Harry Occlve, Rosalie's husband	Clive Brook
Doda, at 20	Nancy Kenyon
Benji, at 17	Albert Brantford
"Darkie" Blake	Richard Atwood

SYNOPSIS. Young girl of highly sensitive nature is determined to enter a business world and seek a career when she reaches womanhood. She marries, but when the children come she refuses to remain at home and perform self-sacrifices. The children grow up, deprived of mother love—with the natural consequences. Death and disgrace enter the home—and the mother realizes that she has failed in her search for freedom.

Lucretia Lombard

(Harry Rapf-Warner Brothers—Seven Reels)

(Reviewed by Frank Elliott)

MONTE BLUE and Irene Rich are a treat in most any picture, but in this extraordinarily fine adaptation of Kathleen Norris' widely read story, both reach new heights of excellence in character portraiture. We would say that they are one of the most appealing star duos now appearing on the screen. The Lucretia Lombard as interpreted by Miss Rich is her finest work to date and Monte Blue as Stephen Winship is seen in a role that fits him to a T and one which will win many new admirers for him.

The production itself is distinctly high class, entertaining, possessing a story that grips the interests at all times, boasting several fine punches and a climax that will pull the most hard boiled fan right up to the edge of the seat. The title could be improved upon and we understand that "Flaming Passion," is optional. It is decidedly better from a box office viewpoint.

The early scenes are taken up with some tense moments between Sir Allen Lombard, well acted by Marc McDermott, and Lucretia, which come to a climax in the dope-crazed husband switching powders so that his wife gives him an overdose of the "sleeping" potion which results in his death. Then romance enters, with Winship coming to the rescue of Lucretia when she is threatened with being held for examination by the coroner. Follows then one of the most human of love stories, abounding in appealing situations and introducing a real "comer" in Norma Shearer, who is an ideal "flapper" type and does some remarkably fine work in this picture.

We wished that we had the space to describe some of the punches which have been built into many of the reels, but suffice it to say that everyone is going to be moved by the heart appeal of all of them. Then comes the big forest fire climax, which for thrill has not been surpassed by many big productions this year. The introduction of a number of species of wild animals who run madly about as the flames drive them from their retreats is a real novelty. The blowing up of the dam which frees waters that wash away the trestle on which the two girls have sought refuge, dashing both into the swirling torrent and the rescue of both by Winship, only to have "Mimi" die as a result of injuries is a climax with pep if ever there was one. "Lucretia Lombard" is a good picture, in the true sense of the word.

THEME. Melodrama in which the victim of a loveless marriage is at last freed and finds true love and happiness with a young district attorney who has been inveigled into an engagement and eventual marriage with another.

PRODUCTION HIGHLIGHTS. The acting of Monte Blue and Irene Rich and the rest of the uniformly excellent cast. The death of the invalid husband. The wedding of Winship and Mimi to please a dying father.

DIRECTION. Jack Conway is to be congratulated on his work on this picture. He has faithfully transplanted the Kathleen Norris novel to the screen in an appealing and interesting manner. He has put an unusually large number of punches into the action and brought the whole to an overwhelming climax.

EXPLOITATION ANGLES. The stars. The author. Put over displays of her books featuring "Lucretia Lombard." Play up the forest fire and the rescue of the girls. It will stand up under the biggest campaign.

DRAWING POWER. Suitable for first run houses in the largest cities.

SUMMARY. One of the best pictures produced this season, carrying a love story of unusual appeal and a climax filled with dramatic fireworks. The cast is a feature of the production and the technical equipment is well nigh flawless.

THE CAST

Lucretia Lombard	Irene Rich
Stephen Winship	Monte Blue
Sir Allen Lombard	Marc McDermott
Mimi (Mary Warren)	Norma Shearer
Judge Winship	Alec B. Francis
Fred Winship	John Roche
Mrs. Winship	Lucy Beaumont
Sandy	Otto Hoffman

Adapted from the novel by Kathleen Norris. Directed by Jack Conway. Photographed by David Abel.

SYNOPSIS. Wedded to a dope-crazed husband who is forcing her to waste away her young life, Lucretia Lombard is finally freed when he is killed by taking an overdose of "sleeping powders." Threatened with being held for examination, Lucretia is saved from such an ordeal by Stephen Winship, district attorney, who falls in love with her in spite of the fact that he has just become engaged to his father's ward. How fate brings the two together in a forest fire is told in a series of stirring sequences.

Maytime

(Preferred—7500 Feet)

(Reviewed by Laurence Reid)

SUCH a successful musical comedy as "Maytime" was destined to be adapted to the screen in view of its romantic and sentimental values—to say nothing of its title-pulling possibilities. A story of three generations—a sad little story of a broken romance—lightened here and there with conventional comedy relief—it shapes up as fairly interesting picture fare. The plot will please the romancers and the sentimentalists. Those who like strong drama need not look for it here. Much of the stage popularity was founded upon its score which carried the song, "Sweetheart," but even this vital factor should not be lost by the theatre orchestra.

Inasmuch as the musical comedy has been seen by most picturegoers the synchronization of story and song should place the spectators in the right mood. The idea is not substantial enough to introduce any dramatic element—and the director has wisely steered clear of trying to fashion it over to his own design. But there is a fault in its development and it may be found in the stressing of scenes. They are held much too long—which places a burden upon the players. At times they appear to be doing nothing else than posing. This is particularly true of Wallace McDonald in the role of the young scape-grace who married the girl and precipitated the broken romance. He has an artificial character to represent.

The comedy relief which figured so well on the stage is too frail to furnish any humorous note. William Norris in his original role of the gay and much-married roue is not able to extract the laughter because his entrances and exits seem arbitrary. And his scenes are pointless. The picture releases sentiment—and some pathos, but it could have soared higher with more delicate treatment. The romance is more interesting than the figures involved in it—for we follow the parting of the lovers to their unfortunate marriage and into old age—with their grandchildren carrying on the romance in this modern day.

The picture is not so well cast in its important characters as it is with its lesser figures. Ethel Shannon has her best moments when she appears as the grandmother. She is given too many close-ups—and these suggest that the make-up box was always handy. It is a picture which drags in its latter reels—and trimmed of much extraneous footage would sustain the interest.

THEME. Romance of New York in 1840—with girl of Knickerbocker family in love with gardener. She is prevented from marrying him and compelled to wed scapegrace cousin. The gardener marries another—and the grandchildren of the sweethearts carry on the romance.

PRODUCTION HIGHLIGHTS. The careful staging, indicating correct atmosphere in every particular. The romantic expression. The sentiment. The parting of lovers and their reunion.

DIRECTION. Follows original faithfully—and creates effective atmosphere. Emphasizes sentiment and romance, but holds scenes too long—which shows up plot shortcomings. Allows action to drag by pointing too much incident.

EXPLOITATION ANGLES. Play up stage musical comedy as one of the most successful of all time. Feature song hit, "Sweetheart," and put over tie-up with music dealers. Play up sentiment and romance.

DRAWING POWER. Should appeal to 85 per cent

SUMMARY. A sincere effort to record sentiment and romance of original musical comedy. Is well staged, rich in atmosphere—and vital in its love interest—and fairly well played. Needs trimming which would speed up action.

THE CAST

Ottillie Van Zandt	Ethel Shannon
Richard Wane	Harrison Ford
Matthew	William Norris
Alice Tremaine	Clara Bow
Claude Van Zandt	Wallace MacDonald
Col. Van Zandt	Josef Swickard
Mathilda	Martha Mattox
Ermintrude	Betty Francisco
Monte Mitchell	Robert McKim

And Hollywood's Twelve Most Beautiful Girls

From play by Rida Johnson Young. Adapted by Olga Printzlau
Directed by Gasnier. Photographed by Karl Struss.

SYNOPSIS. Daughter of Knickerbocker ancestry is prevented by her father from marrying her sweetheart, a gardener. They separate and she is compelled to marry her scapegrace cousin. The discarded lover returns to discover that the girl has not kept her pact. He marries another, but his love remains loyal to his first sweetheart. They grow into old age—but their grandchildren develop a romance for one another.

Opinions on Current Short Subjects

"Scorching Sands"

(Pathe—One Reel)

STAN LAUREL scores effectively in the way of turning out laughs in this one-reeler in which he appears to advantage. Stan starts to cross the desert on an expedition, but encounters a hostile tribe that proceeds to make things mighty hot for our hero and his party. How they finally make their way out of the desert, their prayers for a camel answered, furnished the backbone for a series of gags that are originally clever and to the point without wastage of film or superfluous time-worn stunts. Stan is just getting the knack of what is wanted in the way of comedies and it is only a question of time before Producer Hal Roach will have given exhibitors a money-maker of the Harold Lloyd calibre, for Stan is original and tries to put over something that is thoroughly new—and he succeeds admirably in "Scorching Sands" which is a rapid series of hot laughs.—ROGER FERRI.

"Zev vs. In Memoriam"

(Pathe News Weekly)

PATHE'S slow motion pictures of the recent match race between Zev, who defeated Papyrus, the English champion, and In Memoriam have aroused considerable talk in sporting circles in general and consequently won so much publicity in the sporting pages of newspapers that some exhibitors are wondering what it is all about. Well, for the benefit of these let us say that the judges at that race ruled that Zev had won the race, while the slow motion pictures indicate that In Memoriam won by a nose. However, the judges' verdict stands, but these pictures have emphasized the necessity of a new system of judging horse races and the possibilities of the slow motion camera as the judge of all sporting events. The race pictures are the most interesting shots incorporated in the current Pathe News weekly, but the slow motion stuff is about the cleverest this writer has seen. These pictures are cleverly edited, showing beyond a doubt that the judges were wrong.—ROGER FERRI.

"The Best Man Wins"

(Pathe-Aesop's Film Fables)

JOHN L. MOUSE goes on a "rough-house hunting spree" and makes things pretty lively in that neighborhood—until he meets the wrong party and then our friend comes in for a thrashing that eliminates all future desires for "clean-up" parties. This is an interesting short subject that observation shows us is sure-fire. This release is no exception to the rule, in fact it is funnier than many of them, and that is quite a large order.—ROGER FERRI.

Pathe Review No. 49

PATHE Review No. 49, as a whole, is a knockout and worthy of a spot on any bill, for it is a fairly complete magazine, chockful of interesting data picturesquely put together and photographically attractive subjects. It starts off with a display of seagulls in aerial maneuvers. "Tableaux From Life" presents a series of reproductions made from life scenes in the frozen Arctic. "Climbing The Needle," shows mountain climbers



Saxe's Strand, Milwaukee, featured its short-subject units in the marquee lights when Educational's Lloyd Hamilton comedy "F. O. B." and the Gene Sarazen special, "Golf," were played there

ascending the famous mountain peak in the Cumberland Mountains in England. The Pathe-color subject this week is entitled "Rose Petal Passes."—ROGER FERRI.

"One Dark Knight"

(Grand-Ascher—Two Reels)

JOE ROCK resorts to cork to put over his gags in "One Dark Knight," his latest Grand-Ascher two-reel comedy, which must be characterized as the best thing that comedian has done. Joe seems considerably funnier in his cork makeup and there seems to be ample excuse for the introduction of gags that ordinarily would fall flat if played straight. But with the dark background they seem to register finely. The story deals with adventures of Joe who, accepting an invitation to a masquerade ball, dresses up as a high yeller, only to be mistaken by prison guards as an escaped inmate. He is sent to jail, but escapes and goes to the ball, where the entire party is threatened to a trip to the hoosegow until necessary explanations are made and all ends happily.—ROGER FERRI.

"A Matter of Policy"

(Universal—One Reel)

NEELY EDWARDS as Nervy Ned comes into possession of an accident policy that prompts him to take a somewhat different view on life, and, incidentally, reach the conclusion that there are ways and ways of making money in this world. And this accidentally-found accident policy suggests one of these many ways. On the point of starvation he seeks to injure himself in various ways, but always he meets with failure. He even puts his head into a lion's cage, but the animal only licks it. But he finally is run over—but too late for the reason that the term of the policy has expired. This is a funny one, but not altogether new in the way of bits that audiences will have no trouble identifying with previous releases.—ROGER FERRI.

"The Bottom of the Sea"

(Educational—One Reel)

THERE is nothing unusual about this release, for it is consistently novel and in accord with previously released numbers. The subject matter is not altogether what it could be, but in its treatment, in its putting together one is given a wholly interesting reel that leaves nothing to be desired in so far as this type of pictures go. It is a very good novelty. Lyman Howe has a combination of photographs and cartoons that go to keep the audiences' interest at high expectation—and expectation that is usually satisfied. A very good series and a good short subject.—ROGER FERRI.

"Wild and Wooly"

(Pathe—One Reel)

THIS is the first release of the new "Sportlight" series that Pathe is releasing. Grantland Rice, a New York sporting authority and columnist, is editing this new series. "Wild And Wooly" deals with the sports of the Far West, with a rodeo furnishing the background. In this one the cowpunchers are shown at their very best, broncho busting, subduing wild steers and horses, battling with furious bulls and the rest of the recklessly dangerous pastimes of the boys of the plains. Grant Rice's titles, written in his peculiar, yet interesting style, make "Wild and Wooly" a crackerjack one-reel subject that any particular exhibitor can ill afford not to see before completing his program.—ROGER FERRI.

"Screen Snapshots No. 4"

(C. B. C.—One Reel)

NUMBER FOUR issue of the Screen Snapshots series of one-reelers made by C. B. C. Film Sales Corporation is particularly snappy and fascinating for fans. In one of the shots, George Crane, Claude Gillingwater and Alec Francis, the "three wise fools," are shown practicing new dance steps with the aid of Director King Vidor. Ben Turpin does a lot of clowning in his frankfort selling bit. In fact, every shot is carefully put together and very entertaining, making this reel one of the best "fan" bets on the market, for, in addition to those stars already mentioned, there also appear Colleen Moore, Rupert Hughes, Antonio Moreno, Walter Wilkerson, Claire Windsor, Harrison Ford, Louis Gasnier and Ethel Shannon, as well as several others of minor note. But all contribute strictly "fan food" that audiences will literally "eat up."—ROGER FERRI.

"Screen Snapshots No. 5"

(C. B. C.—One Reel)

PIONEER film stars vie with stars of tomorrow in the Number 5 release of C. B. C. Film Sales Corporation's "Screen Snapshots" series of one reelers. The players are perfectly at home and very much pleased with their opportunity of appearing before the camera and doing just what they please, and doing it in just the way they choose without a directorial nagging, as some will have it. There is an unusually long string of stars in this release in all sorts of funny, semi-funny and straight stunts and getups.—ROGER FERRI.

Regional News From Correspondents



Seattle



VIC GAUNTLETT well known publicity and exploitation man of Seattle, was chosen last week by Universal as general manager of a large company which will take "The Hunchback of Notre Dame" out for road showings in all cities in Washington, Idaho, Oregon and Montana. The picture opened an extended engagement at the Heilig theatre here on November 23, and following this run was scheduled to be sent on the road, first to the larger cities in the territory. Mr. Gauntlett has working with him "Doc" Rutherford, who is handling all special exploitation for the film. The rest of the company for the road showings is now being organized here, and will include an orchestra leader and musicians, projection machine men, advertising and business men, and advance agents. Mr. Gauntlett gave up his position as exploitation manager of the Seattle Film Booking Office exchange to handle this work. He was formerly associated with several Seattle newspapers and picture houses.

J. William Houck, general manager of the Blue Mouse theatre in Tacoma and acting manager of the Blue Mouse in Seattle, has returned to his office after several days spent in supervising the opening of the Proctor Street Blue Mouse Junior in Tacoma recently. The new house is the second installed in that city by John Hamrick, and is declared to be one of the finest suburban houses of the territory. It has a seating capacity of 450, and includes a large foyer and modern rest rooms for ladies and men. The house

will show big second run features shortly after their engagements at the downtown theatres. "The Green Goddess" was the opening attraction, presented by George C. Greenland, assistant manager for Mr. Hamrick in Tacoma and acting manager at the new theatre.

Bert McLure, Pacific Coast tenor who was recently booked over the Universal theatre circuit by General Manager M. H. Newman, arrived here recently and was scheduled to appear on the Columbia theatre program in a series of popular vocal numbers. Working with Mr. Newman, Robert W. Bender, manager of the Columbia, is giving due prominence to special musical, vocal and dance novelties that he presents at frequent intervals.

Floyd G. Wesp, formerly assistant manager at John Hamrick's Blue Mouse theatre, has recently become connected with the Clemmer theatre in Spokane, owned and operated by Doctors H. S. Clemmer and Hugo Lambach. At the present time he is in charge of all prologues, stage novelties and presentations at the Clemmer, following his successful productions of the same type during his connection at the Blue Mouse. He left Seattle last week, after having arranged bookings on a number of big pictures at the film exchanges here.

J. Willis Sayre, advertising manager for the Jensen-Von Herberg theatres, recently established a time record for automobile travel between this city and San Francisco, on the occasion of the recent University of Washington-University of California football

game. Mr. Sayre left Seattle Thursday night and arrived in Berkeley, California, in time to see the game on Saturday afternoon. His total time spent on the road was more than eight hours shorter than the time made by the Shasta Limited special train, which left Seattle Wednesday night with the team, coaches and rooters, and did not reach Berkeley until Friday noon.

Seattle exchanges co-operated with local theatres last week and as a result Book Week went over with a good measure of success. Among pictures adapted from books, shown in the larger downtown houses, were "Potash and Perlmutter," at the Strand; "If Winter Comes," at the Blue Mouse; "The Cricket on the Hearth," at the Winter Garden; "Tess of the Storm Country," at the Colonial, and "Cameo Kirby," at the Heilig. Other smaller second run houses downtown and in the neighborhood districts also made a special occasion of Book Week, and used other pictures recently listed in the trade journals as suitable productions to be shown that week.

The Balmac Educational Films, produced by Captain McKinzie and being distributed nationally by Gene Emmick, of the Peerless Film Service of Los Angeles and San Francisco, will be handled by the Greater Features Company in this territory, according to an announcement made by Jack Lannon, general manager. The pictures are to be distributed through the Greater Features' offices in Seattle, Portland, Denver, Salt Lake City and Butte.

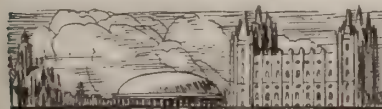
William Newman was recently

engaged by Manager Charles E. Feldman of the First National exchange as head salesman in the Spokane territory, and left here shortly afterward to take up his new duties in that city. He replaces A. L. McCreary, and will work most of Eastern Washington, using Spokane as a base of operations.

A. H. Huot, manager of the Film Booking Offices exchange, left recently for San Francisco, where he will attend a meeting of all Pacific Coast managers called by H. M. Berman, F. B. O.'s general manager of exchanges, who has just come out from the Eastern coast. At Portland, Mr. Huot was to be joined by Louis Metzger, general manager of the Seattle and Portland offices and head of the Portland exchange. He was expected back in the city in about ten days or two weeks.

Louis Rosenberg, salesman for the De Luxe Feature Film Company, left for a short sales trip into the Oregon territory last week, expecting to be gone for ten or twelve days. Al Rosenberg, exchange manager, was expected back in about a week from California, where he has been visiting for the last few weeks.

L. K. Brin, head of the Kwal-ity Film exchanges, returned recently from a trip to his Denver and Salt Lake City offices that has kept him out of the city for about two weeks. Clint Montgomery, salesman for Kwal-ity in the Washington territory, left the exchange last week for a tour around the state, after having spent a short time in the office.



Salt Lake City



BARNEY A. GURNETTE, manager of the local Universal exchange returned to his desk and again took up the reins after having been forced to his home for two weeks on account of illness. He left immediately for the Montana territory to give a boost to business on the feature productions on the 1923-24 season lineup. He is expected back within a week.

E. H. Messenger, resident Educational manager, recently returned from a short trip to Idaho. Messenger says that business is mighty good.

Jesse D. Solomon, manager of the Goldwyn-Cosmopolitan exchange has gone to Boise, Idaho, for a few days. Booker George Decker has charge of the local office affairs during his absence.

W. B. Corby, Film Booking Office local manager, is in San Francisco attending the sales

convention of the Western Division managers connected with the F. B. O. exchanges. He is expected back in a few days.

George E. Carpenter, manager of the Paramount-Empress Theatre, has gone to attend the wedding of his daughter, who is in motion picture work in California.

A. R. T. Young, auditor for the Famous-Players Lasky Corporation in New York City is at the exchange in this city going over the records.

Charles Epperson has joined the sales force of the local Famous Players-Lasky office working the Utah territory. Manager H. W. Braly announces that the reorganization of the territories for the salesmen has gone into effect with F. S. Gulbransen selling the Idaho section entirely; E. M. Loy will cover Eastern Montana, while L. J. McGinley will have the western section of that state.

Louis Marcus, Western Division Manager for Famous Players-Lasky, and H. W. Braly, local manager, will leave on a trip this week visiting the key centers of Idaho and Montana. They will be gone about a week.

Harry Antin, who has been connected with the selling of Famous Players-Lasky productions out of Denver exchange is in Salt Lake City for a few days en route to San Francisco for two weeks, when he will return to this city to locate.

H. Perry, who will soon open his new Egyptian Theatre in Ogden, Utah, was a visitor this week and contracted for the first two blocks of the Famous Players-Lasky productions.

Ralph Kreutzberger, manager of the American theatre here, will leave for San Francisco next week to spend the Thanksgiving holidays with his mother.

A salesman who is burning up the Southern Utah territory for the local Fox exchange, and flooding the office with contracts is **J. L. Tidwell**. Tidwell is a mighty consistent worker and always sells more than his quota when out on his territory.

William C. Gehring, manager of the Fox exchange, leaves this week for a two weeks' trip through the Idaho territory.

George Hays, Associated Exhibitors' manager, returned this week from a very successful trip through the Southern Utah territory. He reports that conditions in that part of the country are picking up extensively, and that business was more than good on the productions he represents.

M. Archibald, of the C. & M. Amusement Company, operators of the Orpheum and Strand theatres in Pocatello, Idaho, was in this city this week.



Buffalo



FRANK J. McCARTHY, newly appointed manager of the Buffalo exchange of Associated First National Pictures, Inc., has been elected vice-president of the Film Board of Trade of Buffalo to succeed Thomas W. Brady, resigned, and who, by the way, we understand has deserted the film business for good. Howard Brink, manager of the Educational office, and Vincent J. McCabe, manager of the Goldwyn exchange, have been elected to the board of directors. At a meeting of the Arbitration committee last week at Rochester, exhibitor was found guilty of "bicycling" films between Rochester and Caledonia, N. Y., houses. He is the first exhibitor to pay the penalty under the new uniform contract. In commenting on the case, J. H. Michael, chairman of the board, declared such practice must be stamped out while Sydney Samson, president of the Film Board of Trade, said that exchanges will not tolerate using film without contracting for it.

The new Family theatre opened in Batavia, N. Y., on Thanksgiving Day with Douglas MacLean in

"Going Up." There was a special program played on the \$16,000 Wurlitzer organ by Dusty Rhodes. The first admission was sold at auction after which the house was thrown open to the public at the uniform price of 99 cents for adults and 50 cents for children. Nearly seven months of the most strenuous work have brought about the complete rebuilding of the house. The Family is operated by a corporation composed of Nikitas Dipson, president; Judge E. A. Washburn, vice president and John R. Osborne, treasurer.

Clarence Ross, who has been auditor at the Bond Photoplays office for four years will resign December 1. He has not as yet made any plans for the future.

Pete Dana, former booker at the Hodgkinson office, is now a sales representative covering the Rochester territory for the same company and he has been succeeded at the Hodgkinson office by Ruth Rapaport, formerly with Renown and Bond and several other companies and one of the most popular folks along Film Row.

Robert T. Murphy, manager of

the old Merit exchange for many years and later manager of the Renown office, salesman for Bond, etc., is now a member of the sales staff of Dependable Pictures corporation. John M. Sitterly, formerly with Select Pictures, has joined Bond as a salesman covering the city territory.

Charles Henschel made his first trip to Buffalo as division manager for Pathe last week end when he came to town for a conference with local manager Basil Brady.

George Weeks, district manager for Paramount, was a Buffalo visitor last week. He conferred with local manager MacManus and Vincent R. McFaul, manager of Shea's Hippodrome. "Wee Willie Robyn," of Capitol theatre, New York, fame as well as one of the favorites of the WEA radio programs every Sunday evening, is at the Hipp this week singing a group of songs at each performance.

George Hall of the South Park Amusement company, operating the Maxine and Capitol theatres, Buffalo, is one of the men who has become interested in a new com-

pany that will take over Crystal Beach, the popular Canadian shore summer resort at a price said to approximate \$1,500,000. Must be money in this exhibitor business, we'll say.

Allan Moritz, special representative for Preferred Pictures, screened "Maytime," for Manager Vincent McFaul of Shea's Hippodrome last week end then started off down state with the print.

A large delegation of exhibitors and exchange men attended the opening of the new Varsity theatre, Jim Cardina's beautiful community motion picture house on Bailey avenue last Wednesday evening when "Pioneer Trails," was the opening feature.

Shea's Hippodrome is having complete new projection equipment installed consisting of the very latest Simplex machines of the type used by the Capitol and Eastman theatres in New York and Rochester respectively. Al Becker of the Becker Theatre Supply company is supervising the installation.



Central Penn.



ANNOUNCEMENT is made that the contract for the erection of the proposed new theatre and hotel building to be constructed in Tamaqua by the Higgins Amusement Company, of Shamokin, had been awarded, for \$550,000, to the Shamokin Lumber & Construction Company, of which W. H. Jury is the head. Work on the structure will be begun at once.

Work of beautifying the interior of the Victoria theatre, Tamaqua, which is controlled by the Chamberlain Amusement Company, of Shamokin, has just been completed. Among the improvements are the placing of velvet curtains throughout the building and the replacing of the linoleum floor-covering with beautiful carpets.

Painful lacerations of the face were received by William B. Shugars, prominent theatrical pro-

ducer of Pottsville, when an auto in which he was riding recently crashed with another machine in that city. His injuries were dressed at the Warne Hospital, but soon afterward he was able to be removed to his home. The car in which he rode was badly damaged.

Effingham E. Sutton has been transferred from Allentown to Wilkes-Barre, by the Philadelphia offices of the Famous Players-Lasky Corporation, and will take charge of the lower-end distribution territory formerly in charge of Mr. Taylor, who resigned. Mr. Sutton had been in charge of the territory in the Reading-Allentown-Easton-Bethlehem district.

The Broad Street picture theatre, Harrisburg, made a hit with the football fans of that city when it showed pictures of the recent gridiron battle between the Harrisburg

Technical High School and the Cedar Rapids (Iowa) High School elevens, that was played at Island Park, Harrisburg.

The Palace picture theatre, of Denver, Lancaster County, has been purchased from Baird & Mellinger, by J. M. Krouse, owner of the Grand, at Ephrata, in the same county. Mr. Krouse is arranging to improve the theatre and will add another projection machine to its equipment. Charles Imler will be the house manager.

Announcement is made of the marriage of Miss Anna Knoblauch, of Mount Carmel, to Daniel Farrow, publicity representative of the Chamberlain Amusement Company, of Shamokin, which controls a big string of motion picture theatres in the hard coal mining regions of Pennsylvania. Mr. Farrow is a former Shamokin newspaperman.

George G. Greiner, it is announced, has leased Harmer's theatre, New Holland, Lancaster County and will move there from New York to assume the management of the house. Mr. Greiner is an experienced theatre and show man and recently had been employed by producing companies in Hollywood, Cal. Mrs. Greiner was formerly a member of the cast of one of the Brady "Way Down East" companies.

Eli M. Orowitz, for several years an exploitation expert for the Famous Players-Lasky Corporation, both in Denver and Philadelphia, has resigned from that corporation and has announced the organization of the Emco Company, an advertising service, which is to have offices in 1233 Vine Street, Philadelphia. He is widely known throughout the picture industry.

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Washington



THOMAS Y. ("TY") HENRY, United Artists exchanges was a visitor in town the past ten days, helping to get G. Tracy Cunningham all set as new sales manager of the Washington branch of U. A.

W. E. Smith, general manager of the Philadelphia district exchanges of Paramount was a recent visitor at the Washington branch, on his return from a much-needed rest in the West.

Harry Scott, in charge of feature products of the Pathe exchanges, was in Washington on his tour of several Pathe units.

C. ("Vic") Victor Norton of Petersburg, Va., former exhibitor there, and later with Vitagraph and other film exchanges of Washington, in the Virginia sector, is now covering part of Virginia for the F. B. O. exchange.

Charles Ral, film and stage star, blew into Washington Friday night accompanied by his personal representative Riley, and is camping at the Willard. He started a series of two, or three-a-day personal appearances at the President theatre, with his historical romance, "The Courtship of Myles Standish," Sunday at three. A special music director accompanies him and rehearsals of the special score and of the

Ray cues were held Saturday and Sunday after the Saturday showing of "The Virginian," and prior to the opening Sunday afternoon. The President symphony was augmented for the week of November 25.

Mrs. Besson, who has held on for a long time as the operator of the Fayette theatre in Baltimore has had to retire from the field since her theatre was auctioned to The Patterson Realty Company, holding corporation for the Patterson theatre and other properties controlled by J. L. Rome, Sam Back and the Hoffhimer interests. Arrangements have been made by the Baltimore exhibitors and Washington exchanges to keep her supplied with programs until January 1st, when she must turn the house over to the new owners.

E. T. Crall, of Newport News, and F. R. Durkee, of Baltimore, were in town Friday and Saturday.

A salesman covering a portion of the Carolinas for a rival Washington exchange reports prospects much brighter there, and attributes the improvement to the success of the latest crop seasons after two or three seasons of total failure in cropping.

Wallace Worsley, director of "The Hunchback of Notre Dame"

is a Capitol Hill product having been born in Washington, educated in the D. C. public schools and lured by the drama in youth made his debut in minor parts with the old Columbia stock companies, where the screen now holds the boards.

Owing to rush of other cases, the argument between Camera-Man Tommy Baltzell and Police Private Musselman, due for hearing last Saturday in Police Trial Board has been postponed until Saturday, December 1. Musselman has been charged by Baltzell with smashing his movie camera and plates and trespass on Tommy's rights as a citizen.

Senor D'Huarte, of the Metropolitan symphony orchestra, has joined forces with the Chevy Chase Music Studio in the ball-room over E. J. Stutz's theatre and is giving private lessons every morning, that he is not in rehearsal at the Metropolitan. Dan Breeskin has shared space in the studio for several months.

The Crandall theatres are running special holiday matinees this (Thanksgiving Week) week. The matinee series will be given on Thursday, Friday and Saturday at 2 P. M. and lasting until eleven at night at the Ambassador, Apollo

and York theatres of the Crandall chain. The customary daily matinees will be continuous at the other Crandall houses in the Capital.

The veteran showman, Will Love, is in town advancing "The Covered Wagon." This is his first connection with the movies.

Arthur J. Rhoades, of the Rams' Head Players, has been starred in the recent Department of Agriculture picture, "Sir Loin of T-Bone Ranch," being shot in the Department studio, near Potomac Park.

T. Rosner, of the Music Library of the Metropolitan orchestra, announces the opening of a new music studio as "Teacher of Violin and Viola," to be located by Rosner in the Kresge Building, at 11th and G streets, N. W.

The elaborate musical program arranged by Daniel Breeskin to embellish the bill during the engagement of Harold Lloyd in "Why Worry," was broadcasted last week. The program was sent out from WCAP station of the Chesapeake & Potomac Telephone Company last Thursday night.

For the week of November 25th, this advanced musical organization of the Crandall key theatre, offers a program tending to exert a direct appeal to Washington music lovers.



Kansas City



AN exploitation stunt being used at the Mainstreet theatre, a combination motion picture and vaudeville house of Kansas City, has been getting big results the last week, as well as newspaper space. At each performance Miss Louise Lovely, motion picture star, selects casts from the audiences and directs the "players" before the camera. The following week the complete pictures will be shown at the theatre. The banner newspaper story of the week came when Mayor Cromwell of Kansas City consented to appear in a "special" film with Miss Lovely.

A settlement has been reached out of court in the Clark Estate Company suit against the Orpheum theatre of Kansas City. John S. Wright, counsel for the theatre, declined to state the amount. Judgments totaling about \$80,000 were returned in the Federal court against the theatre last spring.

A new house, to be known as the Dixie theatre, is being built at Odessa, Mo., by T. G. Block and will be opened about the first of the year, while H. W. Huston is erecting a new theatre at Columbus, Kas.

The house, which will be ready about March, will seat 350. Mr. Huston also will continue to operate his other theatre at Liberty, Mo.

Robert Carnie, Metro salesman, who formerly owned the Alamo theatre of Kansas City, won a suit in which misrepresentation of fact was charged against P. R. Toll, the amount awarded being \$9,750, which was about half of what Mr. Carnie lost on the deal.

The dedication of the new Shrine Mosque at Springfield, Mo., meant a stimulation of business for the Yale Theatre Supply Company of Kansas City, two Simplex projectors and a G. E. motor generator being installed.

Cliff Reid, former manager of the Kansas City Select office, is covering the Kansas City territory with Eddie Polo features, which are being sold on the State Rights market.

Truly B. Wildman of the Enterprize Distributing Corporation, Kansas City, was elected president of the Kansas City Film Board of Trade at a special meeting of the board last week. Sid Halderman

was elected vice-president and George Ware, new Vitagraph branch manager, was elected to sit on the board of arbitration. Mr. Wildman succeeds Harry Graham, former manager of the Kansas City Pathe branch, who has been transferred to St. Louis to manage the Pathe branch there, after two and one-half years in Kansas City. Mr. Graham is to be succeeded at the Pathe office by Cecil C. Vaughn, formerly of the Memphis branch. As vice-president Mr. Halderman succeeds "Marty" Williams, who resigned his office.

James E. Foland has been added to the sales force of the Kansas City Vitagraph office, while L. E. Goldhammer has joined the sales staff of Preferred Pictures Corporation and will travel Southern Kansas. J. J. Friedl, Paramount exploiter, has left for Detroit to join the Selznick sales force there.

Sunday opening is being contemplated by James Taylor of the Opera House, Glen Elder, Kas. All around him other exhibitors of Kansas are doing it, so he sees no reason why he shouldn't follow suit. Pete Jacobson of Tipton, Kas., has

been showing on Sundays now for about a month and has experienced no interference whatever.

The Elite and Cozy theatres at Pratt, Kas., have been purchased from John Callahan by Charles H. Barron. The Elite theatre will be closed temporarily and the name of the Cozy will be changed to the Kansas theatre.

A new Kansas "exhibitor" made his debut last week when William Dahler of the Cozy theatre, Grove, Kas., introduced another "Bill."

Film salesmen in the Kansas City territory have little on their managers when it comes to "hitting the road." E. C. Rhoden of First National is now on his "nth" tour of western Kansas, while Roy Churchill of F. B. O. is "out and at 'em" again.

A coincidence in Kansas City this week proved beneficial to Frank L. Newman of the Newman theatre, as well as the Orpheum theatre, when Hale Hamilton, who played in the picture, "His Children's Children," which was showing at the Newman, also appeared in an act at the Orpheum. It meant some of that much desired free publicity.

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St. Louis



ON November 24, another of the Metro' supers, "Scaramouche," reopened the Pershing theatre, Delmar boulevard near Hamilton avenue, one of the St. Louis Amusement Company houses. The picture, which played to a \$1.65 top, was put in for an indefinite run.

The Pershing was completed, remodeled and decorated for the occasion, the owners spending approximately \$50,000 to convert it into one of the handsomest picture houses in the city.

The office of the Famous Players-Lasky Corporation, 3721 Washington boulevard, St. Louis, was entered by burglars, November 22, and the safe, which stands under a powerful electric light about fifteen feet from a large show window, was cracked by the experts. Their loot consisted of less than \$100 cash and about \$15 in stamps. It was the second time the office was robbed in less than a year.

The job was one of the neatest pulled off by cracksmen in St. Louis in recent weeks. A side window was jimmied so skillfully that not even the sash was scarred. The combination was also knocked off without damaging the safe otherwise. Last January \$150 was taken from the safe by safe robbers of equal deftness.

Reports from Poplar Bluff, Mo., the past week stated that I. W. Rodgers, the prominent Poplar Bluff and Cairo, Ill., movie magnate, had swung a deal for 11,000 acres of land in the Iron Mountain district of Wayne County, Mo., involving \$800,000. The land was purchased by Rodgers and H. E. Springer, also of Poplar Bluff, from W. I. Hooper of that city.

Rodgers and Springer plan to mine iron ore on the land. Iron

mining in Southeast Missouri was resumed recently on a large scale.

F. G. Conklin, special representative of Hope Hampton Productions, was a visitor to the city.

W. J. Morgan of Associated First National, New York City, stopped off here between trains en route from New York to Kansas City.

Sherman Keeley of the Service Division, Associated First National, New York City, left for the East Tuesday after spending several days in St. Louis.

Harry Weiss, manager of the local First National office, spent the past week in the territory. He expects to return the middle of the week.

Romaine Fielding, president and director general of the General Film Manufacturing Company, has been confined to his home the past ten days with an infection of the jaw. He had two teeth extracted and a few days later an inflammation set in, and when it did not respond to treatment he was forced to remain in bed for several days. He expects to return to his duties the coming week.

Pete Rybinic, owner of the Movie theatre, has purchased the Wilson theatre, Fourteenth street and Cass avenue, St. Louis, from Samuel Steinberg. The Wilson seats about 200 persons.

Bob Cluster of Johnston City is said to have consummated a deal for the purchase of the Washington theatre, Belleville, Ill. He will assume charge of the house December 1. R. E. Gump will continue as manager of the theatre according to present plans.

"Jack" Underwood, Enterprise manager, returned this week from a trip to Evansville, Ind., and vicinity.

Sullivan & Gray, owners of the

Rex theatre, Pittsburg, Ill., plan to open the Roland theatre, Marion, Ill., shortly. They have closed the Rex temporarily because of the shutting down of the coal mine at Pittsburg.

Many of the mines in Southern Illinois are closing or working but part time because of the slack demand for soft coal, and it is feared that this condition will have a bad effect on the picture theatre attendance during the balance of the Winter season. The mild weather that has prevailed in the Mississippi Valley district this year has been tough on the coal miners, and at the very season of the year when they should be pushed they are working but part time or loafing.

Jack Weil of Goldwyn returned the latter part of the week from a successful trip to Paducah, Ky., Cairo, Ill., and vicinity.

M. J. Dunne, veteran salesman, has been added to the sales staff of Goldwyn. He will make Kentucky and Tennessee. He worked with Jack Weil, Goldwyn manager, for the old World Film Corporation.

Charley Werner, Metro manager, made a flying trip to Columbia, Mo., the early part of the week.

Don Davis and his Associated Exhibitors organization are out to win the Buick Six touring car, the first prize in the "Counterfeit Love" contest, and during the past week closed 27 contracts for the picture. There are three main prizes in the contest, a Buick Six, a Buick Four and a Chevrolet.

J. S. Woody, general manager for Associated Exhibitors, was a visitor of the week. He dropped off while en route to Des Moines, Ia.

Floyd Lewis, district manager for Associated Exhibitors, departed Sunday for Indianapolis, Ind.

S. T. Wilson, salesman for Associated exhibitors, is on an extensive tour of Eastern Missouri, and before his return to St. Louis the latter part of December plans to visit every exhibitor in the St. Louis Missouri territory. Manager Don Davis reports that Wilson is sending in some nice contracts and plenty of them.

Frank Graham, the new Pathe manager for the St. Louis district, has assumed his duties. He comes over from Kansas City and no doubt will soon find that St. Louis isn't as bad a place as some persons in Kansas City attempt to paint it.

Tongate & Haynes, owners of the picture house at Carlisle, Ind., are opening a new house in St. Francisville, Ill. They planned to open on December 1. Tongate was in St. Louis the past week booking film for the new house.

Visitors of the week included Tom Reed and his new Cadillac Sedan; Charles Stemple, St. Charles, Mo.; Dr. C. A. Tettley of Flat River and Farmington, and Charley Barber of Tilden, Ill.

F. G. Conklin, representing Hope Hampton Productions, was a city visitor last week.

W. J. Morgan, of the Associated First National Pictures, Inc., New York City, stopped off for a few hours en route from Kansas City to New York, last Friday.

Sherman Keely of the Service Division, Associated First National Pictures, New York City, departed Tuesday after spending some little time at the St. Louis exchange.

Harry Weiss, manager of the St. Louis exchange, First National Pictures, departed Monday for a ten days' trip through the territory.



Des Moines



TWO theatres that are opening up on Thanksgiving Day are the theatre at Dallas Center, operated by "Web" Cramer, and the Electric theatre at Clear Lake which Art Burgen has in charge. These theatres have been closed for a time.

Pathe had a special showing of "The Chronicles of America" at the Des Moines theatre to which were invited the officers of clubs and lodges, P. T. A. officers, teachers, university faculty, newspaper representatives, etc.

Herman Stern of the Universal exchange broke into print this week with his dog, a veteran of three or four battles of the world war, when a story appeared concerning the room that Stern has rented for his dog. Rules of the apartment were that no dogs were allowed. However, the dog has a room. And three times daily he ascends the stairs and dines with Mr. and Mrs. Stern.

N. C. Roce, formerly of F. B. O., in Minneapolis, is now salesman for F. B. O. in Des Moines.

Steve O'Brien of Associated Ex-

hibitors, was in Des Moines last week with Jack Woody, general manager for Associated Exhibitors.

The projection room at the Universal exchange will be completed this week. The machines are already in place. The completion of this very fine show room will be the occasion of a filming that will be a sort of a party.

"Runt" Gore of Oklahoma City stopped in Des Moines while driving through to Chicago. He is being transferred from the Oklahoma branch of Famous Players to their Chicago branch.

Reuben Wagle of the Universal staff has been very ill from an attack of appendicitis. He was operated on November 3 and he has been slowly recuperating. He caught cold upon leaving the hospital and this has delayed his recovery.

A "Baby Peggy" contest in which an attempt is made to find a child most resembling the small star is now in progress in Des Moines

through one of the leading newspapers. It's proving popular.

Frank Shipley has left the Famous Players staff and John Hayes is the new book-keeper.

Jack Curry saw the Minnesota-Iowa game in Minneapolis. Curry is accessory man for Famous Players.

There is a new cashier at the Palace theatre, Des Moines. Miss Zeitha Slade is the young lady's name.

Jess Day of the Garden theatre, Des Moines, will be host to the mail men of the city at the showing of "The Mail Man" at 10 o'clock on Sunday morning.

Frank Crawford, manager for Famous Players, says that conditions among film men are much better than this time last year. Business shows a steady and general increase. While there is no building of new theatres in Iowa this is due to the fact that the state is

already well supplied with theatres.



Carl Miller who is to play opposite Mildred Davis in a Ben Wilson production for Grand-Asher yet untitled



Albany



THERE is a new face along Film Row these days for B. H. Mills, of New York City, has become manager of the office occupied by Merit and which has been recently absorbed by First Graphic. Mr. Mills, however, is no new comer in the picture business. In fact back in 1914, he was turning out one-reel comedies for Mutual, and has the record of having sold the first Larry Semon comedy. Two years later, and he is found with



B. H. Mills, new manager of the First Graphic Exchange in Albany, N. Y.

the Elk Photoplay, in New York. He has handled a theatre in Grand Street, in Brooklyn, and has been with First Graphic since its organization. As manager of the local exchange Mr. Mills will serve a territory, bounded by Utica on the west, Beacon and Sidney on the south, and the Canadian line on the north.

Abe VanDeusen, who has long looked after film shipments for the express company in Albany, has

now become the new shipper at the F. B. O. exchange.

John Fleming, manager of the Vitagraph exchange, had a successful business trip to Utica the past week. Bert Gibbons, now district manager for Vitagraph, former manager of the Albany office, was in town on Saturday.

The showing of "Potash and Perlmutter" at the Mark Strand last week brought about a personal appearance on the part of Adolphe Milar, who portrayed the part of "Rebek." Mr. Milar gave a talk on studio life and also entertained with a vocal solo.

Howard Secor, former shipper at the First National exchange, who quit to go with a local baking concern, is once more handling the tin cases.

Louis Buettner, of Cohoes, owner of two or three theatres in this vicinity, is spending a month in Boston. In connection with his recent trip in the Adirondacks, Mr. Buettner tells a good story of how he happened to bag a deer while his companions tramped eight or ten miles and never succeeded in getting a shot. Mr. Buettner has not been in the best of health lately and his trip to the woods was mainly intended to restore his health. One morning when he started out with his hunting companions from camp, he was permitted to tramp but a short distance, and then stationed near a trail. The others set out for the recesses of the forest, where the chances of bagging a buck were considered better. Within five minutes after the others had left, three deer appeared near Mr. Buettner, who easily bagged one of the number.

Up to the present time, no successor has been appointed to L. George Ross, as local manager of the F. B. O. exchange. Sidney Katz, eastern division manager, is still here. The Albany exchange is still running ahead on the sales contest, which ends December 15.

Isabel Dailey, who was connected with the Paramount offices here, is now associated with F. B. O.

George Tetrault, owner of the Grand in Watervliet, appeared in Albany the past week with a brand new overcoat, and casually inquired the location of the city's best hat store.

Mrs. "Vic" Bendell, who underwent an operation a week or so ago, is on the rapid road to recovery.

Harry H. Buxbaum, who is announced as the eastern district manager for First National, is quite well known in Albany, from frequent visits to this city while associated with Paramount.

Everybody is asking everybody else along Film Row if they are going to Louis Schine's party in Gloversville, and judging from the answers, all the film folk will be on hand for the celebration to Schine, Junior.

The boys and girls in the First National exchange in Albany gave a regular humdinger of a Thanksgiving party, which was arranged by Miss Renee Craven.

Sol Rose, who used to sell the Great Lakes product here, and was also manager of the Pioneer office, stopped over one day last week while on his way to Chicago, where he will represent the Robert Morton organs.

The biggest newspaper advertising campaign of the year was carried on by the Mark Strand during the past week, preparatory to the showing of "Rosita." In addition to the newspaper ads, thousands of heralds and window cards, as well as six, eight and twenty-four sheets, were used. And this from a theatre which a year or so ago, was so conservative that it rarely if ever increased its advertising or exploitation.

The second of the symphony concerts given by the combined orchestras of the Troy and Mark Strand theatres, drew a capacity audience at the Mark Strand last Saturday

morning, the patronesses including practically all of the society of the Capital City. There will be another concert on December 8.

Syracuse recently lost two of its old-time exhibitors, through death, George B. Allen, and Anthony Langan.

The Capitol theatre, in Albany, will be closed for some time while a new floor is being laid. The present floor was practically without pitch, owing to a slip up on the part of someone.

Edgar Weil received a real welcome when he returned to Syracuse the past week, and resumed the management of the Strand theatre. Mr. Weil has been in Little Rock, Ark., for many weeks recuperating from a breakdown.

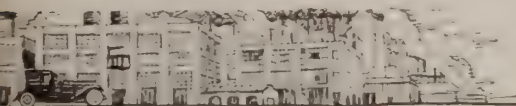
Under the management of Willis B. Whitnall, the Empire in Syracuse is observing its anniversary week. It might be said that the Empire is showing plenty of enterprise these days with some decidedly attractive outdoor and lobby advertising.

The interior of the Mark Strand, in Albany, has been beautified the past week by new parchment shades.

Ira Cohen, who is handling the Fox exchange here while G. A. Woodard is recuperating at Atlantic City, was in New York the past week. Mr. Cohen put over a good stroke of business the other day when he signed up all of the Smalley houses and brought back a stack of contracts with play dates. The exchange has also booked "If Winter Comes" at the Leland in Albany for the week of January 27.

The millennium was reached the past week when C. R. Halligan, of the Universal exchange in Albany, took the first day off with the exception of week's vacation in ten years. Mr. Halligan remained at home because of illness.

Frank Hopkins, manager of the Universal exchange here, was in New York the past week on a general sales conference.



Cincinnati



JACK STEWART, local Goldwyn manager, returned from a trip through the territory and reports that business is on an upward trend. This is especially true of eastern Ohio and parts of West Virginia. He also reports that the exhibitors are doing more to get the patrons into their theatres than ever before. That the interior of the small-town theatre is being improved upon in order that the patrons might see the pictures in more comfort than of yore, he said is evidenced by the way some of the old picture houses look like. All of the big-town conveniences are being added and the program shown has all the appearance of a metropolitan offering.

N. J. Sweifel, Pomeroy's foremost exhibitor, dropped into town one day last week to book pictures for his newly acquired theatre in

Logan, Ohio. The name of the Logan house is The Rubel and it is Sweifel's intentions to place this theatre on a par with his Pomeroy houses.

Exhibitor Jenkins, of Jackson, Ohio, reports that he has purchased the Victory theatre in his city. This gives Jenkins complete control of the picture situation in Jackson as he already controls the Broadway theatre.

Dr. Bell of the Main Street theatre, Columbus, visited the exchanges last week and made many bookings for his theatre for the coming season.

The Stage and Screen Scribes Frolic which took place on the 15th of November proved to be the most successful affair as well as the largest ever given in Cincinnati. As a token of appreciation to the artists who participated in the Frolic the

Scribes donated five hundred dollars to the Actors Fund and a similar amount to the National Vaudeville Artists.

N. Schechter, press agent for the Gifts theatre who was chairman of the Frolic Committee for the Scribes, was presented with a gold wrist watch at the Scribes meeting on Friday, November 23.

Slaughter Sparks, formerly of the Elliott enterprises of Lexington, Ky., has taken over the Tabb Opera House and Liberty theatre of Mt. Sterling, Ky.

W. James, of Columbus, has taken over the entire interests in the Grand, State and Vernon theatres of that city. The interests were formerly held by the Dusenberry Brothers.

Nick Shafer, manager for Vitagraph in Cincinnati, has resigned

and his place will be assumed by Jack Kendall, who was formerly connected with the local office.

Fred Myers paid his usual visit to the exchanges last week with a purpose all his own. The saying is that Myers knows pictures and when Myers comes to town he usually looks at a good many of them before he finally makes his selection.

Exchange men and local theatrical associates of Ike Libson are mourning with him over the death of his mother which took place early last week.

E. M. Booth, manager for the Film Booking Offices, has been appointed treasurer of the Film Board of Trade by W. E. Kaiser, the president, to succeed Nick Shafer, resigned.

Jack Stewart, manager for Goldwyn-Cosmopolitan, returned from a visit to Louisville.

Cleveland

J. S. JOSSEY, president of the Progress Pictures Company, and his aid-de-camp, George Jacobs, are spending the week in and around Cincinnati.

Al Mertz has resigned as manager of the Universal exchange in Detroit. Mertz has gone into business for himself. He's allied with Sam Carver, a former Detroit publicity man in the purchase and distribution of "Powder River" throughout New York State and New England. Mertz expects to make his headquarters in Boston town.

Sidney Hackford has been appointed manager of the Detroit Universal office, succeeding Al Mertz, resigned. Following the Universal policy, Hackford has been promoted from the ranks. He was previously a member of the Detroit exchange sales force.

Maurice Strauss has resigned his position as manager of the Universal exchange in Cincinnati. He has not announced his plans for the future.

James Holden has been appointed manager of the Cincinnati exchange. Holden comes out of the New York office, where he held the title of special representative.

E. A. McAuliffe, well known to all film men in this neck of the woods, has severed his connections with the Fox sales organization to become associated with the Pittsburgh Universal exchange, also in a sales capacity.

R. N. Bleeke is now one of the local Universal boys. He's been made service manager of the Cleveland office. His previous connection was with the Indianapolis exchange, where he was cashier. This

is the job formerly held by H. C. Borgias, who is now personal representative to E. J. Smith, Universal general manager.

Robert Cotton has been made division representative for Educational Films in the southwest, and leaves Cleveland next week, to take up his headquarters in Dallas. Cotton is one of the most popular exchange managers ever in Cleveland, both with his fellow exchange brothers and with the exhibitors.

Emile Hauseman has joined the Cleveland Fox exchange temporarily. The Cleveland Fox exchange is the training school for Fox employees. Hauseman, is being put through his paces here under the direction of Exchange Manager Frank Drew.

Robert W. Drew, brother of Exchange Manager Frank Drew, has joined the Cleveland Fox exchange.

J. Gordon Davis is another new Fox salesman, recently added to the staff, in order to take care of the growing business demands. He was formerly with First National in Indianapolis.

Harry Rathner, general manager for Principal Pictures, was in town last Friday. Rathner is making a tour of all exchanges through which his pictures are distributed.

Nat Barach, manager of the Cleveland Goldwyn exchange, is just back from an extended tour throughout the state. Miss Helma Stern has severed a three years' connection with the local Goldwyn exchange, where she has served as private secretary, to take a much needed rest. Lottie Selznick succeeds Miss Stern.

Tommy Carroll has picked up stakes, and has left Lorain, where

he was managing the New State theatre for Jack Greenbaum. It is said that Tommy will soon be among those conspicuously managing theatres in Cleveland. Carroll was manager of the old Opera House here during the Shubert vaudeville season.

Bill Gallagher, identified from time immemorial with Charles Miles, Miles' theatre, Cleveland, is succeeding Carroll as manager of the State theatre, Lorain, according to word along the Rialto. The Miles theatre has been sold and is now showing the Columbia circuit burlesque. Gallagher's connection with the Miles' theatre came to an end when the house was sold. Although part and parcel of the show business for upward of twenty-five years, he has been in retirement thus far this season. The opportunity to get back into the business proved too much for him, so hereafter he'll greet his old friends in Lorain.

Montgomery and Hagaman have sold their Rivoli theatre, 76th Street and Central Avenue, Cleveland, to a man named Rosen. Montgomery and Hagaman have other local film interests.

Messrs. Bodenheimer and Kaufman have purchased from C. R. Oliver, the Palace theatre at Louisville, O. J. Piotrowski has recently sold his theatre, the Vandora, Cleveland, to local interests.

John Kleffel last week sold his Happy Hour theatre, Cleveland, to Mrs. Francis J. Czajkowski.

Of interest to all film folks in the state, is the announcement that John J. Murray, one of the most prominent exhibitors in the middle west, has disposed of his theatres in Warren, and is going south for

the winter, Murray has been in poor health for some time, and he needs a complete rest. It's said that Lemotto Smith of Alliance has purchased Murray's Opera House and Hippodrome in Warren. Smith has two houses in Alliance. Cleveland exchange men will miss Murray's visits. Here's hoping he'll soon be back, and in good health.

Ray Wallace, manager of the Ohio theatre, Alliance, was one of the few out-of-town exhibitor visitors around the Film Exchange Bldg. last week. George Moore, of Bucyrus and Bellevue, made a hurried business trip to Cleveland last week, and called on some of the exchanges.

It is learned that the Grand theatre, Marion, which has been closed for some time, during which it went through receivership, has recently been reopened under the management of the Marion Photoplay Company. The policy of the house will include legitimate road shows the first three days of the week; family time vaudeville the last half of the week, including short reel pictures. The house opened last Wednesday.

From Piqua, Ohio, comes the word that Gordon Hake, for five years assistant manager of the Piqua Amusement Company, was just about to board a train for Charleston, West Virginia, to become manager of the Capitol theatre when he received a telegram stating that the Capitol theatre had been destroyed by fire.

William Raynor, manager of Reade's Hippodrome, Cleveland, who has been confined to his home for two weeks with an attack of grippe is back on the job again.

News From San Francisco Photoplay Circles

ONE-HALF interest in the Bijou and Elm theatres in Elmhurst, Oakland, has been purchased from John Peters by E. H. Emmick, Robert A. McNeil, J. C. Hunter, M. A. Naify, Charles Moser and Mortimer Thomas.

Edward B. Baron, for many years the San Francisco representative of the United Artists Corporation, has resigned his position with that company to become a part of the Herbert L. Rothchild Entertainment, Incorporated, assuming an important position in the executive department of this organization.

A theatre with a seating capacity of 1,200 and built in Spanish style is about to be erected in San Francisco's new residential shopping district West of Twin Peaks and will be handled by B. Getz, Inc. This motion picture theatre will have all the modern improvements and will be approached by a court, with fountains and gardens.

Harry C. Arthur, general manager of West Coast Theatres, Inc., has just announced plans for a magnificent 2,000-seat motion pic-

ture house in Fresno near San Francisco. The announcement takes the form of an offer to lease a new and modern theatre building for a long term of years. \$100,000 is offered by the executives in advance on rental of the building and \$150,000 will be spent in placing the building in modern shape.

H. J. Sheehan, Pacific Coast manager of the Fox Film Corporation with offices in San Francisco who recently returned from a tour of inspection in Southern California reports general good business among the motion picture theatre owners he visited.

Dr. C. H. Linder announces he expects to have his concrete theatre building completed at Colma not later than February, 1924. Powers motion picture machines and equipment will be installed.

Maurice Lowery, well known in local film circles, has made connections with L. Kalisky, owner of the Strand and Rialto theatres in Alameda, and will remain as manager of them when the T. & D. Jr. Enterprises will take them over.

Walter "Pep" Kofeldt, branch manager of Pathe obtained from the traffic department "No Parking" signs which he places in front of the building to facilitate rapid movement of films. As machines parked in front of the Pathe building morning and noon rushes had been interrupted.

Edward ("Eddie") K. Hohhman, well known in local motion picture fields has been appointed manager of the Palace theatre, Oakland, which is owned by the T. & D., Jr., Enterprises.

Pep and optimism were the twin keynotes of the San Francisco sales conferences held last week by Harry M. Berman, general manager of exchanges of F. B. O.

Among those who attended the confab at the San Francisco office were, besides General Manager Berman, L. G. Metzger, of Portland; A. H. Huot, of Seattle; W. B. Corby, Salt Lake; Sid Goldman, San Francisco; Harry Cohen, Los Angeles and Art Schmidt, newly appointed West Coast Supervisor of F. B. O. Mr. Schmidt was for-

merly general manager of exchanges for Universal and is now making his home in Los Angeles.



Rudolph Valentino who is in New York judging beauty contest at Madison Square Garden

COSTUMES FOR HIRE

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Chicago



MARTIN, Otto and Paul Polka, comprising the firm of Polka Brothers, have taken a ninety-nine year lease on the ground next door to the Glen Ellyn picture theatre and purchased that theatre, and are planning to erect a one thousand seat Motion picture house on this site. Samuel Bowden has the lease on the present Glen Ellyn motion picture house until July 1, 1925, and unless arrangements can be made with him, the Polka Brothers will be unable to start building before that date. It is understood that Mr. Bowden has also been contemplating building a new theatre in Glen Ellyn for some time past.

E. R. Ship has taken possession of the New Empress theatre at Springfield, Illinois, which he recently purchased from George Koehn, and will continue the present house policy.

The strike of the operators at Springfield, so far as the Amuse-U, Capitol, Strand and New Empress theatres are concerned, is ended, and the operators have returned to work. The Lyric, Gaiety, Princess and Vaudeette are reported to be still operating as open-shop theatres, the proprietors and managers manning the projectors.

Charles Raymond, who has recently been connected with the publicity department of McVicker's

theatre, has been transferred to the Fenway, Paramount's Boston house. Ed Olmsted continues as director of publicity at McVicker's and has moved his family here.

Country Sales Manager I. Gattleson, of F. B. O., expects to be back on the job within a week or so, as he has had the plaster cast taken from his broken leg, which is mending rapidly.

Decorators are at work on the Keystone theatre on Sheridan Road, which is being brightened up and refurbished.

Percy Havill is now covering the southside Chicago territory for Universal exchange.

Harry Phillips, who for some time past, had been connected with Universal's Chicago exchange, is now a member of the Renown Pictures exchange sales force.

Froelich & Goldsmith, owners of the State-Congress and Empress theatres, have leased the Avenue theatre at 31st and Indiana, from Manager Lansky, for a period of ten years. It is understood that they will operate the theatre under a policy of musical comedy and pictures.

Lipton Astrachan, one of Universal's star salesmen, is the winner of the two hundred and fifty dollar watch, as a result of his record in the serial contest between the dif-

ferent Universal divisions. Mr. Astrachan wants to thank all the exhibitors for the splendid co-operation they extended to him in this contest, which he says was highly appreciated by him.

Al Sobler, for some time past in charge of publicity work for First National's Chicago exchange, is to be moved to the New York office of First National, some time next month. The appointment of his successor at Chicago will be made shortly.

D. O. Reese, recently connected with Celebrated, is now selling film for Warner Brothers in southern Illinois.

Gene Quigley, well known throughout the country as a theatre manager, is ill at his mother's home, 908 Grace Street, having been brought here from Charleston, West Virginia, to recuperate from a severe sickness.

Allen Glen, of First National's exploitation department, stopped over in Chicago this week, en route to Minneapolis from New York.

E. H. Goldstein, treasurer of Universal, tarried in Chicago, en route from the West Coast studios of Universal to New York, for a conference with General Manager of Theatres Flader and Manager McCurdy, of the Randolph, who is also in charge of "The Hunchback of

Notre Dame," at the Harris theatre.

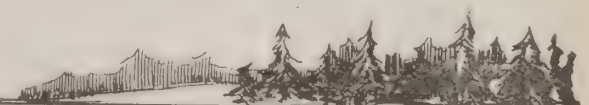
The Chicago premiere of the first picture directed by Charles Chaplin, "A Woman of Paris," will be set back until some time in January at the Orpheum, as Aaron J. Jones has arranged for "The Extra Girl," to follow "Rosita," when that Pickford feature terminates its run at the New Orpheum. "The Extra Girl," owing to existing release dates could not be postponed and so it was decided to put it in ahead of the Purviance feature. Adolph Linick, of Jones, Linick & Schaefer, has left on his usual winter pilgrimage for California, where he will enjoy the sunshine of Los Angeles until the 1st of April.

The Bowen theatre, in South Chicago, has been opened by Richard and Leo Salkin, a hustling pair of business getters who should make a success in their new location.

A private showing of "The Man From Brodney's," was given at the Aryan Grotto on November 26th and a large crowd of exhibitors turned out to review Vitagraph's new feature, which met with a very favorable reception. Armin F. Hand and his popular Woodlawn theatre photoplay orchestra, rendered the musical setting to the picture.



Southeast



RALEIGH'S new State theatre, built by Mr. Hines, a newcomer in the picture field from Norfolk, Va., will open December 15th, it has been unofficially announced, playing a policy of road shows, pictures and vaudeville. The State is the last word in convenience for patrons. It is rumored that one of the ablest showmen in the State, now connected with another theatre, will be requisitioned by Mr. Hines to manage the new house. Hines also recently obtained control of the Superba, Raleigh, N. C., a straight picture house.

Sig Samuels of Alamo No. 1, Atlanta, with members of his family, have gone on a motor tour down to Florida.

Two theatres to recently install new player pianos are W. K. Couch's theatre at Union Springs, Alabama, and Ford Bryan's theatre at Cocoa, Florida.

Little Miss Emilie Savin, the young daughter of P. H. Savin, of Film Booking Offices, has burst into print in the Atlanta papers as a featured dancer in Kirness staged at the Atlanta Women's Club.

DeSales Harrison, newly appointed southern Representative of the Public Relations Department of the Hays organization, has gone on a trip which will carry him into all cities in which Better Films Committees are now functioning or in process of organization. He will then go to New York for a conference with Colonel Jason Joy of the Hays organization.

J. H. Wheeler, of the Start thea-

tre, Tarrant City, Alabama, was a visitor on Atlanta's Film Row the past week.

K. O. Renaud, formerly of the Salt Lake City branch of Famous Players, has been made exploitation manager of seven Southern Exchanges by Famous Players. Mr. and Mrs. Renaud will make their headquarters in Atlanta for the present.

H. G. Rosebaum, newly appointed Famous Players district manager for Southeast, came to Atlanta the last of last week for a conference with F. F. Creswell, who bequeathed the Dallas, Oklahoma City and Memphis offices to him recently.

C. E. Daffin is assembling his fine crew of hunting dogs down in Florida for the hunting season. Tallahassee, his city, is noted for the

famous hunting grounds thereabouts and each season he gives a hunting party. This year among other Atlantans who will enjoy his hospitality are A. C. Bromberg, W. L. Whitehead and Dr. Myrshall.

Quite a few of the out-of-town exhibitors visited Tampa the past week. Amongst those seen giving Tampa's Rialto the once over, were, G. M. Whetstone, of Pierce; H. C. Long, of Umatilla; R. H. Palmer, Jr., of Dunedin; J. H. McLaughlin, of Sarasota; G. A. Cole, of Winter Haven; Harry Gordon, of Eustis; B. H. Trumbull, and his Chief Operator, Cecil F. White, of St. Petersburg.

George Almon, the Florida representative of the Southern States Film Company, was a Tampa visitor this week.

News and Notes of Detroit Film Circles

SELZNICK exchange has a new addition to its sales force in the person of John J. Friedl, who has arrived from Kansas City, where he was salesman for Paramount. He will be state salesman for the local office.

J. S. Woody, general salesman for Associated Exhibitors, was in the city last Saturday and Sunday.

Fred Bonnem, who switched from Pathe to Universal, is back again with the former organization after having served Universal for six months as state salesman. He will cover the same territory.

On Nov. 18 occurred the opening of the regular Sunday concerts at the Capitol theatre, which are a feature of the musical season. These concerts precede the first performance of the pictures, with but one admission price charged. In addition to the instrumental compositions, the prayer scene from "Cavalleria Rusticana" was given by the Wronski Chorus at the first concert.

Al Mertz, who has resigned as manager of the local Universal exchange, will leave Saturday for Boston, where he will be located for the present. He was presented last week with a Dueber-Hampden watch in white gold by the employees of Universal and with a traveling bag by the members of the Film Board of Trade.



Action stills from the latest C. B. C. offering, "Marriage Market."

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Power's
Spotlight

Power's Dissolving
Stereophicon

Power's
6 B Improved
Projectors
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G.E. High Intensity Lamps

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NEW THEATRE CONSTRUCTION & EQUIPMENT PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT

TECHNICAL EDITOR

Method for Getting High Speed Pictures

*Good Results Obtainable Without Use of Specially
Designed Camera Mechanism**

SCIENTIFIC research efforts, especially during the preceding half decade, apparently have resulted in more rapid strides toward perfecting the film for high speed photography that was evidenced by the mechanical development for the fullest utilization of the speed incorporated in the emulsion by the chemists. Theoretically, exposures upwards of two hundred and more per second are as easily obtained as sixteen; however, in the absence of a continuous movement camera, the laws of inertia of moving objects, and the comparatively low tensile strength of film, have constituted very serious obstacles for an intermittent movement camera.

The history of high frequency or ultra-speed camera making is replete with unsuccessful attempts to produce a commercially practical machine. But it may be said that in the course of nearly all mechanical developments there have been numerous failures preceding a practical success, and this is certainly true of the mechanism for the ultra-speed motion picture of today.

Less than two years ago there were a number of specially designed ultra-rapid cameras, which were an improvement over reconstructed normal speed models; however, the results were not sufficiently satisfactory from an economic standpoint to meet the growing requirements for commercial purposes, and their use has since become almost negligible.

Chief among the seemingly unsurmountable difficulties encountered in designing a practical ultra-speed camera was to secure a finely balanced, vibrationless mechanism, that would function consistently without interruption, and one that would intermittently register the film with accuracy and with absence of friction. It was logical to assume that the ideal outfit should combine a regular standard intermittent movement camera, with an attachment for high-speed operation, and be capable of withstanding the severe duty imposed upon its mechanism without detriment to its utility for standard or normal operation. The obstacles involved in the designing and construction of just such a combination, which is incorporated in the ultra-speed attachment for the Bell & Howell Standard Camera, and an explanation of certain outstanding mechanical features of the mechanism are interesting.

In order to make one hundred and twenty-eight individual exposures per second (a minimum for ultra-speed) with the regular standard intermittent movement camera, which does not permit of light being admitted to the film longer than $1/272$ nd of a second at that speed, the mechanism from which the

What's in a Picture

What's in a picture? This query can well be applied to a feature motion picture and often has a great deal more attractiveness and beauty than is every visualized by an audience. Only at times is a picture presented to the audience in its full glory.

The contrast of the pleasing quality and attractiveness of a picture properly projected on a well and evenly lighted screen against this same picture poorly projected, was strikingly demonstrated to the writer only a short time ago.

One of the popular screen classics was first seen projected under very nearly perfect conditions and a most engrossing entertainment it proved to be.

This same picture was again viewed in a small house where the light on the screen was low and flicker predominant. The subject and titles of the picture of course remained unchanged. Yet that picture seemed altogether another picture. The great loss suffered through lack of proper presentation was the direct cause.

The expense and care necessary for the maintenance of an efficient projection department is negligible compared to the value of good projection to the exhibitor.

When every exhibitor has come to fully understand the asset of perfect projection the industry will be greatly benefited.

film derives its movement is required to travel two hundred and fifty-six times per second. This means that the film must be accelerated from the stationary period to a speed of approximately sixteen feet per second during the downward travel for the succeeding ex-

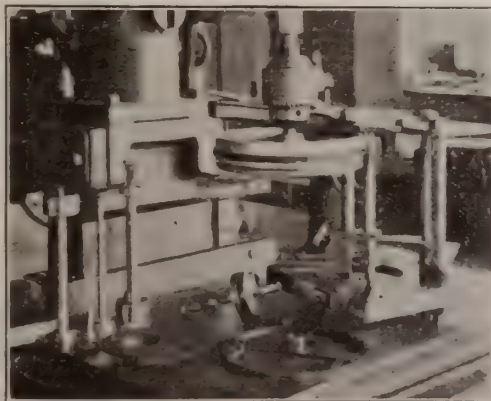


Fig. 1. Fixture for balancing cams and shutter segments at high speed

posure and then brought to a stationary period again, consuming only $1/256$ th of a second to complete this entire cycle. It was thus quite obvious that the ordinary shuttle movement, whose weight and construction conform to the requirements of a speed of sixteen exposures per second would be entirely impractical and unsafe to reciprocate when operated at the rate of one hundred and twenty-eight or more exposures per second. This required a film movement mechanism differing entirely from the conventional type, but built to efficiently perform the same duty.

The shuttle of the cam movement in the regular Bell & Howell camera weighs approximately one ounce, and is constructed as light as is consistent with regard to the duties imposed upon it. In the ultra-speed film movement the shuttle or vane—as it is sometimes called—of the reciprocating element weighs but seventy grains—one hundred sixty-six thousandths ounces. By maintaining exactly this weight, the inertia at the instant of the reversal in direction of travel for this reciprocating member is within limits that insure the same reasonable length of life that could be expected from the regular shuttle movement operating for sixteen exposures per second.

The shuttle teeth differ materially from those of the regular movement, in that eight teeth, four on each reciprocating member, engage the film and draw it downward; whereas, only two teeth or pins are used in normal speed work. These reciprocating parts, or vanes, are actuated by means of a pin shaft mechanism functioned by a transmission gear, which engages with a gear attached to the shutter cam shaft. The vanes are held in position by means of tension springs, and the teeth, which they embody, being of the ratchet type, engage with the film perforations on the downward stroke, and recline out of engagement on the upward travel of the shuttle. The exactness of the registration effected by this method eliminates the use of pilot pins in the ultra-speed movement, and as a further insurance against a possible lateral movement a marginal pressure plate is employed contracting the film along a length of about four frames.

It has been the contention of many who have conducted experiments in an effort to produce a practical high-speed camera, that one persons could not operate either a specially built camera or normal intermittent movement camera equipped with a high-speed attachment, due to the tremendous force necessary to maintain the required momentum. But this has been proven a fallacy, because with the ultra-speed mechanism here described

(Continued on next page)

* By J. H. McNabb before the Society of Motion Picture Engineers.

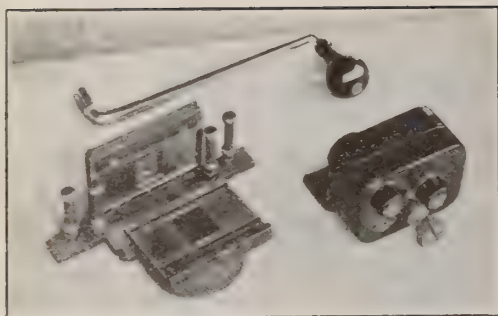


Fig. 2. Ultra-speed movement mechanism gear case and crank

the camera is operated by one person, with very nearly the same ease as attends the operation at normal speed.

As one of the most essential requirements is balancing it involved considerable experimenting to make this feature easily practical: however, a very simple and effective means has been worked out. Figure No. 1 shows a specially constructed fixture, in which shutters and cams are minutely balanced at a running speed of approximately 15000 R.P.M.—which is equivalent to several miles per minute on the circumference of the main shutter. This fixture consists essentially of a frame, spindle, friction drum, retaining bracket and a device for indicating the location of inequalities in weight that cause an imperfect running balance during high-speed tests. The friction drum, about six inches in diameter, is inserted in a high-speed drill press by means of a regular drill chuck and after securing the cam or shutter to be balanced to the lower floating end of the fixture spindle, it is positioned so that the friction drum contacts with the spindle pulley. The upper bearing of the fixture spindle is provided with a self-aligning ball bearing, and permits very free revolution, and at the same time acts as a pivot to compensate for an imperfect balance, a retaining bracket prevents the spindle from becoming seriously deflected—which would occur if not guarded. By covering the lateral surface of a larger diameter of the spindle with prussian blue, a pointer indicator reveals the relative location of the high spots in both shutters and cams. By removing metal from that portion of the units under test approximately 190 degrees in the direction of rotation from the position of the high spots marked by the indicator the weight of the unit is eventually so distributed as to cause the floating spindle to rotate on a single imaginary

axis. Thus a perfect high-speed running balance is obtained.

Early tests proved that the shutter formerly used exclusively for normal speed photography developed too great a centrifugal force to insure safety, so a new type shutter of lesser weight was adopted.

The ultra-speed attachment consists of two separate and distinct units, one of which (the gear case) attaches in place to the exterior of the camera in direct engagement with the camera main crank shaft, and increases the ratio of gearing between the ultra-speed operation crank and the camera main (normal speed) crank shaft. (See Figure No. 2.)

The second unit, comprising the ultra-speed movement, is the auxiliary cam and shuttle by which the extreme speed of the shutter operating shaft is transferred to the film. This entire unit displaces the regular register leaf and shuttle mounting when ultra-speed operation is desired and is made with a view

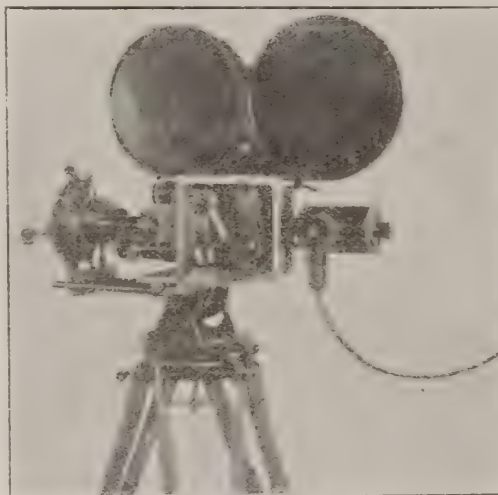


Fig. 3. Threading of film through ultra-speed mechanism equipped with roller guides (used for speeds up to 128 exposures per second). Also showing 1000 ft. magazines

of quickly alternating when in the field. The intermittent movement is employed and imparted to the film by means of the engagement of a gear embodied in the movement mechanism with the gear on the camera shutter shaft. (See Figure No. 2.)

To accommodate interchangeability of the movement it is necessary to make special provision to certain parts of the integral mechanism of the camera. This work, requiring but a few days, does not in any manner interfere with the normal use of the camera. When ultra-speed effects are desired, it is necessary only to remove the regular shuttle movement mechanism, replacing it with the ultra-speed movement mechanism, which occupies exactly the same position as the former.

The rated capacity of the ultra-speed attachment, with roller film guides as shown in Figure No. 3 is 128 exposures per second, and for higher speeds the special film chutes shown in Figure No. 4 readily accommodate speeds upwards of 200 exposures per second.

The quality of pictures produced at the 128 or 200 exposure speed compares favorably with the results obtained with the normal speed shuttle movement. The provisions made to accommodate interchangeability of the movements interfere in no way with the performance of either, and the change from one movement to the other requires only about one minute of time. If, when the camera is equipped for ultra-speed work, an emergency arises whereby normal speed pictures must be secured, almost instantly, it is only necessary

to detach the ultra-speed crank and apply the regular camera crank to the camera main crank shaft, which is extended through the gear box. Thus, the ultra-speed mechanism is capable of producing normal speed pictures of quality, comparing favorably with that made with the regular movement mechanism.

One of the valuable features recently perfected for use in ultra-speed work is the employment of a flexible shaft for driving the camera mechanism (see Fig. No. 5). By clamping the gear box to a table or ladder, as shown, this device enables the photographer to crank at topmost speed without transmitting arm or body movement to the camera or tripod. Results with this method are exceptionally steady, and are comparable with cinemotor operation at normal speed.

The selection of the lens for the best results in ultra-speed work is very important, but no attempt will be made to suggest or indicate the kind most suitable. Because of the many varied opinions it would be difficult to propose any one particular make. In the final analysis the individual users determine the lens, which, in their judgment, excels in performance. Suffice to say, however, nearly all makes of lenses have been used in ultra-speed work; the F-1.9 Minor and Dallmeyer lenses have proved popular, and recently, the new B. & L. Ultra-anastigmat F-2.7 has found considerable favor. Not all the work, however, has been confined to the so-called fast working lenses, because splendid results are being secured with the popular foreign and domestic F-3.5 lenses. In fact, one of the best and clearest slow-motion pictures I ever saw was taken at above two hundred exposures per second on an interior set with an F-3.5 lens stopped down to F-5.6.

The time required to expose a 400 foot roll of film is about fifty seconds, and on lengthy subjects requiring several minutes of actual photography, frequent changes would be necessary where only the four hundred foot capacity retort is used. A valuable feature is the employment of exterior magazines, which affords the use of 1,000 foot film magazine. (See Figure No. 3.) This furnishes ample footage for the average slow motion subject without the inconveniences of changes during the action, and becomes invaluable on subjects requiring continuity of operation.

The introduction of the ultra-speed attachment on the market undoubtedly has placed the slow motion picture on a sound and practical commercial basis, and the great advantages of the facilities afforded were immediately recognized. Besides making possible the production of ultra-speed pictures of a highly analytical character the entire cost of an ultra-speed attachment is only a fraction of the previous cost of having a single slow-motion subject made.

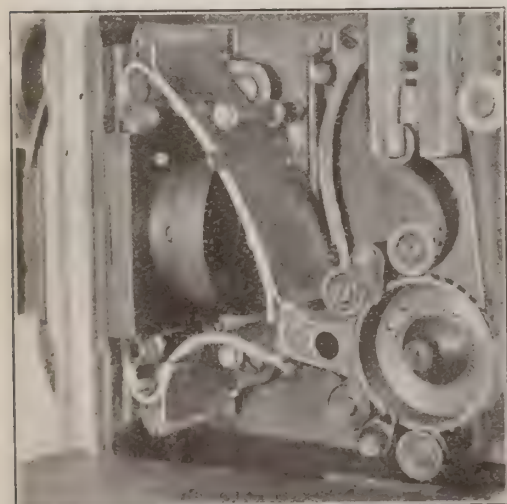


Fig. 4. Threading of film through ultra-speed mechanism equipped with film chutes. (Used for speeds upwards of 200 exposures per second)

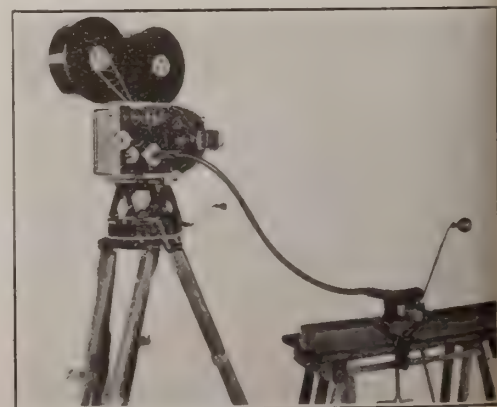


Fig. 5. Flexible shaft set up for ultra-speed operation



SEATING—

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Any theatre that offers comfortable seating as first among its conveniences, naturally stands out first in the estimation of the comfort and pleasure seeking public.

American craftsmen are skilled in the art of designing theatre chairs which are not only durable in con-

struction, harmonious in color with surroundings, but of the highest achievement from the standpoint of comfort. Obviously, *American* theatre chairs should be given first choice in planning that new theatre.

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National Anti-Misframe League Forum

SIMPLIFIED ELECTRICITY for PROJECTIONISTS

Electric Power Distribution

Lesson IX—Part 1

Comparison of Systems

PROBABLY the greatest advantage of electric energy is the comparative ease with which it can be transferred from place to place at such a relatively low cost. Instead of having many small individual generating stations operating at a low efficiency as in the case of steam power stations, one large power house can be used where the required energy is generated at the expense of a much smaller loss since high powered electrical machines are invariably more efficient than those of low power. The energy so generated can then be easily carried from place to place, as needed, thus effecting a large saving not only in power but also the machinery required to generate this power and the equipment necessary to transmit from one point to another.

D. C. Versus A. C.

Something has already been said concerning the relative advantages and disadvantages in connection with the use of Direct and Alternating Current. These arguments also apply when considering these two forms of current for use in distributing electric current.

Direct current is much to be preferred for motor loads since the operating characteristics of D. C. motors are better than those of the A. C. type. On the other hand the flexibility of control and ease of changing voltage makes A. C. more desirable where the power must be secured from some outside generating station.

It is possible, to be sure, to use either D. C. or A. C. for distribution purposes since a practical system has been worked out for either form of current. For the sake of brevity, it may be well to state that the direct current method, which is known as the THURY or SERIES SYSTEM, was at one time greatly favored in Europe whereas the A. C. system is used almost exclusively in this country. The natural advantages of the latter method are so manifest that it is being increasingly used even in Europe.

Briefly, the Thury System makes use of D. C. series generators connected in series to obtain as high a voltage as possible. The voltage of these machines is made as high as possible, 5,000 volts being common and two commutators are often used, thus bringing the terminal voltage up to 10,000.

Enough machines are then connected in series to raise the line voltage up to a high figure, 80,000 volts or more, in order to cut down the line loss. The current is then sent out over the lines at this voltage to the receiving sub-station, where it is delivered to series motors, also connected in series, which are direct connected to alternating generators. These A. C. generators then supply local feeders running to the individual plants where the power is used.

This method has a number of advantages, chief among which are:

1. Unity power factor.
2. Only two wires needed.
3. Less insulation required for some A. C. voltage.

A New Policy

It has been our policy in the past to receive and answer inquiries concerning projection through private correspondence. However, answering popular demand, in the future questions and answers will be printed as a part of this projection department. There are some interesting inquiries and answers in this department this week.

The special articles on electricity will be shortened somewhat to allow for this additional text but will be continued.

If the readers have any questions or discussions that require answering just send them to this department.

4. Lines can be run underground in pipes since there are no inductive or condensive reactance losses.

A. C. Systems

Probably the chief disadvantage of the Thury System lies in the fact that the output of the direct current machines is relatively small and furthermore, the reduction in line loss, which is the reason for using such high voltages, is limited since much higher voltages can be obtained and transmitted with the A. C. system. An experimental transmission line recently constructed at the University of Illinois, successfully operated on *one million volts*. Indeed, the only limiting factor at present in the way of using still higher voltages, is the difficulty of obtaining insulators and other similar fittings able to withstand the tremendously high voltages.

The principal reason, in fact, the only reason for using such high voltages, lies in the saving of power which would otherwise be consumed in *line losses*. Where large amounts of energy are sent over great distances, these losses are often enormous. Suppose we consider a practical example.

We desire to transmit 1,000 K. W. from the generating plant to a factory 10,000 feet (a trifle less than two miles) away. If a voltage of 100 is used, the current in the line, at unity power factor, would be

$$P = EI$$

$$I = \frac{P}{E} = \frac{1,000,000 \text{ watts}}{100 \text{ volts}}$$

$$I = 10,000 \text{ amperes}$$

In order to carry this enormous current, a special cable would have to be constructed which in itself would be very expensive. Suppose furthermore, that the resistance of this entire line was .01 ohm. The voltage drop in the line would be:

$$E = IR = 10,000 \times .01$$

$$E = 100 \text{ volts}$$

In other words, the entire voltage of the generator would be used in forcing this high current through the line and none would be left at the receiving end to do the work required.

The power loss in this line would be:

$$P = I^2 R$$

$$= 10,000 \times 10,000 \times .01$$

$$= 1,000,000 \text{ watts or } 1,000 \text{ K. W.}$$

The entire output of the generator would be lost in the line.

Now suppose that instead of 100 volts, a voltage of 10,000 were used. The result would be as follows:

$$\text{current} = \frac{1,000,000 \text{ watts}}{10,000 \text{ volts}}$$

$$I = 100 \text{ amperes}$$

With a lower current, smaller wires could be used so the resistance of the line would be increased. Suppose it was 2 ohms. Then the line drop would be

$$E = IR$$

$$= 100 \times 2$$

$$= 200 \text{ volts}$$

A 200 volt drop in 10,000 volts would be hardly noticeable so the *regulation* of the line would be good. That is the terminal voltage would not drop excessively at *full load*.

The power loss would be:

$$P = I^2 R$$

$$= 100 \times 100 \times 2$$

$$= 20,000 \text{ watts or } 20 \text{ K. W.}$$

$$\text{This would mean a loss of } \frac{20}{1000} \times 100 = 2\%$$

in power

A still greater saving in power loss could be effected by using a higher voltage than this but after a certain point is reached the saving in power is offset by the increased cost of high voltage equipment.

Mazda Troubles

From the sunny south comes the following wail:

Dear Editor:

I am using two Powers machines with the General Electric Incandescent equipment. I like the outfit fine but about half of the lamps I put in blow out. When I first turn on the current a white smoke rises in the lamp and if I leave it burn the lamp will explode.

Will you please tell me what the trouble is? Do you think it is caused by a leak in the globe?

Very truly yours,

HOWARD S. POWERS, Projectionist,
Globe Theatre, Richmond, Va.

It is possible that the lamps Friend Powers is receiving are poor, being of the variety known as "air leakers." The symptom of an air-leaking lamp is the "white smoke" given off by the filament.

If very many lamps act in the same manner, then it is possible and very probable that the trouble lies, not in the lamp but in the voltage applied to it, perhaps in the current regulator. A lamp which is burning very much over voltage also gives off a white smoke and hence acts like an air-leaker.

So our immediate advice is to get you a voltmeter (be sure it registers correctly) and measure the voltage of your circuit and see if it agrees with that marked on the name plate of the transformer (I assume that you use a transformer and not a resistance).

If the voltage is okeh and you are using the equipment properly, then place your troubles before the lamp agent from whom you buy your lamps and demand an explanation.

A. C. or D. C.

Is it possible that in this enlightened age
(Continued on page 2712)

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S. M. P. E. Members Show Great Ability in Literary Field

AS a sequel to a recent convention of the Society of Motion Picture Engineers, which was held at Ottawa, Canada, and at which meeting Raymond S. Peck of the Canadian Government acted as host, a series of literary masterpieces have been flowing between one of the S. M. P. E. prominent members, H. H. Cudmore, and Mr. Peck. The immediate instigator was the following telegram to Mr. Cudmore:

"Both myself and the pigeon miss you very much stop! The pigeon is disconsolate and won't eat or drink since your departure stop. What shall I do. RAYMOND S. PECK."

As a matter of explanation, Nell, the pigeon referred to in the wire above, is a very dear friend of Mr. Peck's. In acknowledging Mr. Peck's wire, Mr. Cudmore sent the following greetings:

In the Grand and Glorious Nation South of Canada

"Peck" Old Top:

Greetings! Salutations, salaaming, bowing, etcetera.

Thanks for the wire. It was received on my return from Chicago yesterday.

Really, my heart goes out to both you and the "Pigeon," especially when I think of the inability of your *not drinking*—that's terrible!

As I sit here in this "dry" (?) and "torrid" (?) zone, I think of you and "Our Little Nell."

Why that little gal

Is the pride of the village.

Eh! Boys—

But Mr. Peck, not to be outdone, submitted what we consider one of the finest bits of poetry that has yet been composed on this side of the water:

My Dear Friend "Cuddie":

I was indeed more than pleased to receive your literary effusion dated October 10th. This mixture of prose and poetry and prose again stamps you as a man of great literary achievement, if I may be permitted to say so.

The poetry in your letter has prompted me to express my feelings in poetry in French-Canadian dialect. The poetry may be poor, but the sentiments therein expressed are certainly genuine.

"She's One Gran' Toast-Man"

'Twas one dark night in Ottawa and the Chateau is one dam gloomy spot, For Raymond Peck she's wearty, for no toast has she got.

Work like hell on convention—home everyone hav' good time,

But Wednesday night she's worry, for that night de whole bunch dine.

Chateau Laurier sh's fine plac' and dinner fix up swell,

But Peck he has no toast-man—whole ting look like hell!

You tink job mus' be easy to get good man act for toast,

But Peck she's worry badly—cause fellows maybe give heem roast.

You know how 'tis—get bum nam to take this job of toast,

And peoples say "That fellow, Peck, she's not much man as host."

But "Red" Abbott—she's fine chap—say "I know what we do,

I'll get big fellow—frien' of mine—to do toast job for you."

Well, by Gar! I meet big man—big as Fif' Avenoo bus,

I say to heem, "I'm lucky guy; you certainly good 'nough for us."

I say to heem, "You toast for me when peoples start to eat?"

He say: "You bet I will—just show me plac' big 'nough to seat."

Well, you know how 'tis when good man is put right on de job,

He know his bus'ness so ver' well; make everybody laugh and sob.

He sings good song, mak' one gran' speech—tell funny story, too,

He mak' gran' success of toast job—whatmore you 'speat him do?

Well, I was glad—you know how 'tis—when everything she run fine,

Them fellers from S. M. P. E. certainly have one gran' old time.

And Monsier Cudmore have gran' time, too, he laugh and smile and sing

And play joke with Richardson jus' lak everting!

Well, everyting pass off jus' fine—fellows say was gran' success,

And I got to say for toast job Monsier "Cuddie" is de best.

Some day I'm goin' to meet hem 'way off in Great Big Town,



Left, H. A. Campe, past president of the Society of the Motion Picture Engineer; right is L. A. Jones, present president. Photo taken at the Ottawa Convention.

And say to him, "By Gar, Cuddy—you be man of great renown."

R. S. PECK.

It is apparent that a membership in the Society of Motion Picture Engineers is not exclusively an engineering specialty.

Hickory Witnesses Rivoli Opening

This account is of the opening of the elaborate, gorgeous new Rivoli, at Hickory, North Carolina, built and owned by Claude Lee, formerly one of the most valued attaches of the theatre staff in the south of Famous Players-Lasky Corporation. Lee has built the Rivoli since quitting the Imperial theatre in Charlotte, and its formal opening was an epoch in Hickory.—B.

Nich. Powers Welcomes Back President

Mr. Edward Earl, President of the Nicholas Power Company, returned to his offices on November 21st for the first time in four months and was given an informal but extremely hearty welcome by the employees of the company. Those who are acquainted with Mr. Earl and are familiar with the friendly atmosphere of the Power's headquarters will readily realize just how cordially Mr. Earl was received by those who work with him and know him best. Although Mr. Earl has had two serious operations and was confined to his bed for over fifteen weeks he was in close touch with all important business matters of the company during that period with the exception of two days. Lying on his back or propped up in his bed, often suffering intense pain, he always had the telephone handy and frequently against the doctor's orders would carry on a conversation with the officers of the company who were directing its affairs during his absence.

A committee had been appointed to look after some of the details of Mr. Earl's reception and his office was very elaborately decorated with flowers. Upon his arrival everyone wearing a large chrysanthemum and a big smile came trooping in to Mr. Earl's office and told him what a pleasure it was to see him back again. One of the young misses employed in the offices read a very pretty little speech which had been specially written for this occasion and Mr. Earl responded in a characteristic fashion by shaking hands all around again.

Representatives of the trade papers and many of the business firms with whom the Nicholas Power Company does business also called to see Mr. Earl during the day and after attending to a few important business matter, he went home.

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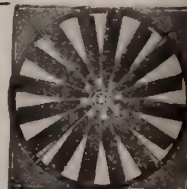
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Projection Department

(Continued from page 2708)

there can be any argument concerning the relative merits of A. C. and D. C. from a projection standpoint?

Maybe not, but there seems to be a lack of understanding on the part of some people as to the limits of A. C. for satisfactory projection.

On this point, A. E. Jones, of Farmville, Va., desires enlightenment.

"I want a little help and am sure that you can give it to me. I am operating two Simplex machines, and not getting the proper light on the screen that I should. We moved into a new house about a year ago and as the throw is much longer than in the old place, our picture is not as bright as it should be. We have a 93-foot throw, using a 6 E. F. lens, 9 x 12 screen. The screen is a little small for the picture, in fact, the picture covers the screen entirely. Do you think that I would get better results if the screen was a little larger? We are using alternating current and when running on a high ampere have very much flicker. Do you think it would be to our advantage to put in a Mazda equipment or motor generator set and have direct current? What would be the improvement of the light? I must say I get as good light at the aperture as I ever did since I have been operating, so the trouble must be after it leaves the machine. Thanking you in advance for any help you can give me,

Respectfully,

A. E. JONES,
Farmville, Va.

And now, Friend Jones, after imparting all this information concerning the 93 foot throw; 6 inch E. F. lens, 9 x 12 foot screen (not picture) and the use of A. C., you desire us to give in an off-hand manner, recommendations for improving your light. It can't be done! Not with the meagre data supplied. What you should have told us was this: amperage of arc used, kind and size of carbons, type of condenser, focal lengths of condenser lenses, distance from center of condenser to aperture in inches, diameter of objective lens, working distance of objective lens (distance from aperture to nearest face of lens). With this information and that you have supplied we would be in a position to tell you where the trouble lay.

Suffice it to say, however, that with a 93 foot throw on alternating, and with conditions as we imagine them to exist, it is not surprising that the picture is not what you desire. By all means, change over to either D. C. or Mazda lamp. The direct current will require a greater expenditure of money but will give results if properly handled. The same can be said of the incandescent lamp outfit. The 93 foot throw you mention is just about within the satisfactory operating limit of the Mazda outfit but I rather imagine it would suit you better since the directions for using it are clear cut and never change with conditions of use.

However, the incandescent lamp while much cheaper and easier to use, must be handled carefully if success is to be assured. I would further say that your 12 foot screen is some-

what small for the throw. A 16 foot picture would be about right. This naturally calls for a new objective lens and if Mazda is decided on this should be a Number 2 or half size lens. This for the simple reason that the light beam from the Mazda outfit is larger or thicker than that of the arc and hence requires a lens of larger diameter to pick up the beam after it leaves the aperture. The long throw also calls for the larger size lens.

A Seatless Theatre

Winter Garden is a nice little inland city of Florida. They have a very attractive play house for the white folks, but nothing for the colored. The winter season brings in quite a flock of colored people, who work in the orange groves and hotels. All of these people have money, and when a colored traveling exhibitor gave the town the once over, he decided they would spend some of that money for movies, if they had the chance. The only drawback to his plan was, there was no building to be had. Right in the heart of the colored section there was a vacant lot with a barn on the back end. There was plenty of room in the lot, but he did not have the wherewithal to build a building. He had a hunch, so he rented the lot and set to work to arrange an "Airdrome."

The front part of the barn was removed and with this lumber helped out for a side wall and small box office and booth, which was erected at the front of the lot. Inside the barn, on the back wall, the screen was arranged, and extending from each side of the barn in a semi-circle to the booth at the front, a canvas wall was fixed up. The picture machine was set up, the show advertised and the audience given the whole big world in between the booth and the screen where they could loll upon the grass or do a promenade while watching the pictures. Of course there was no objection to a patron bringing his own furniture to this original seatless theatre.—L.

Papayanakos Building 1,000 Seat House

James Papayanakos, former owner of the Olympic theatre, Potsdam, N. Y., has plans and specifications prepared by Lansing and Greene, architects, for a modern theatre in Potsdam on one of the best locations in the town, where the Clark furniture store stands in the heart of the business section.

The lot upon which he will build has a frontage of 50 feet and a depth of 139 feet with an ample driveway on one side, giving plenty of room for the trucking of scenery. The theatre will be of fireproof construction and will be built as soon as the contracts are completed.

The seating capacity will be 1,000 and smoking rooms for the men and rest rooms for the women will be added features of the theatre. The interior will have a pilaster treatment on the side walls with capitals and bases of the corinthian order of architecture. Modern heating and ventilating systems will be installed. The exterior of the building will be of tapestry brick trimmed with litholite stone.

New Orient Representative for First National

Horace T. Clark, formerly Oriental representative for David P. Howells, has become associated with First National in the same capacity. Mr. Clark will leave for the Far East early in the new year.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Age of Desire.....	Special Cast	First National	5 reels	.....
Barefoot Boy, The.....	Special Cast	C. B. C.-S. R.	6 reels	Sept. 29
Blinky.....	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife.....	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The.....	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Gold.....	E. Hammerstein	Truett Film	7 reels	July 7
Broadway Broke.....	Mary Carr	Selznick	6 reels	Nov. 3
Call of the Wild.....	Buck (dog)	Pathe	8 reels	Oct. 6
Capt. Kleinschmidt's Ad- ventures in Far North.....		Lee-Bradford	5 reels	.....
Cause for Divorce.....	Special Cast	Selznick	7 reels	.....
Cheat, The.....	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The.....	H. Rawlinson	Universal	5 reels	Sept. 22
Daring Years.....	Special Cast	Equity	7 reels	Aug. 11
David Copperfield.....	Special Cast	Asso. Exhib.	6 reels	.....
Daytime Wives.....	Dereys Perdue	Film Book. Offices	6 reels	Sept. 8
Defying Destiny.....	Monte-Blue-Irene			
Drivin' Fool, The.....	Rich	Selznick	6 reels	Oct. 27
Eleventh Hour, The.....	Wally Van	Hodkinson	6 reels	Sept. 8
Enemies of Women.....	Jones-Mason	Fox	7 reels	Aug. 4
Eternal Three, The.....	Rubens	Goldwyn-Cosmo	10 reels	Apr. 14
Fair Cheat, The.....	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fighting Blade, The.....	Dorothy Mackall	Film Book. Offices	6 reels	Sept. 29
French Doll, The.....	Rich. Barthelmess	First National	9 reels	Oct. 6
Going Up.....	Mae Murray	Metro	7 reels	July 28
Gold Diggers, The.....	Douglas MacLean	Asso. Exhib.	6 reels	Oct. 20
Green Goddess, The.....	Hope Hampton	Warner Bros.	8 reels	Sept. 22
Gun Fighter, The.....	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Haldane of Secret Ser- vice.....	William Farnum	Fox	5 reels	Sept. 15
Hell's Hole.....	Houdini	Film Book. Offices	6 reels	.....
Her Reputation.....	Charles Jones	Fox	6 reels	Aug. 11
Is Money Everything?.....	May McAvoy	First National	7 reels	Sept. 22
Lawful Larceny.....	Special Cast	Lee-Bradford	6 reels	.....
Lone Star Ranger, The.....	Tom Mix	Fox	5 reels	Sept. 22
Modern Matrimony.....	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna.....	Lee Parry	Fox	9 reels	Aug. 4
Merry-Go-Round.....	Philbin-Kerry	Universal	10 reels	July 14
Mothers-in-Law.....	Special Cast	Preferred Pict.	7 reels	Aug. 18
Potash and Perlmutter.....	Barnard-Carr-			
Red Lights.....	Gordon	First National	8 reels	Sept. 15
Rosita.....	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Roughed Lips.....	Mary Pickford	United Artists	9 reels	Sept. 15
Scarred Hands.....	Viola Dana	Metro	5 reels	Sept. 8
Shattered Reputations.....	Smith-E. Sedgwick	Madoc-S. R.	3 reels	.....
Silent Command, The.....	Walker-Saunders	Lee-Bradford	5 reels	.....
Silent Partner, The.....	Special Cast	Fox	9 reels	Sept. 15
Six Days.....	Special Cast	Paramount	6 reels	Sept. 1
Souls in Bondage.....	C. Griffith-F. Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
St. Elmo.....	Special Cast	Sanford Prod.	6 reels	.....
Strangers of the Night.....	John Gilbert	Fox	6 reels	Aug. 18
Tango Cavalier, The.....	Special Cast	Metro	8 reels	Sept. 15
Three Ages.....	Geo. Larkin	Aywon	5 reels	.....
To the Last Man.....	Buster Keaton	Metro	5 reels	July 21
Unknown Purple, The.....	Special Cast	Paramount	7 reels	Sept. 8
Untameable, The.....	Walthall-Lake	Truett Film	7 reels	.....
Virginian, The.....	Gladys Walton	Universal	5 reels	Sept. 8
Vow of Vengeance.....	Special Cast	Preferred Pictures		
Where Is This West?.....	Jack Livingston	Independent Pict.	5 reels	.....
Why Worry?.....	Jack Hoxie	Universal	5 reels	Sept. 22
	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
April Showers.....	Harlan-C. Moore	Preferred Pict.	6 reels	.....
Ashes of Vengeance.....	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The.....	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan.....	Charles Jones	Fox		
Breaking Into Society.....	Bull Montana	Film Book. Offices	5 reels	.....
Cameo Kirby.....	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile, The.....	Special Cast	Film Book. Offices	6 reels	.....
Day of Faith, The.....	Special Cast	Goldwyn-Cosmo		
Desire.....	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?.....	Hope Hampton	Fox	7 reels	Sept. 8
Drifting.....	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The.....	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The.....	Special Cast	Fox	8 reels	Sept. 22
Exiles, The.....	John Gilbert	Metro		
Foolish Parents.....		Asso. Exhib.	6 reels	.....
Governor's Lady, The.....	Special Cast	Fox		
Grail, The.....	Dustin Farnum	Fox	5 reels	Sept. 29
Held to Answer.....	Special Cast	Metro	6 reels	Nov. 3
In the Palace of King.....	Special Cast	Goldwyn-Cosmo	9 reels	.....
Lights Out.....	Ruth Stonehouse	Film Book. Offices	6 reels	Sept. 22
Lone Fighter, The.....	J. B. Warner	Sunset-S. R.	5 reels	.....
Long Live the King.....	Jackie Coogan	Metro		
Marriage Maker, The.....	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World.....	Special Cast	First National	5 reels	.....
Men in the Raw.....	Jack Hoxie	Universal	5 reels	.....
Minute-A-Minute Romeo.....	Tom Mix	Fox		
Miracle Makers, The.....		Asso. Exhib.	6 reels	.....
No Mother to Guide Her.....	Genevieve Tobin	Fox	7 reels	.....
Ponjola.....	Special Cast	First National	7 reels	Oct. 27
Prince of a King, A.....	Dinky	Selznick	6 reels	Oct. 27
Printer's Devil, The.....	Wesley Barry	Warner Bros.		
Puritan Passions.....	Special Cast	Hodkinson	8 reels	.....
Ramblin' Kid, The.....	Hoot Gibson	Universal	6 reels	Oct. 20

Feature	Star	Distributed By	Length	Reviewed
Richard the Lion-Hearted.....	Wallace Beery	Allied Prod. & Dist.	7 reels	Nov. 3
Ruggles of Red Gap.....	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith.....	Special Cast	Independent Pict.	6 reels	.....
Six-Fifty, The.....	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire.....	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Steadfast Heart, The.....	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion.....	Edmund Cobb	Arrow	5 reels	.....
Thundergate.....	Special Cast	First National	7 reels	.....
Times Have Changed.....	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor.....	Special Cast	Independent Pict.	5 reels	.....
What Love Will Do.....	Kenneth McDonald	Sunset-S. R.	5 reels	.....
Wild Party, The.....	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A.....	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof.....	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza.....	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
At Devils Gorge.....	Edmund Cobb	Arrow	5 reels	.....
Blow Your Own Horn.....	Lewis-Perdue	Film Book. Offices	6 reels	Oct. 20
Courtship of Myles.....				
Standish.....	Charles Ray	Asso. Exhib.	9 reels	Nov. 3
Crooked Alley.....	Special Cast	Universal	5 reels	.....
Dangerous Maid, The.....	C. Talmadge	First National		
Drums of Jeopardy.....		Truett		
Extra Girl, The.....	Mabel Normand	Asso. Exhib.	7 reels	.....
Flaming Youth.....	Colleen Moore	First National		
His Children's Children.....	Special Cast	Paramount	8 reels	Nov. 17
Hospitality.....	Buster Keaton	Metro	5 reels	Nov. 3
Human Mill, The.....	Special Cast	Metro		
Is Love for Sale?.....	Special Cast	Aywon		
Jealous Husbands.....	Special Cast	First National		
Light That Failed, The.....	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York.....	Marion Davies	Goldwyn-Cosmo		
Living Lies.....	Brent-Blue	Allied Prod. & Dist.	7 reels	.....
Love Pirate, The.....	Carmel Myers	Film Book. Offices	5 reels	.....
Man, Woman and Temp- tation.....	Special Cast	Universal	5 reels	Nov. 3
Million to Burn, A.....	Herbert Rawlinson	Metro		
On Banks of the Wabash.....	Special Cast	Vitagraph	6 reels	Nov. 3
Pioneer Trails.....	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad.....	Special Cast	Metro		
Prince of a King, A.....	Dinky Dean	Selznick	6 reels	Oct. 27
Scars of Hate.....	Jack Livingston	Independent Pict.	5 reels	.....
Seventh Sheriff, The.....	Dick Hatton	Arrow	5 reels	.....
Shifting Sands.....	Special Cast	Hodkinson	6 reels	Oct. 27
Social Code, The.....	Viola Dana	Metro	6 reels	Sept. 29
South Sea Love.....	Shirley Mason	Fox		
Spanish Dancer, The.....	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out.....	Doug. Fairbank, Jr.	Paramount	9 reels	.....
Thrill Chaser, The.....	Hoot Gibson	Universal	6 reels	.....
Thundering Dawn.....	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes.....	L. Barrymore-Owen	Goldwyn-Cosmo		
Virginian, The.....	Harlan-Vidor	Preferred	8 reels	Nov. 24
Wanders, The.....	Special Cast	First National		
When Odds Are Even.....	William Russell	Fox		

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Christie.....	Blanche Sweet-Wm. Russell	First National	8 reels	.....
Beaten.....	Jack Livingston	Independent Pict.	5 reels	.....
Border Musketeers.....	Jack Livingston	Independent Pict.	5 reels	.....
Chastity.....	Kath. McDonald	First National	6 reels	.....
Darling of New York, The.....	Baby Peggy	Universal	6 reels	Nov. 10
Eternal City, The.....	Special Cast	First National	8 reels	.....
Fashionable Fakers.....	Johnnie Walker	Film Book. Offices	5 reels	.....
Her Temporary Husband.....	Special Cast	First National		
Kentucky Days.....	Dustin Farnum	Fox		
Mailman, The.....	Ralph Lewis	Film Book. Offices	7 reels	.....
Maytime.....	Shannon-Ford	Preferred Pict.	8 reels	.....
Name the Man.....	Special Cast	Goldwyn-Cosmo		
Near Lady, The.....	Gladys Walton	Universal	5 reels	.....
No More Women.....	Madge Bellamy			
Red Warning, The.....	Mat Moore	Allied Prod. & Dist.	7 reels	.....
Rendezvous, The.....	Jack Hoxie	Universal	5 reels	.....
Reno.....	Special Cast	Goldwyn-Cosmo		
Second Youth.....	Alfred Lunt-Mimi Palmeri	Goldwyn-Cosmo		
White Tiger.....	Priscilla Dean	Universal	7 reels	Nov. 24

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Aged in the Wood.....	Aesops Fables	Pathe	2/3 reel	Oct. 20
Aggravatin' Mama.....	Tincher-Murphy	Universal	2 reels	.....
Almost Married.....	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late.....	Monty Banks	Grand-Asher	2 reels	.....
Asleep at the Switch.....	Ben Turpin	Pathe	2 reels	Oct. 18
Back to Earth.....	Earle Engle	Universal	2 reels	Sept. 15

Barnyard Rodeo, A....	Aesops Fables	Pathe	1 reel	
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	2/3 reel	
Be Yourself	Billy West	Arrow	2 reels	
Big Game	Sid Smith	Grand-Asher	2 reels	
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Boyhood Rivals	Buddy Messenger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messenger	Universal	2 reels	
Buckling the Line	Buddy Messenger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps	Buddy Messenger	Educational	1 reel	
Bus Boy, The	Buddy Messenger	Universal	2 reels	
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	Sept. 1
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy				
Mark		Lee-Bradford	1 reel	
Columbus Discovers a				
New Whirl		Lee-Bradford	1 reel	
Corn Fed Sleuth, A.	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 13
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	
Darkest Hour, The		Pathe	2 reels	
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	
Derby Day	Aesops Fables	Pathe	1 reel	Sept. 22
Derby Day	Children	Pathe	2 reels	
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Play Hookey	Sid Smith	Grand-Asher	1 reel	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down to Sea in Shoes		Pathe	2 reels	Oct. 13
Down to Ship to See	Pal (dog)	Universal	5 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	
Explorers, The		Fox	2 reels	
Farmer Al Falfa's Pet				
Cat	Aesops Fables	Pathe	2/3 reel	
Fashion Follies	Gorham Follies			
Girls		Universal	2 reels	
Fearless Flannigan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S. R.	1 reel	May 17
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Five Fifteen, The	Aesops Fables	Pathe	2/3 reel	
Flip Flops		Pathe	2 reels	
Fly Time		Arrow	1 reel	
Forward Pass	Buddy Messenger	Universal	2 reels	
Fool Proof	Neal Burns	Educational	2 reels	Oct. 20
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	
Gasoline Trail		Arrow	1 reel	
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	
Go West	Animals	Pathe	1 reel	
Gown Shop, The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	1 reel	Aug. 4
Hang On	Cliff Bowes	Educational	1 reel	Nov. 17
Happy Go-Luckies	Aesops Fables	Pathe	1 reel	
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up		Educational	1 reel	
Heavy Seas		Pathe	2 reels	
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
High Fliers	Aesops Fables	Pathe	1 reel	
High Life	Lige Conley	Educational	2 reels	Sept. 29
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold Everything	Vernon-Steadman	Educational	2 reels	Sept. 1
Horseshoes	Larry Semon	Vitagraph	2 reels	
Hot Sparks	Cliff Bowes	Educational	1 reel	Nov. 24
Hustlin' Hank	Will Rogers	Pathe	2 reels	
Idea Man, The		Universal	1 reel	
Inbad the Sailor		Pathe	2 reels	
It's a Boy	Snub Pollard	Pathe	1 reel	
It's a Gift	Snub Pollard	Pathe	1 reel	
Join the Circus	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Kidding Capt. Kidd		Lee-Bradford	1 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Knockout, The	Animals	Pathe	1 reel	Oct. 27
Laughing Gas	Joe Rock	Grand-Asher	2 reels	
Let's Build		Pathe	2 reels	Sept. 15
Life of Riley, The		Hodkinson	2 reels	Oct. 27
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Lobbygowl, The	Jimmy Aubrey	Selznick	2 reels	
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	1 reel	Sept. 29
Lovely Dovey	Animals and Geese	Pathe	1 reel	
Lucky Rubie, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A.	Stan Laurel	Pathe	1 reel	Sept. 15
Man of Position, A.	Sid Smith	Grand-Asher	2 reels	Aug. 18
Mark It Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Matter of Policy	Neely Edwards	Universal	1 reel	
Miles of Smiles	Baby Peggy	Universal	2 reels	
Monkey Farm, The		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reels	
Mother's Joy	Stan Laurel	Pathe	2 reels	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Nobody's Darling	Baby Peggy	Universal	2 reels	
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Allowed	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
Oh What a Day	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Bobby Dunn	Arrow	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 3
One Dark Knight	Joe Rock	Grand-Asher	2 reels	
One Exciting Day	Earle-Engle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 18
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Perfect 36, A		Educational	2 reels	
Pinhead, The	Clyde Cook	Vitagraph	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Pop Tuttle's Russian				
Rumor	Dan Mason	Film Book. Offices.	2 reels	June 3
Regular Boy, A.	Buddy Messenger	Universal	2 reels	
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rip Without a Wink		Lee-Bradford	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns				
on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 18
Roughest Africa	Stan Laurel	Pathe	1 reel	Sept. 29
Roughing It		Pathe	2 reels	Nov. 3
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Lige Conley	Educational	2 reels	Oct. 13
Save the Ship	Stan Laurel	Pathe	1 reel	
Scorching Sands	Stan Laurel	Pathe	1 reel	
She's a He	Buddy Messenger	Universal	2 reels	
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Simple Sadie	Special Cast	Educational	1 reel	Oct. 20
Skylarking	Special Cast	Pathe	2 reels	Sept. 8
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Soilers, The	Stan Laurel	Pathe	2 reels	
So Long Sultan	Chuck Reisner	Universal	1 reel	
Somebody Lied		Fox	2 reels	
Son of Ananias, A.	Geo. Arthur	Universal	2 reels	
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stepping Out	Animals	Pathe	1 reel	
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Taxi Please	Monty Banks	Grand-Asher	2 reels	
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tom's First Fliver		Arrow	1 reel	
Two Johns, The		Fox	2 reels	
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 8
Uncle Sam		Educational	2 reels	
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
What Next?		Universal	1 reel	
Whole Truth, The	Stan Laurel	Pathe	2 reels	Nov. 3
Why Pay Rent?		Fox	2 reels	
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 20
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Pa-jamas		Universal	2 reels	

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Ant, The (Secrets of Life)		Educational	1 reel	Nov. 17
Babes in the Hollywood (Fighting Blood)		Film Book. Offices.	2 reels	
Beasts of Paradise (Serial)		Universal	15 episodes	
Beauty and the Feast (Fighting Blood)		Film Book. Offices.	2 reels	Nov. 24
Bill Brenon's Claim		Universal	2 reels	
Bottom of the Sea (Hodge-Podge)		Educational	2 reels	
Broad Highway, The (Bray Romance)		Hodkinson	1 reel	
Christopher of Columbus (Fighting Blood)		Film Book. Offices.	2 reels	
Cloisters in the Clouds (Educational)		Fox	1 reel	
Code of the Mounted, The		Universal	2 reels	
Columbus (Chronicles of America)		Pathe	4 reels	
Comedy of Terrors, A (Fighting Blood)		Film Book. Offices.	2 reels	
Companions (Sing Them Again Series)		Educational	1 reel	
Daniel Boone (Chron. of America)		Pathe	3 reels	
Discontent (Wilderness Tales)		Educational	1 reel	
Dropped From the Clouds, Eileen Sedgwick		Universal	2 reels	
Face to Face, Edmund Cobb		Universal	2 reels	Sept. 15
Gentlemen of the West, Pete Manson		Universal	2 reels	
Ghost City, The (Serial)		Universal	15 episodes	
Golden Gems (Sing Them Again Series)		Educational	1 reel	
Hard Luck Jack, Pete Morrison		Universal	2 reels	
Indian's Lament, The, Marie Walcamp		Universal	2 reels	
Ireland Today (Educational)		Fox	1 reel	
Is Conan Doyle Right?		Pathe	2 reels	Sept. 15
Jamestown (Chron. of America)		Pathe	4 reels	
Long Live the Ring (Fighting Blood)		Film Book. Offices.	2 reels	
Memories (Sing Them Again Series)		Educational	1 reel	
Merchant of Menace (Fighting Blood)		Film Book. Offices.	2 reels	
Midsummer Night's Dream (Fighting Blood)		Film Book. Offices.	2 reels	
Mysteries of Yucatan (Educational)		Fox	1 reel	
No Tenderfoot, Edmund Cobb		Universal	2 reels	
Papyrus vs. Zev (International Race)		Pathe	2 reels	Nov. 3
Payroll Thief, The, Jack Mower		Universal	2 reels	Nov. 24
Perilous Leap, The, Helen Gibson		Universal	2 reels	
Rustlin' Buster, Jack Mower		Universal	2 reels	
Ruth of the Range (Serial)		Pathe	10 episodes	
Some Sense and Some Nonsense (Hodge-Podge)		Educational	1 reel	
Speedville (Hodge-Podge)		Educational	1 reel	
Stolen Gold, Jack Mower		Universal	2 reels	
Sunshine and Ice (Educational)		Fox	1 reel	Oct. 20
Taming of the Shrewd (Fighting Blood)		Film Book. Offices.	2 reels	
Three Orphans, The (Fighting Blood)		Film Book. Offices.	2 reels	
Through Yellowstone Nat'l Park with Late Pres. Harding		Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)		Fox	1 reel	
Twilight Trail, Bob Reeves-Marg. Morris		Century Girls	2 reels	
Why the Globe Trotter Trots (Hodge-Podge)		Educational	1 reel	

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ADOLPH ZUKOR, President
NEW YORK CITY



MARY PICKFORD

in
"Rosita"

A Spanish Romance

with HOLBROOK BLINN

Adapted by Edward Knoblock

Story by Norbert Falk

Photography by Charles Rosher

An ERNST LUBITSCH PRODUCTION

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford

Charles Chaplin

Douglas Fairbanks

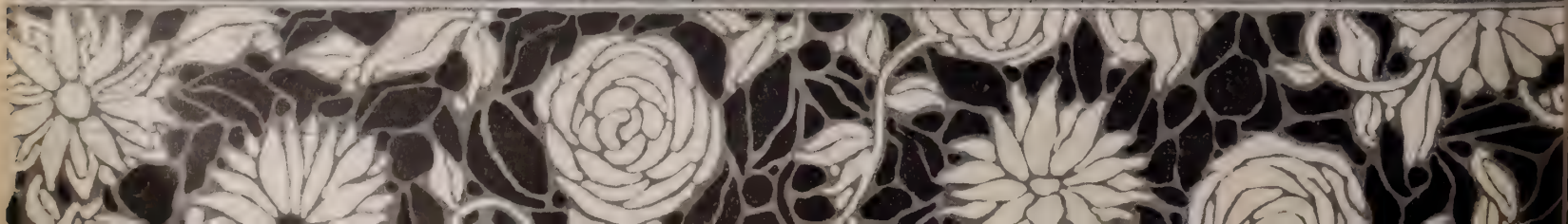
D.W. Griffith

Hiram Abrams, President

*"Mary Pickford's Best;
Is Sure To Be Popular"*

"'Rosita' is Mary Pickford's new and best picture, and you'll wait a long, long time before you see a better one. The story is sure to be popular, because it is romantic and humorous. Rosita herself is the most lovable little witch ever portrayed by Miss Pickford. There isn't a dull moment, nor a single incident that seems incredible."

—R. G. Welsh, N. Y. Telegram.





"A WOMAN of PARIS"

A DRAMA OF FATE

featuring

Edna Purviance

Written and Directed by

CHARLES CHAPLIN



"Phenomenal Business,"

San Francisco Report

"San Francisco on Saturday and Sunday more than confirmed our judgment that prompted us to take the unprecedented step of playing Charles Chaplin's

"A Woman of Paris"

simultaneously in two San Francisco leading theatres, the California and the Granada, with combined capacity of 5,500 seats," telegraphed J. A. Partington, general manager, to Hiram Abrams, president of United Artists Corporation.

"The business was absolutely phenomenal, and midnight performances were necessary in both theatres. Newspaper critics and audiences were extremely complimentary in their expressions of opinion."

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford Charles Chaplin
Douglas Fairbanks D.W. Griffith
Hiram Abrams, President

Action Pictures that Bring Action at the Box-Office!

Advertised in
The Saturday
Evening Post

BEASTS of PARADISE

STARRING
WILLIAM DESMOND and EILEEN SEDGWICK

"Combines the thrills of the sea and jungle."
MOVING PICTURE WORLD

"Plenty of action. Hair-raising stunts!"
MOTION PICTURE NEWS

"Plenty of punch and excitement. Thrills!"
FILM DAILY

"Exploitation on this should be easy and effective. A good stunt is suggested in Universal's Press Book," says Film Daily. Order liberally of the smashing, money-getting posters ablaze with box-office thrills. Get the big Press Book. Use the sure-fire accessories!

Directed by
WM. J. CRAFT



THE GHOST CITY

STARRING
PETE MORRISON

"The Galloping Ace"

"One of the greatest Western thrillers!"
WHITEHOUSE THEATRE, Milwaukee, Wis.

"Supplies a genuine thrill. Good stuff!"
NEW YORK MORNING TELEGRAPH

"Rapid, intense action. Audience must come back!"
EXHIBITOR'S TRADE REVIEW



Directed by
JAY
MARCHANT



Advertised in
The Saturday
Evening Post



UNIVERSAL CHAPTER PLAYS

PRESENTED BY CARL LAEMMLE

Was she

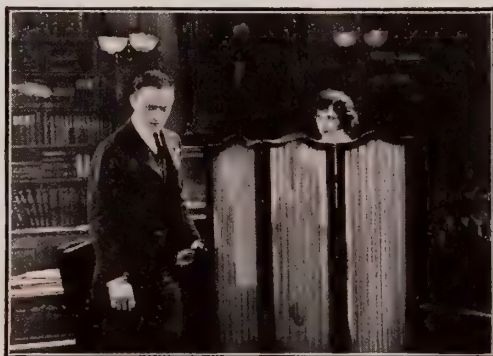
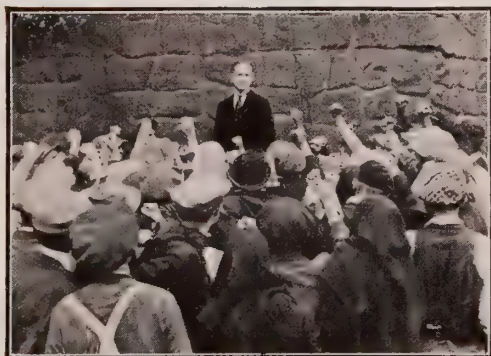


to blame?

Victor Seastrom



has directed a giant attraction that will go down in box-office history. We state here unconditionally that Victor Seastrom's achievement is the most important screen work to be given exhibitors this year!



NAME T

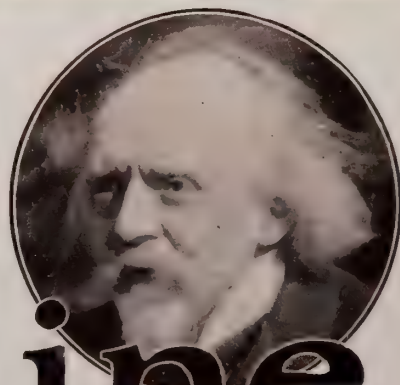




HE MAN!



All over the world this attraction will draw the money of the masses, because it speaks the language of the millions. It is the most significant picture creation from the pen of the world famous author



Sir Hall Caine

Read This!

ANOTHER motion picture has been added to the industry. It is Victor Seastrom's "Name the Man!" adapted from Sir Hall Caine's novel, "The Master of Man." But it is not just another motion picture. It is something more than that.

It is a bit of Reality carved right out of life itself— as real as the face of your mother, or your own hand. It convinces you of its Humanness, of its stature through its Simplicity.

There is no striving after effect. The story is just acted and directed Simply and Sincerely and the effect is there. Nobody knows how Seastrom does it.

But he *does* it. He has communicated his own Simplicity and Sincerity to Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle, Creighton Hale, and the other members of the cast; they have never acted better.

No human heart can escape the Drama and the Emotion which Seastrom has lifted from life and transferred to the screen. It speaks the universal language of the heart, no matter how noble or ignoble that heart may be.

See it and be convinced how great a miracle the mechanism known as a motion picture camera is capable of, when there is Heart, Intelligence, Humility and Sincerity in the driving force back of it—the mind which directed it.

featuring

Conrad Nagel, Mae Busch, Patsy
Ruth Miller, Hobart Bosworth,
Aileen Pringle, Creighton Hale

Screen adaptation by Paul Bern

June Mathis, *Editorial Director*

A Goldwyn Picture

distributed by

Goldwyn-Cosmopolitan

(Clipped from *The Exhibitors Herald*)—"Fighting Blood"—Two Reels

"BOOK THEM—They are the best you can get to draw the crowds to your house."—S. H. Elias, Palm Theatre, Mound City, Illinois.

Thanks, Mr. Elias

More than 7000 other high class exhibitors are saying the same thing about

FIGHTING BLOOD

The Famous H. C. WITWER-COLLIER'S WEEKLY Stories now sweeping the Nation!

MORE than 7,000 Theatres shouting the praises of "FIGHTING BLOOD"—More than 7,000 theatres cleaning up with them—Have you been lucky enough to have had them for your house?—If you haven't—that's your fault—1st series made and still making a mint of money for exhibitors—the 2nd series doing the same thing, only bigger. Ask any exhibitor who is playing or has played them. Let *the other fellow* tell you about them. Over 7,000 exhibitors are our best advertising agents for "FIGHTING BLOOD." What could be sweeter.

Distributed by

FILM BOOKING OFFICES

723 Seventh Ave., New York, N. Y., EXCHANGES EVERYWHERE

Sales Office United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W. 1, England

Here's a picture that really does break records

New York City
Broadway Theatre "Biggest business since Dempsey-
Firpo fight pictures"

Denver
Colorado Theatre "Broke all records"

Detroit
Broadway-Strand Theatre "Biggest business in three years"

Jacksonville, Fla.
Imperial Theatre "Best business in months"

Englewood, N.J.
Englewood, Theatre . . "100% picture. 100% attendance"

Schenectady, N.Y.
Barcli Theatre "Broke all records. SOME picture"

San Francisco
Granada Theatre "Absolute capacity"

The They ALL say the same about -

VIRGINIAN

B.P. Schulberg presents

& Tom Forman production

with Kenneth Harlan Florence Vidor Russell Simpson Pat O'Malley Raymond Hatton

ADAPTED BY HOPE LORING AND LOUIS D. LIGHTON FROM THE NOVEL AND PLAY BY OWEN WISTER AND KIRKE LA SHELLE

PREFERRED PICTURES CORP'N.

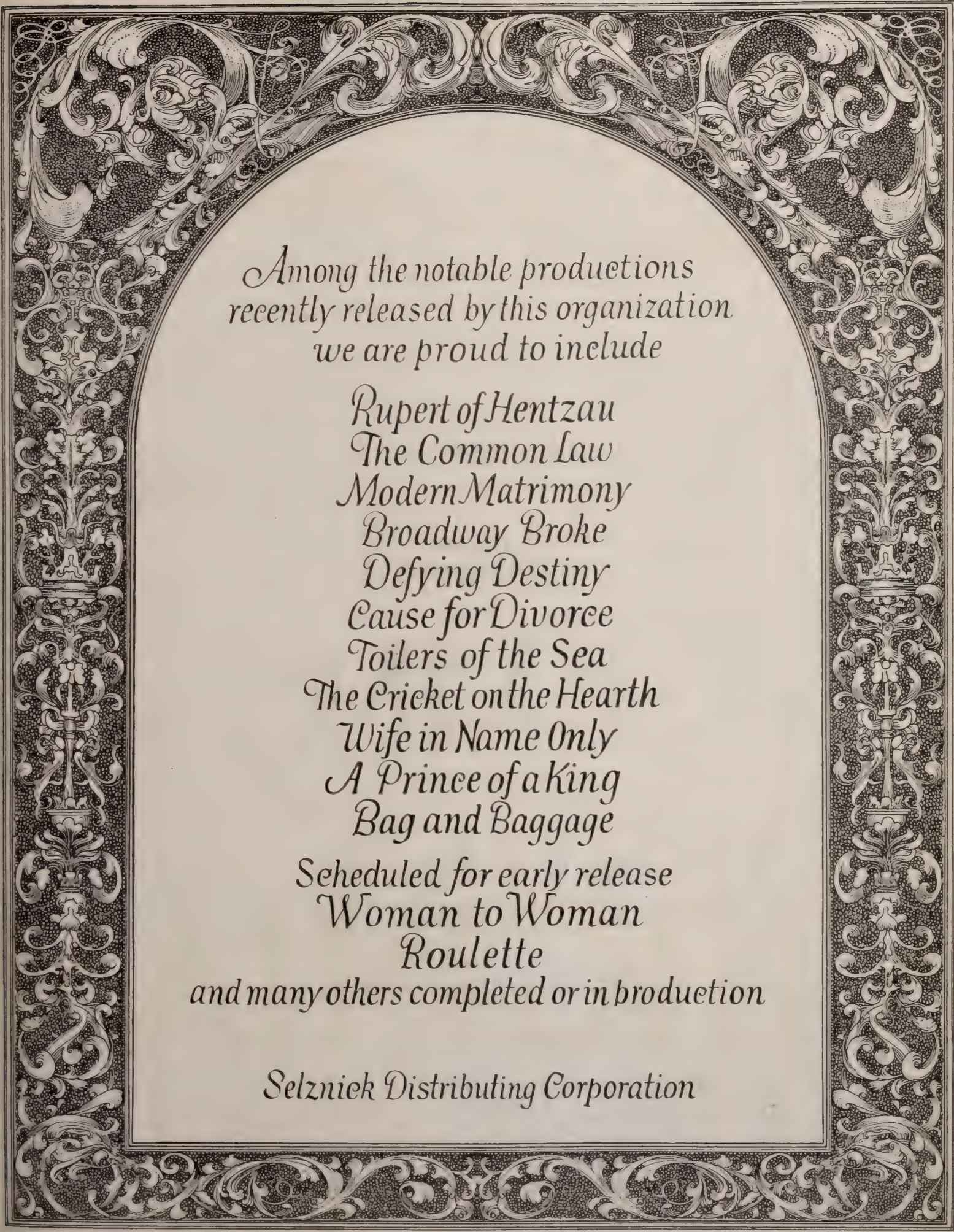


1650 BROADWAY

NEW YORK CITY

FOREIGN DISTRIBUTORS - EXPORT AND IMPORT FILM CO. INC.





*Among the notable productions
recently released by this organization
we are proud to include*

*Rupert of Hentzau
The Common Law
Modern Matrimony
Broadway Broke
Defying Destiny
Cause for Divorce
Toilers of the Sea
The Cricket on the Hearth
Wife in Name Only
A Prince of a King
Bag and Baggage*

*Scheduled for early release
Woman to Woman
Roulette
and many others completed or in production*

Selznick Distributing Corporation



Rellimeo Film Syndicate presents
Grace Sanderson Michie's

DEFYING DESTINY

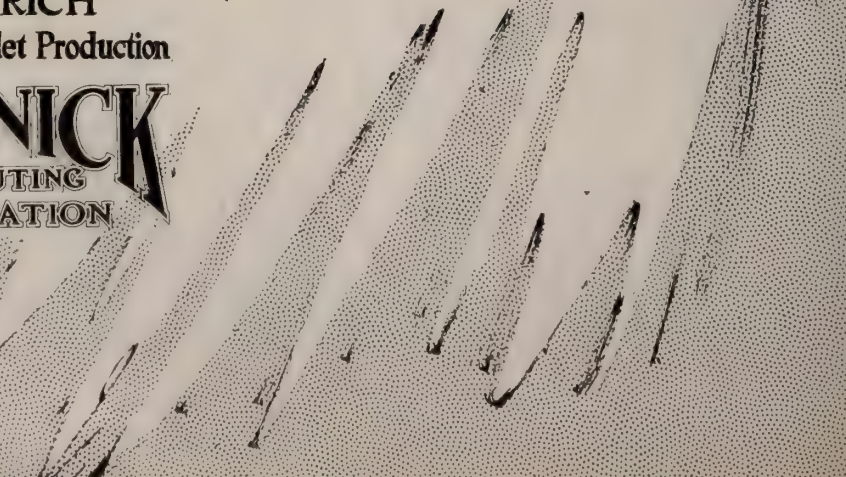
Featuring

MONTE BLUE

and IRENE RICH

A Louis Wm. Chaudet Production

SELZNICK
DISTRIBUTING
CORPORATION



Motion Picture News

Defying Destiny

(Chaudet Production—Selznick—Six Reels)

(Reviewed by Frank Elliott)

LOOKS like Selznick has a box office picture here. Primarily because it is just the type of film play that "the folks back home" like. Tells about the rise and fall and then rise again of a regular American youth with his red-blooded romance appealingly woven into the entire fabric. The picture has a story to tell and in business-like way goes ahead and tells it. There are no frills, no elaborate scenic sideplay, just a regular plain entertaining tale that will please 90 per cent. of film fans.

Monte Blue and Irene Rich co-operate to put this one over. They give convincing performances while their support which includes Jackie Saunders, Russell Simpson, and Tully Marshall is high class.

The plot has all the ingredients of a business getter. Right off the handle we are introduced to a realistic storm and fire in which some thrilling rescues are staged. Then follows some dramatic moments in which the hero is accused of stealing some bank funds, the trial in which he is found not guilty and his fleeing from the town—driven away by public opinion. Then a sequence introduces plastic surgery in which some very prominent scars are removed from the hero's face and he returns to make the town pay. From this point on there is something doing every minute and it all ends as most pictures do—with the little girl in the big man's arms.

Technically the production is well nigh flawless. The sets are artistic and when necessary, as in the club ball scenes, quite elaborate. Photography and lighting are good and the titles are a bit different.

THEME. A romantic drama centering around the life-long love between a daughter of wealth and a son of poverty. Although scarred by flames and public opinion, the man never loses the girl's love and trust.

acting of

John S. Woody
presents

A HUGH DIERKER PRODUCTION

"Cause For Divorce"
is the sort of motion
picture entertainment
which

Atracts a maximum
attendance

Makes for satisfied
audiences and

Results in permanent
patronage



CAUSE FOR DIVORCE

Written by THELMA LANIER

Directed by
HUGH DIERKER

SELZNICK
DISTRIBUTING
CORPORATION

All the tender pathos and exquisite feeling of Charles Dickens' immortal story has been brought to the screen in this picturization of

"The Cricket on the Hearth"

Produced by
The Paul Gerson Pictures Corporation

With **Josef Swickard**
and **Fritzi Ridgeway**

Directed by **Lorimor Johnston**

Selznick Distributing Corporation

MURRAY GARSSON
presents

BROADWAY BROKE

Story by EARL DERR BIGGERS
with a notable cast including

MARY CARR
PERCY MARMONT
GLADYS LESLIE
DORE DAVIDSON
MACLYN ARBUCKLE
MACEY HARLAN

Directed by J. Searle Dawley

SELZNICK
DISTRIBUTING
CORPORATION



BROADWAY BROKE

Explains
The Fear
of Going
Broke

CHUM

MARY C



GLADYS LESLIE

That Rarest of
Things,
A Real Audience
Picture

That's
**BROADWAY
BROKE**



The Cast

MARY CARR

PERCY MARMONT

GLADYS LESLIE

DORE DAVIDSON

MACLYN ARBUCKLE

MACEY HARLAN

EDWARD EARLE

PIERRE GENDRON

BILLY QUIRK

HENRIETTA CROSMAN

SALLY CRUTE

"LASSIE" BRONTE

42ND STREET
BROADWAY

SELZNICK



Undeviating Success!

That is the
unanimous
box-office
verdict of
exhibitors
who have
shown—

Rupert of Hentzau *and* The Common Law

These two notable productions
are already among the six
greatest pictures of the year

Selznick Distributing Corporation

The Picture Plus +

SELZNICK
DISTRIBUTING
CORPORATION

OWEN MOORE

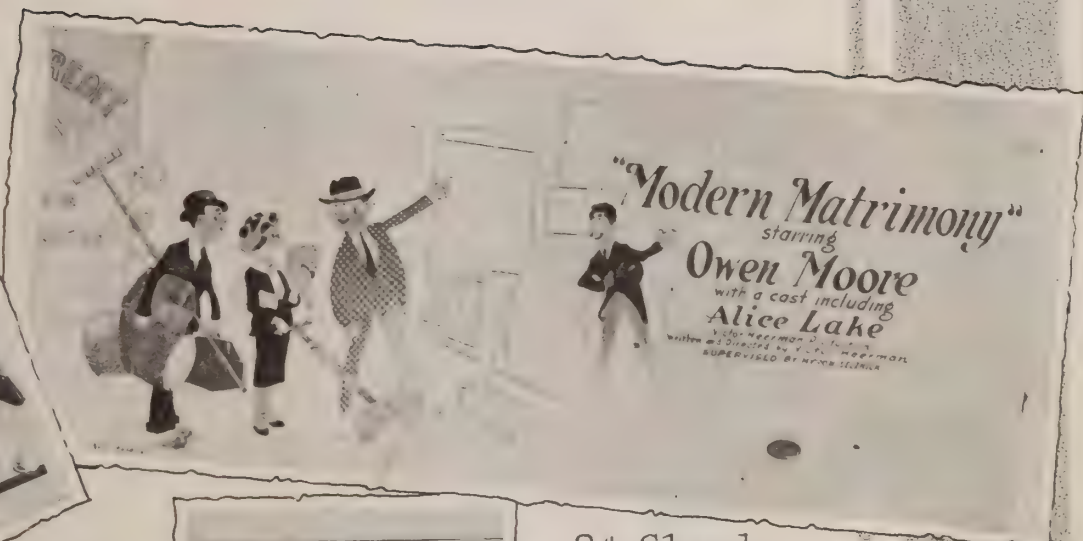
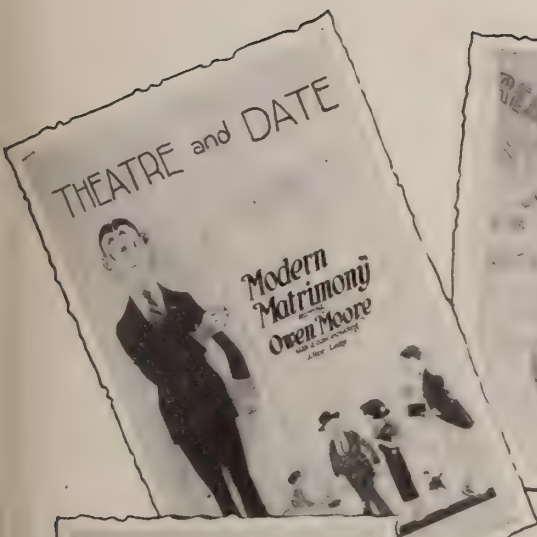
in

*Modern
Matrimony*



Here is a production which offers to exhibitors exceptional box office values PLUS a most unusual selection of business attracting advertising accessories.

The celebrated artist John Held, Jr., created the posters which are illustrated on the opposite page.



Window
Card



24 Sheet

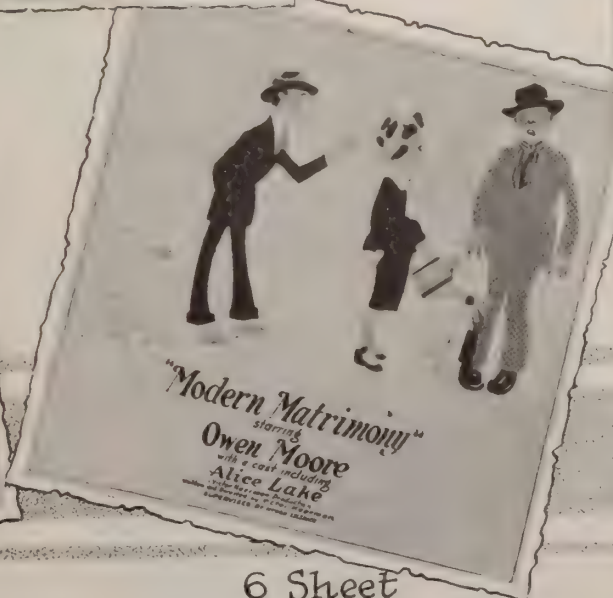
1 Sheet-A

3 Sheet-A



1 Sheet-B

3 Sheet-B



6 Sheet



A Prince of a King

by Abbie Farwell Brown

Starring **DINKY DEAN**

Presented by Z. A. STEGMULLER-Directed by ALBERT AUSTIN

SELZNICK
DISTRIBUTING
CORPORATION

A Prince of a King

(Dinky Dean Production-Selznick—Six Reels)

(Reviewed by Frank Elliott)

DINKY DEAN, a Chaplin discovery, who made his bow in "The Kid," comes forward in a real, high-class production, every minute of which holds entertainment. It is without doubt one of the best photoplays for the children that has ever been screened. Exhibitors will go a long way before they find a production more suitable for the nation's juvenile fans.

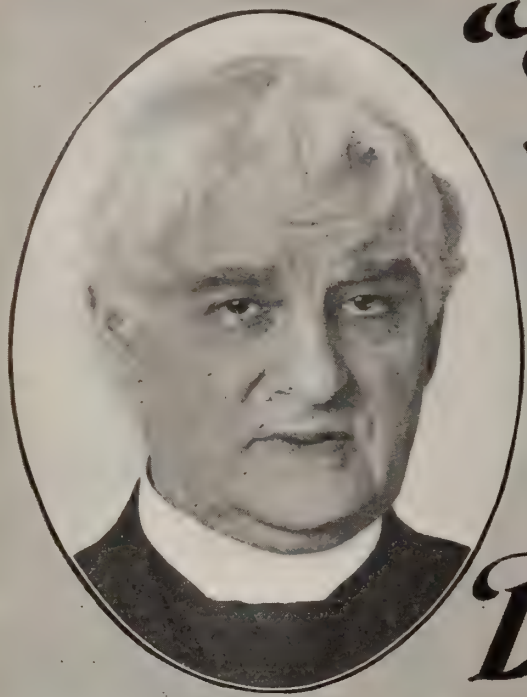
Dinky Dean flashes some acrobatic stunts that would make the Barnum & Bailey stars take notice. He interprets his role just like a regular human being would act in real life. After seeing this sample of his work, we predict that other juvenile stars will soon be looking to their laurels.

Everything about the picture is distinctly high class. The settings are well done and there has been much attention paid to detail. The plot is laid in a mythical period of long ago in merrie England. This gave the producers an opportunity for using some fine costumes. The exterior sets are excellent examples of rural landscapes with the photography one of the features of the picture.

It will be interesting to note that "A Prince of a King" marks the return of Virginia Pearson, who appears as the queen. Then there are such well-known players as Eric Mayne, Joseph Swickard, John Sainpolis, Mitchell Lewis and Sam de Grasse.

The story is of the fairy tale type and will be hailed with delight by young and old folks. Mention should be made of "Brutus," a dog that contributes some of the stirring moments of the picture. The plot has some real suspense toward the end and works up to a fine climax.

Says Frank Elliott
Motion Picture News



"Tiger Rose"

A Remarkable Achievement

says

David Belasco

BELASCO THEATRE

FORTY-FOURTH STREET, NEAR BROADWAY
NEW YORK CITY

Under the Sole Management of
DAVID BELASCO

Dec. 3, 1923.

Warner Bros.,
1600 Broadway,
New York City.

Gentlemen:-

"Tiger Rose" is a remarkable achievement.

The camera has found the heart of the Rose.

I was fascinated, spell-bound as the story told itself on the screen.

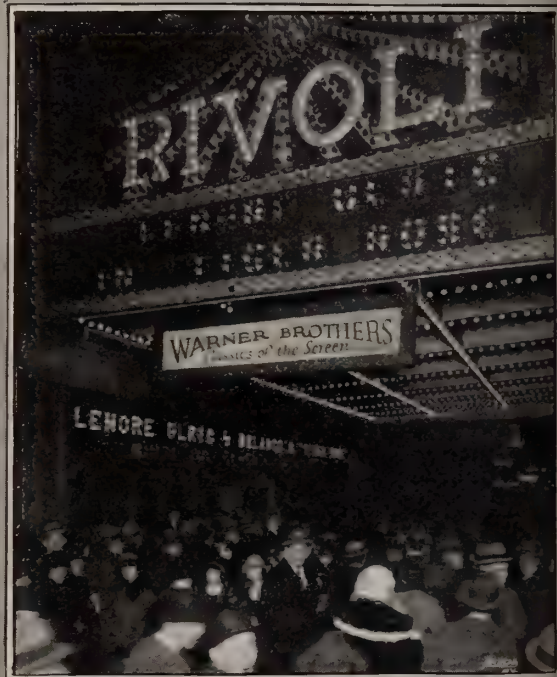
The little French Canadian girl lived again as in the play, - a character marvelously portrayed by Lenore Ulric. She is an unforgettable figure outlined against the Canadian skies and first I carried the memory of her out of the theatre into Broadway, still under the spell of the poetry - the beauty, the simplicity and charm of her performance, - a vivid impersonation.

I congratulate the Warner Brothers. They have created something so unique, so moving, so human that their efforts are sure to be a source of great pleasure to the public.

Miss Ulric has made a girl into a picture; Sidney Franklin has framed it with wonderful skill.

Once more - my congratulations.

David Belasco



BLOCKING BROADWAY

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	DL
NIGHT MESSAGE	NITE
NIGHT LETTER	N.L.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	DL
NIGHT MESSAGE	NITE
NIGHT LETTER	N.L.

RECEIVED AT 1805 R 52

FI NEW YORK 314 P

SIDNEY FRANKLIN WARNER BROS. WEST COAST STUDIOS
5842 SUNSET BLVD LOS ANGELES CALIF

I SAW THE PICTURE LAST NIGHT AT A PRIVATE SHOWING IN WARNER BROTHERS PROJECTION ROOM AND AM DELIGHTED YOU HAVE MADE A WONDERFULLY ARTISTIC AND DRAMATIC PRODUCTION THE WAY YOU HAVE PRESERVED THE DRAMA IS SUPREME IN MY OPINION YOU HAVE SURPASSED ALL YOUR PREVIOUS SUCCESSES I CONGRATULATE AND THANK YOU

DAVID BELASCO

WARNER BROS.

Classics of the Screen

Praised by the Press



Frank Elliott, in Motion Picture News—"Here is a picture! * * * containing every element that stamps a masterpiece! * * * the climax is a knockout!"

Alan Dale, in the New York American—"The scenes are admirable. There are what one might almost call 'Belasco effects.' There is the lightning that dazzles, and there is the rainstorm that is astoundingly fierce, and devastating. It seemed like Belasco let loose for the occasion."

Aileen St. John-Brenon, in Morning Telegraph—"An event that has long been awaited * * * the audience at the Rivoli was kept on the edges of their seats. Sidney Franklin has handled the situations well."

Hariette Underhill, in New York Tribune—"The David Belasco-Willard Mack play, which Warner Brothers have put on the screen, holds one more than any picture of the sort we can remember."

New York Evening World—" 'Tiger Rose' is a fine picture, finely done and really shouldn't be missed."

Quinn Martin, in New York World—"Large and rather excited crowds rushed into the Rivoli yesterday and last night."

New York Evening Telegram—"The film is as good as a play and has the added merit of swinging out into a wider sphere of action."

New York Evening Journal—" 'Tiger Rose' is something for which the film fan can be thankful."

Variety—"Lenore Ulric has created a living, breathing character—screen person—in 'Tiger Rose.' Her performance is as individual and convincing as her part in 'Kiki.'"

WARNER BROS. with DAVID BELASCO
PRESENTS

LENORE ULRIC IN "TIGER ROSE"

from the play by Willard Mack and David Belasco

Adapted by Edmund Goulding

A SIDNEY FRANKLIN PRODUCTION

Cast includes Forrest Stanley, Claude Gillingwater, Joseph Dowling, Sam DeGrasse, Theodore Von Eltz and others.

MARY PICKFORD scores another hit as the dancing girl in "Rosita"

POLA NEGRI goes over big as the dancing girl in "The Spanish Dancer"

CARMEL MYERS is packing 'em in as the dancing girl in F. B. O.'s—

"The Dancer OF THE Nile"

THERE'S A CYCLE OF
DANCING GIRL PICTURES
ON RIGHT NOW —

THE PUBLIC IS EATING 'EM UP!!!

CASH in right now on the wave of DANCING GIRL pictures that is holding the public's attention. As the dancing girl in "ROSITA" Mary Pickford is scoring one of her greatest and most deserved successes. In "THE SPANISH DANCER," Pola Negri is going over big . . . and as the dancing girl in "THE DANCER OF THE NILE" Carmel Myers is simply immense. These dancing girl pictures have come in a cycle. One advertises the other, giving all three tremendous drawing power.

Our strong arm specially prepared exploitation and advertising material for "THE DANCER OF THE NILE" will put this picture over for you if you get behind it. See the press book. See the paper. See the picture. To look means to book.

Film Booking Offices of America, Inc.

23 Seventh Ave., New York, N. Y. EXCHANGES EVERYWHERE

Sales Office, United Kingdom, R-C Pictures Corporation
26-27 D'Arblay Street, Wardour Street, London, W. 1, England



A
Wm.
P. S.
Earle
Production



Buster's De Luxe Knockout

Joseph M. Schenck
presents

Buster Keaton *in* Our Hospitality

Story and Titles by

Jean Havez
Joe Mitchell
Clyde Bruckman

Directed by

Buster Keaton *and*
Jack Blystone

*Jury Imperial Pictures, Ltd., Exclusive
Distributors throughout Great Britain.
Sir William Jury, Managing Director.*

A
Metro
Picture 

FRISCO LAUGHS

BUSTER

in

OUR HO

Story and titles by

JEAN HAVEZ

JOE MITCHELL

CLYDE BRUCKMAN

Directed by

BUSTER KEATON

JACK BLYSTONE

"As a comedy 'Our Hospitality' is vastly superior to 'Three Ages,' Buster's first full length picture. The present vehicle has enough matter to keep laughter going at a good clip throughout its seven reels, the fun rising in the travelogue to an uproar.

"To see that wabbly string of old-fashioned stage bodies flopping along over the rickety track is a sure cure for indigestion and bad temper.

"But, though there is so much of laughter in the picture, there are thrills aplenty.

"At one point Buster ties a rope around his waist, the other end of which is securely fastened to one of his enemies, who is above him on the top of the hill, waiting to kill him — 'Let me have a rope,' this gentle creature says. 'I want to hang a man over the cliff so I can get a better aim to shoot him.'

"There is much more to this episode, but it pales into insignificance for danger when compared with the water fall sequence. Here Buster is lashed to a log, which gets tangled at the very brink of the fall, and while he drops over and is suspended in the air the log holds. He climbs back. Then when the girl comes rushing to death over the fall he swings beneath, catches her, drops her on a safe ledge and makes his own way back to the top of the rocks."—*San Francisco Chronicle*.

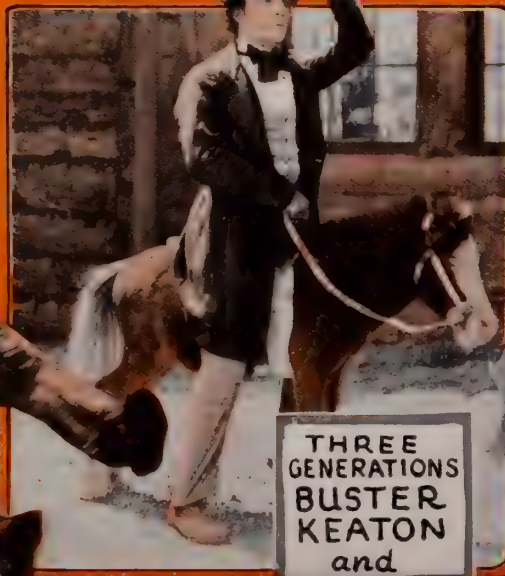
"There are several things that make Buster Keaton's latest picture, 'Our Hospitality,' a remarkable and at the same time the most enjoyable comedy the frozen-faced fun maker has ever accomplished.

"There is suspense mixed with the fun and the rescue scene over a great water fall makes you catch your sides with laughter one minute and gasp in astonishment the next."—*San Francisco News*.

"One scene after another precipitates hysterics. The famous old 'Rocket,' great-great-great-great-grandfather of the modern Mogul engine, has been faithfully reproduced, with its ridiculously inadequate little engine, fired with kindling, pulling three wobbly coaches over a scalloped road-bed. Then there is an amusing scene in the family home of the Canfields, whose private arsenal is called into play with the arrival of the traditional enemy. At the end a really gasping episode is brought about and there is the typically funny Keaton finale. In many respects this is Keaton's best picture; there is plenty of humor. It will probably be swallowed whole by many a wide-eyed movie fan."—*San Francisco Journal*.

Metro
Picture

REG. U. S. PAT. OFF.



THREE
GENERATIONS
BUSTER
KEATON
and



AND GASPS AT KEATON SPITALITY



**NATALIE
TALMADGE
(MRS. BUSTER KEATON)**

"Buster Keaton may be proud of 'Our Hospitality,' his latest picture, at the Warfield Theatre.

"Buster is at least one comedian with a desire to really act, who had the ability to convince his producer and manager into letting him try it.

"In 'Our Hospitality' Buster Keaton proves that he is a comedian, dramatic actor and acrobat par excellence. Natalie Talmadge, Mrs. Buster Keaton in private life, is the 'girl' of the story. Pretty and with much of the talent of her two famous sisters Natalie is more than acceptable in the part. Baby Buster also appears as well as Grandfather Joe Keaton and another young actor, Ralph Bushman, son of Francis X. Bushman. — *San Francisco Call.*

"'Our Hospitality,' which yesterday came to the Warfield for the first showing anywhere, is in my opinion the most enjoyable of the Buster Keaton comedies.

"There are many unexpected turns in the plot, with humor all the way to the satisfactory finish.

"Miss Talmadge plays the Southern girl in pretty manner. Keaton's father drives the engine of the old-time train, 'The Rocket,' so that three generations of the comedian's family are represented in the film. Another member of the cast is Ralph Bushman, son of the distinguished actor." — *San Francisco Examiner.*

"'Our Hospitality,' Keaton's best comedy, is showing, and the Warfield is as noisy and full of hubbub and laughter and back-slapping and roars as a political smoker with the punch-bowl flowing freely.

"His adventures in a river, down rapids, hanging over waterfalls, etc., are a series of breath-taking surprises that outdo those in 'Way Down East.'

"Natalie Talmadge turns a real heroine and gets swept over a cliff, but luck favors their romance, and when papa and brothers get on the scene, the parson has done his little trick.

"Plenty of rich comedy touches abound. You laugh as you see the engineer's little dog outrun the train. Papa Keaton is the engineer, and Baby Keaton is the youngest juvenile." — *San Francisco Bulletin.*



Jury Imperial Pictures Ltd Exclusive Distributors thruout Great Britain Sir William Jury, Managing Director



**BUSTER
JR.
with his
Grandfather**



A Metro Picture
REG. U. S. PAT. OFF.

Moving Picture World Says

"Our Hospitality"

Buster Keaton's Second Metro Feature Has
Novel Theme and Is Unusually
Entertaining Comedy

Reviewed by C. S. Sewell

Buster Keaton's second production for Metro, "Our Hospitality," confirms the impression made by "The Three Ages," that him in comedies of feature length, that picture that should satisfy all kinds and classes of patrons and cause them to leave the theatre smiling, consequently it should prove a big box-office winner.

"Our Hospitality" contains melodrama, farce, straight comedy and burlesque, all dovetailing smoothly into an entertaining picture, with a climax that while containing fine touches of comedy goes the average thriller "one better" from the standpoint of stunts and thrills.

Aside from its other points of appeal, here is a picture that you can promise your audiences is absolutely different. The introduction of a reproduction of one of the very first railroad trains, with a dinky little engine like the modern stationary engines and coaches that resemble old-fashioned horse-drawn carriages, is a decidedly novel idea and gives opportunities for many original and highly amusing comedy touches.

The theme itself, which in a good natured way succeeds in getting a lot of fun out of a Kentucky feud situation, is an unhackneyed one. Buster finds himself in the home of the other faction but "our hospitality," as explained by the leader, will not permit his being attacked until he leaves. In his schemes to circumvent their vengeance, Buster has a fine chance for the kind of comedy work for which he is noted.

There is a real plot which is never lost sight of, and there is excellent continuity, the comedy situations and chase ending in the big thrill scene where Buster not only is saved by a log to which he is tied getting caught just as he goes over a high falls and his "daredevil stunt" in swinging out and grabbing the heroine in mid-air after she has actually gone over the falls, are consistently developed, none of the action being just dragged in for effect.

Buster has a typical Buster Keaton role and gives an excellent performance, his unique type of comedy showing up to advantage, while naturally he is almost the whole show, he is ably assisted by his wife Natalie Talmadge, who makes a good impression as the heroine, and other names appear in the cast, all of whom give good performances. This is certainly a Keaton cast, for in addition to Buster and Natalie, Buster Keaton, Jr., as a one-year-old baby, will especially delight the feminine patrons.

JOSEPH M.
SCHENCK presents



BUSTER KEATON

in **OUR HOSPITALITY**

Jury Imperial Pictures Ltd. Exclusive Distributors thruout
Great Britain. Sir William Jury, Managing Director.

A POPULAR book recently offered as a screen story was turned down by one director because it did not have enough material for six reels. Another director later took this same book and made the picture into eleven reels.

Such padded features will never build up sound business for your theatre. You **MUST** give your patrons ENTERTAINMENT—the kind that brought pictures to their present popularity.

Educational's nationally advertised Short Subjects always assure a Whole Evening's Entertainment.

E.W. Hammond

They Won't Just Laugh
They'll SHRIEK at

"NO LOAFING"

With "Poodles" Hanneford

when the famous clown
does his tumbling on a
piano far above the street

EDUCATIONAL
FILM EXCHANGES, Inc.

E.W. Hammond
President

Tuxedo Comedies

SIX TWO-REEL FUN FEATURES

Educational Pictures



"THE SPICE OF THE PROGRAM"



THERE are few screen comedians today with as genuinely funny a "kick" in their comedy as Lloyd Hamilton.

Hamilton can start you grinning at the first scene and keep you alternately chuckling and roaring up to the very last minute. He has a genius for extracting the last ounce of fun out of any situation.

There is an excellent story in each of the new Hamilton Comedies. Don't fail to see "The Optimist".

The theatre in your neighborhood that is striving to give you 100 per cent entertainment not only will provide the best in the longer features, but will also include in its programs such fine Short Subjects as the Hamilton Comedies and these other Educational Pictures: Christie Comedies, Mermaid Comedies (Jack White Productions), Juvenile Comedies, Tuxedo Comedies, Jack White Comedy Specials, Cameo Comedies, Secrets of Life, Lyman H. Howe's Hodge-Podge, Wilderness Tales by Robert C. Bruce, and the "Sing Them Again" Series.

Watch for the Educational Pictures Trade-mark in the lobby.

It's your guarantee of 100 per cent entertainment.

LLOYD HAMILTON

the greatest comedy artist now making Short Subjects, backed by NATIONAL ADVERTISING is a greater box-office attraction than most feature-length productions.

← This ad appears in

THE SATURDAY
EVENING POST

December 8th issue

YOUR theatre has made money largely through your ability to entertain two crowds in an evening. But you can't play to two completely different audiences in an evening when your feature runs ten reels or more in length. There aren't enough hours in the evening to get in two whole shows based on such a feature.

And it is NOT entertainment. But you can give your patrons ENTERTAINMENT—and two shows in an evening—if you pick features of proper length and surround them with Short Subjects such as Educational offers.

E. W. Hammons

"THE OPTIMIST"

Is Winning New Laurels for Hamilton Everywhere

The *Los Angeles Record* says:

"The comedy is worth more serious consideration than the feature at Loew's this week, not because Griffith has stamped Lloyd Hamilton with approval by starring him in a full-length picture, but because 'The Optimist' is a priceless snatch of whimsical burlesque. Hamilton is due to be 'discovered', even as Chaplin, as a comedy genius of laughable ability."

The *Los Angeles Times* says:

"Praise be! There is also a cracking jazz comedy starring Lloyd Hamilton, called 'The Optimist,' good for a laugh a minute..."

The *Cleveland Plain-Dealer* says:

"Lloyd Hamilton registers several laughs a minute with his new comedy, 'The Optimist,' now in the Allen. His 'gag-man' seems to have been working overtime thinking up good ones for this picture. It shows a lot of hard work, and the results are worth it... Unlimited possibilities.

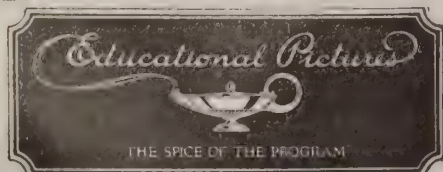
"'The Optimist' is honest and honorable slapstick. It certainly cinches Hamilton to his often quoted place in the trio of Chaplin, Keaton and Hamilton."

"MY FRIEND"

Is Coming Soon. Watch for it

EDUCATIONAL
FILM EXCHANGES, Inc.

E. W. Hammons
President



Are you building up a reputation for your theatre—winning a steady patronage—or just depending week by week on some over-long, padded feature for your business?

Balaban and Katz have built up their wonderful Chicago business by advertising their **SHOWS**. They have won the confidence of the people, who know they can always find **DIVERSIFIED ENTERTAINMENT** at these theatres.

Depend on *Educational Pictures* to help you build up a 100 per cent show and a steady, growing patronage.

E. W. Hammons

Contract Now For These Twelve Pictures Beginning With

"THE ANT" and "THE BEE"

EASTMAN THEATRE
DEDICATED TO MUSIC AND MOTION PICTURES
ROCHESTER, N. Y.

Nov. 12, 1923

Copy - Mr. Falt

Mr. Howard V. Brink
Educational Film Exchange, Inc.,
505 Pearl St.,
Buffalo, N. Y.

My dear Howard:-

In response to your inquiry with reference to the *Secrets of Life* subject "The Bee", I am pleased to advise you that this went over very well with our audience and seemingly attracted very great interest. Personally I consider it one of the best, if not the best, subject of its kind that I have ever seen.

I only hope that this letter will not be the incentive to make such subjects into feature lengths as is usually done when one and two reels become successful.

Very truly yours,

H. B. Wright
MANAGING DIRECTOR
CRITERION THEATRE

HBW/P

Educational Pictures



"THE SPICE OF THE PROGRAM"

"A Riot At Every Show-- Give Us More"

EXECUTIVE OFFICES
West Coast Theatres
(INCORPORATED)

M. Gore - President
Sol Lesser - Vice-President
Adolph Ramsh - Treasurer
A. L. Gore - Secretary

Oct. 4, 1923.

Los Angeles
Hollywood
Bakersfield
Ojai
Pomona
Dana Point
Casta Park
Redondo
Anaheim
Long Beach
San Pedro
San Diego
Santa Barbara
Glendale
Huntington Park

Mr. Joe Merrick, Manager,
Educational Film Exchange,
Los Angeles.

My dear Mr. Merrick:

After looking over nearly 40 single reels to get a reel suitable for the opening of the new Criterion Theatre with the world's premier of Charles Chaplin's picture, *A WOMAN ON PARIS*, under our new policy of two de luxe shows daily at \$1.00 and \$1.05 per seat, I finally picked on your Educational Film, *THE ANT*, the first of the *Secrets of Life* series.

Joe, I am mighty glad I did for this little picture has been a riot at every show! The audiences applaud vociferously each time it is shown.

Give us more short reels like this to go with our de luxe shows.

With very kind regards, I am
Yours very truly,

H. B. Wright
MANAGING DIRECTOR
CRITERION THEATRE

"SECRETS OF LIFE"

Produced by Principal Pictures Corporation, Sol Lesser, President
By the New Process Perfected by

LOUIS H. TOLHURST

Are Winning "Vociferous Applause" Wherever They Are Shown

**EDUCATIONAL
FILM EXCHANGES, Inc.**

E. W. Hammons
President

Can you beat it?
-not yet ever
5200

The MAILMAN

EMORY JOHNSON

See that you
 get your
 copy of the
 Giant
 Press Book

DESCRIBING EMORY JOHNSON'S fourth mop-up is like trying to gild the lily. There's nothing to say except that "THE MAILMAN" is No. 4 of the sure fire EMORY JOHNSON pictures that have taken the entire country by storm. Over 7800 exhibitors cleaned up with "IN THE NAME OF THE LAW." . . . More than 8000 exhibitors piled up profits with "THIRD ALARM" and "WESTBOUND LIMITED" . . . and we are confident that more than 8500 exhibitors will clean up with "THE MAILMAN."

FILM BOOKING OFFICES

Sales Office United Kingdom, R-C Pictures Corp.,

released and more than
exhibitors have spoken for

MAN

ON'S LATEST MOP-UP

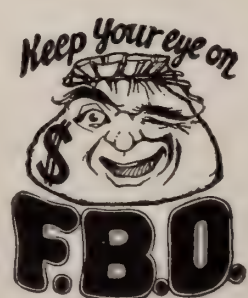
One of a dozen reviewers said: "THE MAILMAN" is great Emory Johnson has worked wonders. . . . You're going to like "THE MAILMAN" sure as fate.—N. Y. Illustrated Daily News.

Read the trade paper reviews. . . . See the picture. . . . See the giant press book. . . . See the exploitation. . . . Oh, what's the use —there's nothing more to say except that it is another Johnson Mop-Up like his three preceding pictures. Speak for it NOW to your nearest F. B. O. exchange.

OF AMERICA, Inc.

723 Seventh Ave., New York, N.Y.
EXCHANGES EVERYWHERE

26-27 D'Arblay St., Wardour St., London, W. 1, England



Book solid on FIRST NATIONAL PICTURES

Your greatest opportunity
to start the New Year Right!

You can secure FIVE of the big-
gest pictures ever released by one
company in one month in

FIVE MINUTES!

Go to the FIRST NATIONAL
exchange, or telephone, or wire
and say:

"I want FIRST NATIONAL SOLID FOR
JANUARY"—and in a jiffy your booking
worries are over for the beginning of a
New Year and you are sitting pretty for
the Biggest Month's business you have
ever had in the history of your theatre.

For FIRST NATIONAL
MONTH—

"BOY of MINE"

great Booth Tarkington story with
Ben Alexander.

Says the Moving Picture World: "A
gem among pictures. One of the
best of the year."

The most human picture ever pro-
duced.

"BLACK OXEN"

The greatest advertised picture
ever made. 231 newspapers telling
5,000,000 readers a day about it. A
Frank Lloyd production with Corinne
Griffith.

NORMA TALMADGE in "The Song of Love"

Always a big money getter, Norma
in best picture yet.

GEORGE FITZMAURICE'S Masterpiece

"The ETERNAL CITY"

The picture the world is waiting to
see. Says Danny: "What a box of-
fice." Says Herald: "The sensation
of the year." With tremendous cast.

Presented by
SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH
GOLDWYN PICTURES)

"The SWAMP ANGEL" with COLLEEN MOORE

The sensational star of "Flaming
Youth," and big cast in tremendous
audience picture.



JANUARY
1924

Get in touch with a FIRST NATIONAL salesman today

"Here is a Showman's Picture"

Says
**MOVING
PICTURE
WORLD**



LOUIS B. MAYER
presents the

JOHN M. STAHL
PRODUCTION

"The WANTERS"

From the story by **LEILA BURTON WELLS**
Directed by **JOHN M. STAHL**
Scenario by **J.G. HAWKS** and **PAUL BERN**
Photography by . . **ERNEST G. PALMER**

Excellent Entertainment in John M. Stahl Picture Which Looks Like a Big Box-Office Winner
Reviewed by C. S. Sewell

There is a lot of strong human interest, dramatic situations that strike home and excellent comedy touches. The story is set in attractive surroundings among the homes of the wealthy and is finely photographed. It is a picture that is strong in the elements that appeal to the masses, even to the melodramatic and thrilling rescues at the climax which brings about the happy ending.

The result is a thoroughly pleasing and satisfying picture that holds your attention

throughout and has every indication of providing a big box-office success. In fact, in Paterson, N. J., at the Garden theatre, when the writer saw this picture at the supper show on the last day of a week's run, the house was filled, and the lobby was jammed, the crowd extending out into the street at the beginning of the night show.

Here is a showman's picture. The title is in itself interest arousing and unusually adaptable to exploitation such as teasers and tie-ups. If you get behind it, you can get them in, and once they are in your theatre, you don't have to worry, for the picture will take care of itself.



For a
**PROSPEROUS
NEW YEAR
book**
**FIRST
NATIONAL
FIRST**

Foreign Rights Controlled by
Associated First National Pictures Inc.
1231 Madison Avenue, New York



FIRST NATIONAL MONTH **JANUARY**
1924

millions~

will remember for years the wonderful character portrayal of "Anna Christie," by Blanche Sweet - it is by far the most startling piece of dramatic acting the screen has ever seen



million



"Won't you believe me, Matt,
that lovin' you has made me
— clean?"

*Adapted by Bradley King from
Eugene O'Neill's play "Anna Christie"*

with

Blanche Sweet
William Russell

George Marion and
Eugenie Besserer



Greatest Screen Drama the W

S will speak of
Thos. H. Ince's
most masterly presentation of

**"ANNA
CHRISTIE"**

Directed by John Griffith Wray
Under the personal supervision of
Thos. H. Ince

DISTRIBUTED BY ASSOCIATED
FIRST NATIONAL PICTURES INC.

as the

has ever seen

THE SATURDAY EVENING POST, December 8, 1921

THE SATURDAY EVENING POST

For a
**PROSPEROUS
NEW YEAR**
book
**FIRST
NATIONAL
FIRST**


**FIRST
NATIONAL
MONTH**

JANUARY 1924

BLANCHE SWEET
as Anna Christie
Supported by William Russell,
George Marion and Eugenie Besserer

ANNA, the outcast girl; old Chris, sea-born father hiding from her the very life she hid from him; Matt Burke, saved from the sea, who would fight and die for the Anna he knew—until he knew the truth. Figures of daring drama—acclaimed the greatest American drama of years.

Proudly is this production presented as a notable translation of stage triumph to motion picture master-piece.


 as
 Supported by William Russell
 George Marion and Eugene Bessmer
Thos H. Ince
presents the astounding
"ANNA CHRISTIE"
 Adapted by John Griffith Wray under the personal supervision of Thomas H. Ince
 Based on the play by Eugene O'Neill's Pulitzer Prize-Play

NNA CHRIS
Directed by John Griffith Wray under the personal supervision of Thomas H. Ince
Adapted by Bradley King from Eugene O'Neill's Pulitzer Prize-Play
Christie"

Watch for "Anna Christie"
on or after December 3 at these Theatres:

Strand	Dayton, Ohio	Strand	Tacoma, Wash.
	Youngstown, Ohio	Deane	Portland, Ore.
		Central	Indianapolis, Ind.
	New Grand	Electric	Evansville, Ind.
			Fl. Wayne, Ind.

[illegible]

Thos H. Ince
presents the astounding
"ANNA
CHRISTIE"

*The sensation of hundreds
of theatres today!*

AS powerful as the play! That's been said of many pictures—but never more truthfully than of "Anna Christie." Blanche Sweet as outcast Anna Christie; William Russell as big, untamed Matt Burke; George Marion as old Chris, wanting to save his daughter from the men and misery of "ole daveil sea"—they live as Eugene O'Neill created them, boldly, vividly. The world applauds! The

See it wherever great pictures
are screened.

Distributed by Associated
First National Pictures Inc.

FIRST
NATIONAL
PICTURE

SATURDAY EVENING POST, November 24, 1923

**"ANNA
CHRISTIE**
— *the outcast*
HOW HAS HER STORY
BEEN SCREENED?

RE motion pictures big enough to tell this story of Una Christie, the outcast girl on the barge, her one hope of happiness blocked by the father whose faith in her was blind? The whole world hopes so.

Can this dramatic classic—Eugene O'Neill's Pulitzer Prize play, bold, turbulent—sweep to the screen with all the power that made it the stage revelation of America, England and the Continent?

While critics have wondered—

Thos H. Ince
has done it.

CH NEXT WEEK
LIST OF BIG
STRES WHICH
L PRESENT
NA CHRISTIE
MOS

Distributed by
ASSOCIATED FIRST NATIONAL PICTURES, INC.

are reading about this picture of pictures in the Saturday Evening Post and the newspaper columns of the country

DISTRIBUTED BY ASSOCIATED
FIRST NATIONAL PICTURES INC.

27,000 men
toiled 79 years
building one of
these sets for—

SAMUEL GOLDWYN
NOT NOW CONNECTED WITH GOLDWYN PICTURES
PRESENTS

George Fitzmaurice's

PRODUCTION OF HALL CAINE'S
EPISTLE OF PASSIONS

The ETERNAL CITY

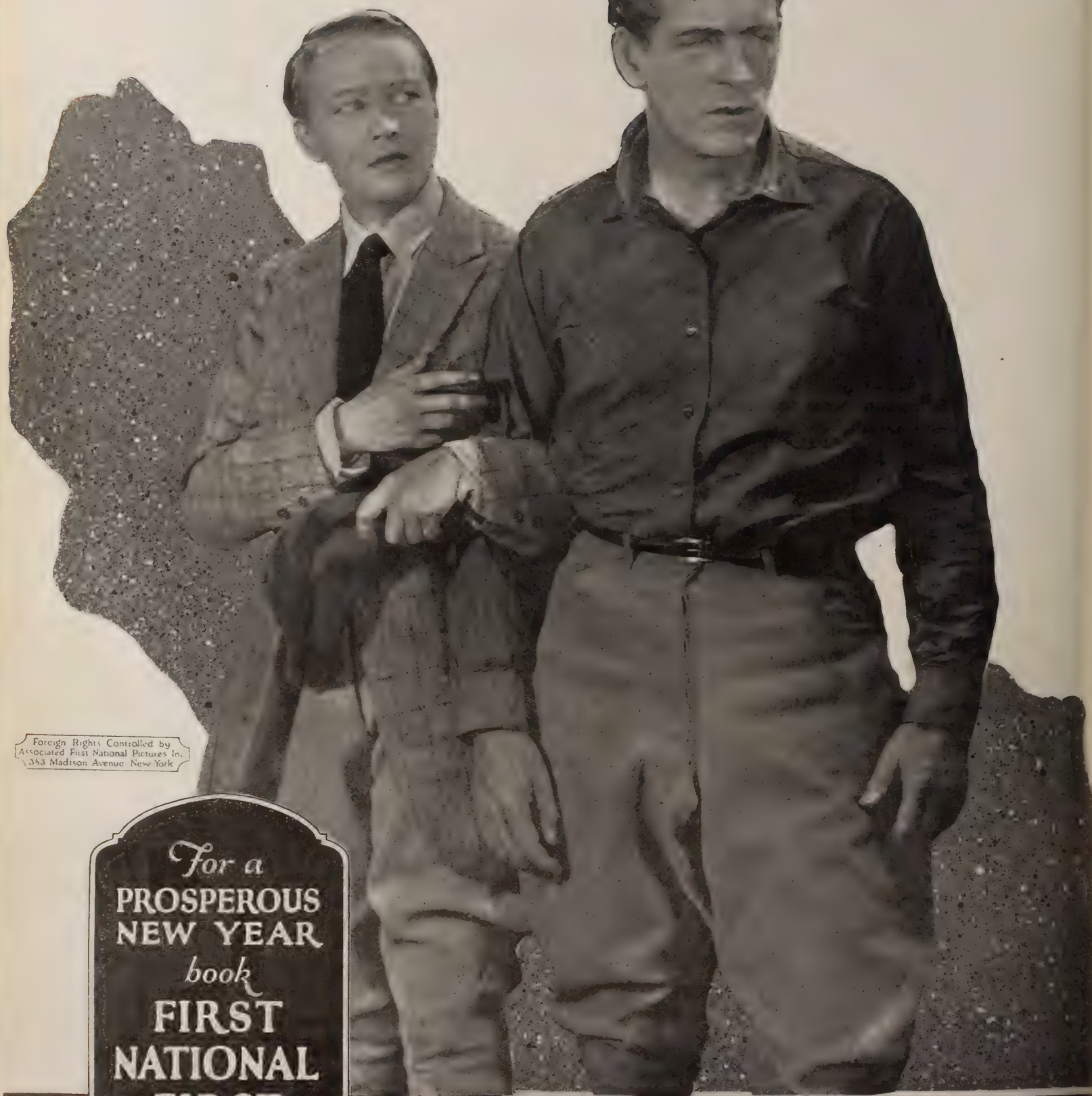
Adapted to the screen by GUIDA BERGERE
STAGED AT ROME, ITALY and NEW YORK
WITH A STELLAR CAST INCLUDING

BARBARA LAMARR
LIONEL BARRYMORE
RICHARD BENNETT
BERT LYTELL
MONTAGU LOVE
AND 20,000 OTHERS



A First National Picture

He thought "she" was a man.
How much longer was she
going to be able to fool him?



Foreign Rights Controlled by
Associated First National Pictures Inc.
353 Madison Avenue New York

For a
PROSPEROUS
NEW YEAR
book
FIRST
NATIONAL
FIRST

FIRST NATIONAL

— takes its place with the biggest money makers ever produced!
What it did in these cities it will do for you

Atlanta, Ga.
 Birmingham, Ala.
 Boston, Mass.
 Providence, R. I.
 Springfield, Mass.
 Fall River, Mass.
 Lowell, Mass.
 Buffalo, N. Y.
 Rochester, N. Y.
 Syracuse, N. Y.
 Butte, Mont.
 Milwaukee, Wis.
 New Haven, Conn.
 Bridgeport, Conn.
 Seattle, Wash.

Chicago, Ill.
 Cincinnati, Ohio
 Toledo, Ohio
 Youngstown, Ohio
 Dallas, Tex.
 San Antonio, Tex.
 Houston, Tex.
 Denver, Colo.
 Des Moines, Iowa
 Detroit, Mich.
 Indianapolis, Ind.
 Kansas City, Mo.
 Los Angeles, Cal.
 Louisville, Ky.
 Spokane, Wash.

Hartford, Conn.
 Newark, N. J.
 Jersey City, N. J.
 New York City
 Brooklyn, N. Y.
 Oklahoma City, Okla.
 Reading, Pa.
 Pittsburgh, Pa.
 Erie, Pa.
 Portland, Ore.
 St. Louis, Mo.
 San Francisco, Cal.
 Oakland, Cal.
 Baltimore, Md.

When the Motion Picture News said "This Looks Like S. R. O.," they hit the truth. "Ponjola" is the sensation of the year.

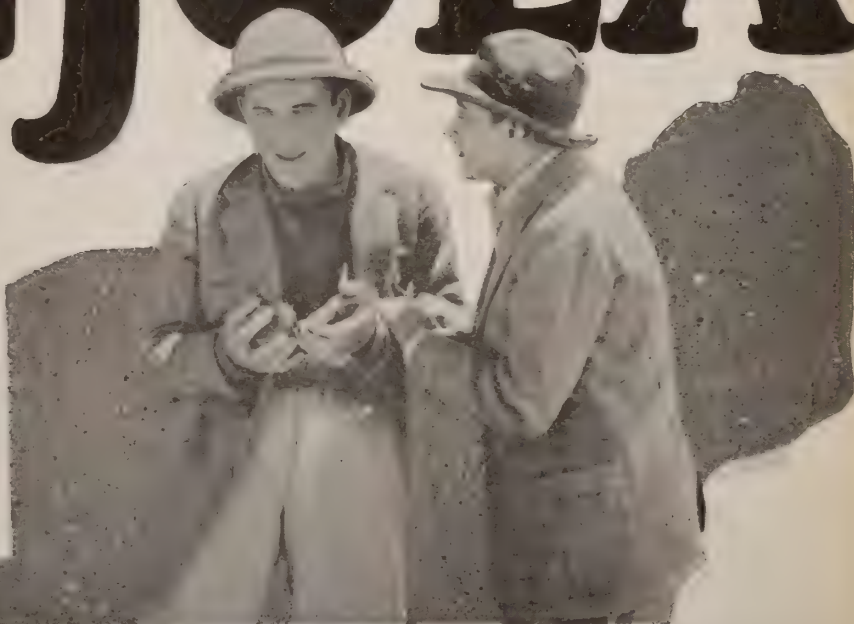
SAM E. RORK
presents

"PONJOLA"

with
JAMES KIRKWOOD
ANNA Q. NILSSON
& TULLY MARSHALL

*Adapted from the thrilling Novel by
 Cynthia Stockley of a young girl on
 the South African veldt, masquerad-
 ing as a Man.*

A DONALD CRISP
 PRODUCTION



MONTH JANUARY
1 9 2 4 One of the "BIG-10"



Sydney
Chaplin

Owen
Moore

Tully
Marshall

No wonder the poor girl
thought she was crazy

She married one of them — and
two more appeared — Which was

66
**HER TEMPORARY
HUSBAND**”

Laugh? Why they'll
d— near pass
out laughing at
this one of the

**FIRST
NATIONAL
“BIG-10”**

Directed by
John
Mc Dermott



The girl who caused all
the trouble—Sylvia Breamer

Published Weekly

Motion Picture News, Inc.

William A. Johnston, President
E. Kendall Gillett, Treasurer

729 7th Avenue, New York City

752 South Wabash Ave., Chicago
Room 616 Security Bldg., Hollywood, Calif.

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VOL. XXVIII

NEW YORK, DECEMBER 15, 1923

No. 24

The President's Message

THIS industry's appeal for the remission of the admission tax is proceeding with dignity and effect. Exhibitor leaders are, apparently, united in effort; that in itself is an accomplishment no matter what the specific outcome may be. And also noteworthy is the fact that no quarter thus far claims any credit for progress made; which indicates clearly enough that politics and selfishness have been laid aside in a joint effort to abolish what this business seriously believes to be a hardship now unfair to the public and to itself.

What the outcome will be no one knows. It will be determined quite largely by what each exhibitor will do from now on to acquaint his congressman and his public with the facts in the case.

* * * *

The congressman must be made to realize that his constituents—those who go to the picture theatre at least, and that means in most congressional districts, a large majority of the voters—object to the tax and desire its removal.

His public must be forcibly reminded and in some instances informed, that they are still paying the tax, either directly or indirectly, and that since it was inaugurated as a war measure, it is high time it was repealed.

There are a whole lot of people, who attend the picture theatre regularly who have forgotten that such a tax is still being collected and as many more need to be educated as to its demerits.

* * * *

Congress and congressmen are directly re-

sponsive to public appeal if it comes in sufficient volume to point the way along political paths. Even the congressman who carries the idea that the picture industry is well able to carry the burden of such a tax and there are such, may be won over if his public indicate their desires in sufficient numbers.

So, so far as the fight goes from the industry's end, it is up to the exhibitor. All the shouting from the housetops of the trade papers will avail little if he, the exhibitor, does not already realize that this tax is paid at his door by his public and that he, one hundred per cent strong, is the man to tell Congress why it should be removed.

A President of the United States for the first time in history in a message markedly brief, yet dealing with the greatest reconstruction problems the nation ever faced refers to motion pictures, their entertainment and education value, and says they "OUGHT NOT TO BE TAXED."

That, in any event, is a mighty stride forward.

And yet—we mustn't forget that certain pictures of late have made it possible for a President of the United States to take so positive and broad a stand. And we won't forget—surely—to continue to look upward and forward; and knowing full well that the American people want the best that is in the motion picture—*which means education as well as amusement*—continue to make and exhibit these greater, better and responsible motion pictures.

Wm A Johnston

THE city fathers of Los Angeles are contemplating putting a curb on the plague of screen aspirants by recourse to vagrancy laws.

The studio city is overwhelmed with "Mertons" and "Mertonias"—who come from all parts of the country to augment a working film population of no more than 15,000. The monthly migration is estimated around 10,000 of them—and a goodly percentage soon discovers itself penniless.

This adds a heavy burden not only to the charitable organizations but to the city itself—for these screen aspirants must not be allowed to starve to death. It is intimated that the city is not behind any movement to discourage art, but to protect the taxpayers.

The Hollywood Chamber of Commerce has suggested that a committee meet these youthful aspirants as they step from the train and sound them on their financial situation—and a proposal has been offered that the city advise them to return to their respective homes at once unless they are financially independent.

The meeting of the Hollywood Chamber of Commerce Monday was in furtherance of a campaign to inform the youth of the land that the film industry is a good one for 9990 out of 10,000 to avoid.

Mary Pickford made an address upon the subject before an audience of twenty thousand persons in Pershing Square. She admitted that while a small proportion of those who buck the films succeed, she did not want to discourage any one. She advised the girl from the interior should come equipped with money, clothes, experience, talent, a wardrobe—and above all a chaperone.

* * *

EUGENE O'NEIL has endorsed the film version of his play, "Anna Christie," which Thomas H. Ince has made into an exceptionally vital and vivid picture. If he sees it in Ohio and Pennsylvania he will not recognize it, for yards of celluloid have been deleted.

The sensibilities of the censor boards in these states were so shocked over the virile scenes of life in the raw that an entire new set of titles has had to be written. They have missed the force and logic of the theme—and its spiritual quality.

Such smug Puritanism will cause all playwrights, who write of life as they know it, to turn thumbs down toward screen producers who bid for their wares. And who can blame them? It is something to write a soul-stirring drama and see it accepted as a masterpiece on the stage; it is something else again to see this play maltreated in its transference to the screen.

Santa Claus and the Bogey Man march arm in arm in Ohio and Pennsylvania. And the censors there believe that little Eva died and went to heaven.

The New York censors have looked at "Anna Christie" with vision and understanding. The film has been passed by them with very few deletions—with the result that when it opens at the Strand Sunday, the audiences will see it just as Ince made it—a picture faithful in plot and treatment to the original.

* * *

AS long as the National Board of Review refused to grant an asterisk to the Fox production, "You Can't Get Away With It," we will have to supply our own.

Here it is.

*You Can't Get Away With It. Fox 6. Malcolm McGregor. Story of a girl who in seeking happiness breaks the conventions of society.

PICTURES AND PEOPLE

WITH all the publicity which has seaped into the press of the world concerning the discovery of King Tut's tomb—with rotogravure sections of the Sunday papers giving over page after page of the treasures which have fascinated the spectator—the motion picture of the expedition should record a box-office sell-out.

Howard Carter, the English Egyptologist, who is in charge of the expedition will visit this country early next year to lecture on Tutankhamen.

He will show motion pictures covering every incident in the opening and examination of the tomb. Mr. Carter is busily engaged in tearing down the shrines to reach the ancient mummy.

We guarantee Tut will be far from a dead issue when the exhibitors tear open the cans to reach his celluloid shrine. Bringing Tut over has its humorous possibilities too, provided he is bartered off on a state rights basis. Can't you hear them saying?

"I've got him for Southern New Jersey!"

"I've booked him for Indiana!"

"He hasn't a Chinaman's chance in my territory!"

"Oh, he's a dead one, like Bryan. Nix for me!"

"I've bought him for the South Atlantic States!"

"Give me another like Tut, and you can bury me with him!"

"I'll take a chance on Tut. He looks like a big seller!"

"Who—Tut? I'll try any thing once!"

"I'll take all the Tuts they'll give me. Boys he's over big!"

"Bury me deep, he's a dead one out here!"

It is probable that Tut will get straight bookings as Howard Carter has already engaged an American manager—and these bookings will take him to the important cities.

* * *

"SHE was too young to die." This expression, which was uttered by a Negress, Frances Grant, who played Martha Mansfield's Mammy in "The Warrens of Virginia," as she looked for the last time on the little chiseled face of the actress in the Funeral Church Tuesday afternoon, was felt by everyone who came to attend the burial services of Martha Mansfield.

A careless toss of a match which ignited the actress' crinoline dress during a filming of a scene of the Civil War romance in San Antonio, nipped her career—cut short her life—at an age when life is sweet. She never recovered from the shock of her burns—and Tuesday afternoon she was laid to rest.

Her friends in life—and thousands of others who did not know her intimately, filled the dusk-filtered chapel and the street outside to pay their respects. A great silence swept over the vaulted room as the Rev. Dr. Christian F. Reisner began "I am the resurrection and the life," and when he completed his sermon the audience stood immobile as the organ released the notes of the Andantino in D minor.

Broadway paused outside—Broadway filled with the emotional people of its play-world. It was composed of actors, actresses, motion picture extras and vast numbers who had followed her film career. They waited two hours before permission was granted to file pass the coffin.

Inside the chapel were her old friends of the "Follies." Other mourners included George Fitzmaurice, John Robertson, John Barrymore (Martha Mansfield had her first big part in the Barrymore picture, "Dr. Jekyll and Mr. Hyde"); Betty Compson, Anita Stewart, Gloria Swanson, George Backus, Evan Burrows Fontaine, Diana Allen, and dozens of others whose names adorn the silversheet. There were representatives from the Fox, Selznick and Goldwyn organizations.

The pallbearers were men associated with the dead star—David Selznick, Samuel Goldwyn, Edward Johnson, Edmund Goulding, Glenn Fuller and Charles Seaman.

* * *

WITHOUT attempting to make levity out of tragedy we would offer a little news item which might appeal to the gag men on the Sennett lots. Take note: "With life preservers on, the bodies of two men were found floating off Sea Bright, N. J., yesterday in the midst of nearly fifty cases of Scotch whiskey." The gag men for rural comedies may also take note that there is a town out Pittsburg way which carries the monicker of *Seldom Seen*. It was cleaned up recently by a woman constable.

* * *

THERE are only twelve ball-players who were in the major leagues twelve years ago. Which is about the same quota as that furnished by the silversheet in the span of a dozen years ago. Like ball playing, screen acting is a strenuous pastime—and the populace is as fickle with its film folk as it is with its ball tossers.

Maurice Costello is still around—but they are not hero-worshipping at his shrine. Mary Pickford is still with us. So is Blanche Sweet. Carlyle Blackwell bobs up now and then. Clara Kimball Young answers to the roll-call. So does Pearl White. Helen Holmes is not so prominent now. But Mabel Normand is very much in the public eye. So is Mae Marsh. Alice Joyce emerged from retirement recently. So did Bill Hart. J. Warren Kerrigan is around. So is James Kirkwood. And Chaplin expects to be present for a while. William Farnum still answers "Yessir." And so does Henry B. Walthall. Ditto for Owen Moore—and Marc MacDermott.

But favorites of yesterday who have dropped from sight are Frank Daniels, Roscoe Arbuckle, Crane Wilbur, King Baggott (now a director), Clara Williams, Flora Finch, Robert Warwick, Fannie Ward, Marguerite Snow, Ben Wilson (now a director), Marguerite Clark, Vivian Martin, Monroe Salisbury, Victor Moore, Francis X. Bushman, Billie Burke, Muriel Ostriche, Edna Mayo, Enid Markey, Louise Huff, Louise Glaum and Margarita Fisher.

* * *

WHEN the joint annual luncheon of the Visual Instruction Association of America and the Visual Instruction Association of New York is held at the Biltmore, December 15, a novel feature will be provided which shows the progress of motion pictures, both technically and as an art.

Out of some dusty pigeon-hole will be lugged Edison's "The Great Train Robbery," filmed nearly twenty-five years ago—which will be shown in conjunction with Charles Ray's latest opus, "The Courtship of Myles Standish." No industry or art can present such progress as this—unless it is the art of warfare. And that is a devastating art.

* * *

THE picture colony of New York has been augmented the past few weeks with the presence of Larry Semon. The ranks were depleted the other day when he left for the Coast to begin work in "The Girl in the Limousine," which is an adaptation of the stage play.

* * *

THE latest Broadway gossip has it that Hope Hampton will likely grace the musical comedy stage next season in a play with the tentative title of "The Convent Belle." Naturally the star will be the belle. The sponsors are under-

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stood to be Messrs. Wilmer & Vincent who produced "Helen of Troy, N. Y."—this season. It is said that her appearance in musical comedy will in no way interfere with her motion picture work. Next September is slated as the month in which she will make her debut on the stage.

* * *

THEATRICAL producers who have stage successes to their credit will be in conference with Ralph Block just as soon as he arrives from the Coast. The erstwhile supervisor of productions for Famous is determined to obtain the film rights to as many spoken hits as possible—which he plans to picture and direct for next season.

Since his year with F P-L, Block has adapted twenty stories

—among which are "The Stranger," and "First and the Last," the latter by John Galsworthy.

* * *

"NOTHING to it," remarked Pauline Garon when she was showered with congratulations and felicitations over the rumor that she is engaged to Gene Sarazen, the professional golf champion. Pauline will continue to register her emotions before the camera—and Gene will continue driving the ball through the fairway.

* * *

FOX is still conducting its openings on Broadway. Having leased the Central theatre several weeks ago, it has presented one attraction after another. Next Monday night finds "The Shepherd King" replacing "This Freedom." The biblical drama was made by J. Gordon Edwards who took his company to Palestine and Egypt to catch the authentic backgrounds.

A word for "This Freedom?" Gladly. It is the best picture which ever came out of England.

* * *

ONWARD and Upward—seems to be R. E. Pritchard's slogan. Since he left the New Orleans Item several years ago to make or break in the picture industry, he has worked without stint to climb the ladder. He formerly had an editorial desk on the NEWS where he established the Exhibitors Service Bureau. Then he became affiliated with the Allen Enterprises in Toronto, in their publicity and advertising departments. After a few months stay in the Canadian city, he resigned to take the chair of Sales Promotion Director for Goldwyn. His territory up to this point has included headquarters in New York and Toronto—with an occasional jaunt through the key cities. But California was calling him. So he left the Goldwyn position to become Studio Sales Representative for First National. We wish him the best of luck in his new enterprise.

* * *

ELINOR GLYN arrived in New York from Hollywood Thursday and after a brief stay at the Ambassador will sail for London to spend the holidays. The authoress of "Three Weeks" will return to the States by the time that her Goldwyn picturization of her famous novel has its metropolitan premiere.

* * *

RADIO fans, who also cater to the screen, had the pleasure of listening in last Monday night to the voices of Conrad Nagel and Alma Rubens—who talked from radio station WOR at Newark. That they had a large invisible audience is testified to the voluminous supply of mail and applause cards.

M. P. T. O. A. National Board Meets

Invites All Organizations to Cooperate for Repeal of Admission Tax

A MEETING of the National Board of Directors of the Motion Picture Theatre Owners of America was held at the Hotel Willard, Washington, D. C., on November 30th and December 1st.

Among those who attended were Harry Davis, Pittsburgh; J. S. Phillips, Fort Worth, Texas; E. J. White, Montana; William Bender, Jr., South Bend, Indiana; R. F. Woodhull, Dover, New Jersey; Fred Seegert, of Milwaukee; W. A. True, Hartford, Connecticut; G. G. Schmidt, of Indianapolis; Joseph Mogler, St. Louis; H. J. Schad, Reading, Pa.; Julian Brylawski, Washington, D. C.; George Aarons, Philadelphia; Martin G. Smith, Toledo, O.; Jules Greenstone, Rochester, N. Y.; Charles Rappaport, Philadelphia; Tom Moore, Washington, D. C.; John McGuirk, of Philadelphia; and Sydney S. Cohen, New York.

The first day's session was devoted to a report of the activities of the men in their various states with their members of Congress, and there was general discussion of both local and national importance on questions touching the industry in general and more particularly with the repeal of the various taxes, viz.: the admission tax, seat tax, music tax, and other national legislative affairs. Many of the members present had the opportunity of meeting their representatives at Washington.

The second day's session was devoted to a discussion of the report of the activities of the National Legislative Committee, which had been appointed some time ago for the purpose of securing legislative relief and the repeal of the above taxes. All work of the Legislative Committee was approved and they were instructed to proceed with their endeavors and to do such things as would bring about

the success of their efforts along these lines, and the following resolution was unanimously adopted:

"WHEREAS the officers and directors of the Motion Picture Theatre Owners of America in meeting assembled at the Hotel Willard, Washington, D. C., November 30 and December 1, 1923, having received the report of the activities, work and accomplishments of the National Legislative Committee of the Motion Picture Theatre Owners of America since the last meeting, looking toward the repeal of the burdensome admission taxes, and invitations having previously been extended to any and all interested in this problem to cooperate with the Motion Picture Theatre Owners of America; now, then, be it

"RESOLVED that the Motion Picture Theatre Owners of America at this time again extend a hearty and cordial invitation to any and all organizations which may desire to help present a united front to the end that the repeal of the admission taxes be effected."

Sunday Opening for Service Men Brings Protest

Recently the U. S. Navy Scout Fleet played the Third Corps of the Army at the Baltimore Stadium. Sunday afternoon and evening the civic committee arranged with Municipal and Police officials to open legitimate, picture and vaudeville theatres for the entertainment of the visiting soldiers and sailors.

On the following Tuesday various church, women's clubs and reform organizations held mass meetings and flooded the Baltimore papers with protests at the way the sacred "Blue-Laws" were suspended for the soldiers and sailors on the Sabbath.

Funeral of Martha Mansfield Held in New York

FUNERAL services were held in New York December 4 for Martha Mansfield, film and stage star, who died November 30 at San Antonio, Texas as the result of burns received "on location" for "The Warrens of Virginia."

More than a thousand people, including many celebrities, crowded into Campbell's Funeral Church to pay the last tribute to the little star. Outside, the police established lines to hold back a crowd many times larger.

Dr. Christian F. Reisner, prominent Methodist clergyman, pronounced the eulogy. The organ in the dimly lighted hall played "Face to Face." Beauties of the Ziegfeld Follies filed past the coffin. So did Betty Compson and John Barrymore and Gloria Swanson and Evan Burrows Fontaine and Anita Stewart and scores of others of stage and screen fame.

The pallbearers were Edward C. Johnson, Samuel Goldwyn, David Selznick, Edmund Goulding, C. H. Seaman and Glenn Fuller.

The crowd in the street—five thousand of them—waited two hours until they were given leave to pass into the hall and file past the coffin. Then the body was taken to Woodlawn Cemetery and placed in a receiving vault.

Movement for Sunday Ban Started in K. C.

A proposed ordinance prohibiting circuses from showing in Kansas City on Sundays and July 4, presented to the city council last week by a committee from the Council of Churches, a movement behind which is seen a veiled effort to put a ban on Sunday motion pictures, will be reported out of committee favorably when the city council meets, it is understood.

The decision was reached this week by the finance committee of the upper house, which had the measure under advisement. The church council argued the merits of the proposed ordinance on the grounds that circuses tend to detract from Sunday services. While it is generally accepted that the real motive of the churches is to use the circus measure as a stepping stone towards abolishment of Sunday picture shows, even the most pessimistic exhibitor is not worried in the slightest, as reformers long ago have learned the fruitlessness of "blue Sunday" campaigns in Kansas City.

Crandall Management Wins Victory When Appeals in Knickerbocker Case Are Denied

MONDAY'S session of the District of Columbia Court of Appeals awarded the Crandall management of the defunct Knickerbocker Theatre Company in Washington clear-cut victory when the appeal of the consolidated plaintiffs was denied. The decision of Justice Siddons of the District Supreme Court quashing the indictment for manslaughter resulting from the roof collapse was upheld by the Court of Appeals.

In concluding the court's decision, Justice Van Orsdel said: "The case at bar is so completely disposed of by the decision of the court in the Ainsworth case, that the opinion of the then Chief Justice Alvey may be adopted in every way." He said: "The only inference to be drawn from the indictment is that each one contracted individually to perform his particular part of the work (erection of the destroyed theatre)." The Ainsworth case grew out of the collapse of the Ford Theatre Building. An indictment against General Ainsworth, then Chief of the War Department Bureau using the structure and of others employed therein in making repairs to the building at the time the fall of walls of the building occurred, was dismissed by Chief Justice Alvey, at that time.

The Court of Appeals' opinion in the Van Orsdel decision is that there is nothing to show a joint undertaking by the architect, builder, et al, charged, such as would impose upon each of the defendants a personal duty and responsibility with regard to the whole undertaking. The court held also that "the indictment fails to state facts, sufficient if true, to establish criminal negligence."

The men exonerated by the Justice are: Reginald W. Geare, architect; John H. Ford, fabricator of the iron work; Richard G. Fletcher, contractor for the cement work, and Donald M. Wallace, foreman for the building contractor, Frank Wagner.

It will be remembered that in the original indictment as handed down by Justice Hoeghling, only partial comfort was afforded to plaintiffs, who were urged to amend their pleas as to ultimate responsibility. The theatre company then entered an appeal to Justice Siddons of the District Supreme Court who quashed the indictment on the ground of insufficient evidence to prove the contention of plaintiffs, and this decision has been upheld by the Appeals Court through the decision of Justice Van Orsdel.

Cameramen of Washington Withdraw Charges

R. M. Lambert, attorney for the White House Photographers' Association, after a series of special conferences with the cameramen, members of the White House association, Tom Baltzell, the aggrieved Pathe representative, and the Police Inspector-in-Chief, Major Sullivan, announced the decision of the cameramen to withhold charges preferred by them against Private Musselman in connection with the Wilson residence affair on Armistice day. It was stated that the Department, all police officers and the cameramen would act and work at all future public gatherings in close harmony and a spirit of mutual co-operation.

Several Carolina Theatres Abandon Pictures

Several theatres in North Carolina have recently abandoned their picture policy and substituted popular-priced musical comedy or dramatic stock companies.

In Wilmington three weeks ago, the Royal, the leading theatre there, (all theatres being controlled by the Howard-Wells Amusement Co.) was closed with pictures and popular priced musical comedy substituted, and it is reported doing almost double the average picture business. In Raleigh, the same class stage attractions used in Wilmington are getting top money, while the pictures are drawing very poorly. In Salisbury, while the leading picture theatre can average only around a thousand dollars gross per week, musical comedy attractions at practically the same admission prices are grossing eighteen to twenty-two hundred dollars per week.

Allen Windsor Theatre Is Adjudged Bankrupt

Misfortune has overtaken another Allen organization in Canada. This is seen in the announcement that Allen Windsor Theatres, Limited, Windsor, Ontario, has been adjudged bankrupt, a receiving order having been made in which George A. Scott is appointed receiver for the company.

This company operated the Allen theatre at Windsor where there has been not only keen local competition, but a fight with the theatres of Detroit, Mich., just across the International boundary from Windsor. Marcus Loew disposed of his theatre in Windsor some time ago.

N. Carolina Exhibitor Is Aiding Tax Fight

Jay Allen Glenn, of the Queen theatre, Henderson, North Carolina, is doing his bit towards having the admission tax eliminated. At his own expense he has addressed circular letters to every theatre owner in North Carolina impressing upon them the importance of co-operating by writing their Congressmen regarding the tax.

Balaban, Katz Purchase Chicago Roosevelt

BALABAN & KATZ have purchased the Roosevelt theatre from President F. J. Godsol, of Goldwyn-Cosmopolitan Distributing Corporation, thus adding the ownership of another of Chicago's most important theatres to their list of holdings, which already included the Chicago, Tivoli, Riviera, Central Park, and if plans for the erection of a magnificent Masonic Temple building on Randolph street, which will include a huge theatre, are carried out, the lease on this house.

The Roosevelt, which is the most centrally located of Chicago's houses, in reference to the great retail shopping district, was erected about three years ago by Ascher Brothers, and eighteen months ago was leased for five years to Balaban & Katz. The latter firm acquired the ownership of the theatre for a sum reported as \$1,926,000.

According to Balaban & Katz, the present policy of big pictures for long runs will be continued, and it is the intention of the new owners to make extensive changes and improvements in the Roosevelt at an early date.

Five Picture Theatres in Portuguese E. Africa

This week the little known territory of Portuguese East Africa leaps into the interesting budget of "Commerce Reports" film trade surveys. U. S. Consul Cecil M. P. Cross reports in a letter of September 3, that there are not more than five theatres in the Portuguese territory. "They are confined principally to the cities of Beira and Lourenço Marques," where Consul Cross is situated. "Approximately 20,000 Europeans are in the colony, but the rural sections of the country are still in an undeveloped state. American pictures predominate," he asserts, "but the best method of approach, to this as yet untitled 'field, is through South Africa."

Atlanta Better Films Body Holds Meeting

The regular November meeting of the Atlanta Better Films Committee held in Atlanta was by far the most enthusiastic meeting of this organization. Besides the hearing of several interesting papers including the report of Mrs. Porter Langston, chairman of the Boys and Girls Matinees, and that of Mrs. E. H. Goodhart, chairman of Review, two special pictures were shown.

An interesting event of the meeting was the introduction of DeSalles Harrison, newly appointed Public Relations representative of the Hays organization. A. C. Cowles, Howard Price Kingsmore and Mrs. Richardson also spoke.

Music Negotiations Off, Says Rosenthal

Negotiations pending between the American Society of Composers, Authors and Publishers and the M. P. T. O. A. are off, temporarily at least, according to J. C. Rosenthal, general manager of the society.

Meetings which were to have been held between the organizations have been postponed from time to time and the Music society has charged bad faith on the part of the exhibitors.

Rosenthal now says the society will offer exhibitors the right to purchase a license and if they fail to do so after a certain period action will be brought against them.

Change in Jurisdiction of S. E. Theatres

Oklahoma and Arkansas theatres belonging to Southern Enterprises have been removed from the jurisdiction of the Dallas office. Arkansas will be handled out of the Memphis office by Charles McElravey. Oklahoma and Fort Smith, Ark., will be handled by E. L. Perry of Oklahoma City, while Al E. Fair will remain in charge of Texas with headquarters at Dallas.

President Coolidge, in First Message Urges Admission Tax Repeal

PRESIDENT COOLIDGE has come out unequivocally for repeal of the Admission Tax.

In his message to Congress, delivered on Thursday, December 6, the President said: "I especially commend a decrease on earned incomes, and further abolition of admission, message and nuisance taxes. The amusement and education value of moving pictures ought not to be taxed."

The President's pronouncement was received with great satisfaction by the industry, not only because of its championship of tax repeal, but also for the reason that it is recognition in the highest quarters of the standing and worth of the screen.

Many observers pointed out that this declaration of the President's was his second official manifestation of friendship for the motion picture. The first came in 1919 when he was Governor of Massachusetts. That year, the Legislature passed and placed before him a state censorship measure for approval or rejection. His veto of the bill occupies a high place in the screen's long fight for freedom.

Heartened by the President's message, the campaign for tax repeal swung steadily along this week. Congressman Clarence MacGregor, of Buffalo, who introduced the bill for repeal of the Admission Tax at the last session of Congress, reintroduced his measure this week in the House.

64 Theatres in F. P. Canadian Chain

Controlling Interest Secured in Loew's, Montreal, Annual Statement Issued By Bickell Shows

THE number of picture theatres operated in Canada by the Famous Players Canadian Corporation, Limited, is 64, according to the annual report and statement of the company issued on November 30 by J. P. Bickell, vice-president of the corporation for the year ending September 1 last.

Announcement is made in this report that the purchase of the assets of Allen Theatres, Limited, Toronto, from the receiver of that company gave Famous Players the control of 20 theatres, this number bringing the corporation's theatres up to the 64. It is interesting to note in this connection that the Allens, at one time, had approximately 50 houses in operation throughout the Dominion. Formal announcement is also made that Famous Players secured a controlling interest in Loew's theatre, Montreal, one of the largest and finest theatres in Canada. It is stated that the stock of this theatre, as well as the stock of nine other affiliated companies, is carried at a nominal valuation of \$1. The assets of Allen Theatres, Limited, however, are carried at cost. The earnings of the affiliated and Allen companies are not included in the statement of earnings for the past fiscal year for Famous Players.

The financial statement shows that, during the year, first preference shares having a par value of \$150,000 were issued in part payment of the assets of Allen Theatres, Limited, while the Accounts Payable show that \$90,000 was still owing on the Allen Theatres purchase. Famous Players also sold \$500,000 first mortgage sinking fund bonds from the proceeds of which the company's indebtedness to the Canadian Paramount Corporation, Limited, the preceding organization of which N. L. Nathanson of Toronto was managing

director, was liquidated and substantial payments were also made on account of mortgages on theatre properties which mortgages now stand at \$675,594.08, as compared with \$814,057.01 at the end of the previous year, a reduction of \$138,462.93. According to Accounts Payable, \$14,513 is still due the Canadian Paramount Company.

Theatre properties of Famous Players Canadian Corporation were valued in the 1923 assets at \$5,598,518, as compared with \$5,547,099 in 1922, while franchises of the corporation were listed at \$8,512,481, which is approximately the same as before. Dividends of \$320,000 were paid during the year, this being the same as in 1922. The corporation has a bank loan of \$400,000 in its payable accounts.

The net surplus of Famous Players Canadian Corporation for the year is \$123,260, as compared with \$114,735 for the previous fiscal 12 months. The operating profit was \$609,738, as against \$439,192 for 1922. The 1923 depreciation charge was \$122,210; for 1922 depreciation was \$100,481. Before provision for income taxes, the net profit totalled \$379,936; for 1922 the net profit was \$320,339.

Total assets for the corporation appear as follows for the past two years: 1923—\$14,892,529; 1922—\$14,402,087. Total liabilities for 1923 include: 8 per cent first preferred stock, \$4,150,000; 8 per cent second preferred, \$1,000,000; common stock, \$7,500,000; stocks of subsidiary companies not held, \$208,681; 6½ per cent 20 year bonds, \$500,000, and the mortgages on the theatres of \$675,594.

The surplus brought forward from 1921 was \$146,779, as compared with \$114,735 in 1922 and \$123,260 for 1923.

Southern Newspaper Picture Editor Condemns Publicity Matter Sent Papers

CLYDE H. EAST, from out of the South, adds his opinion to that recently expressed by A. W. E. Beckett, regarding press books and other publicity matter forwarded to newspapers by picture producers and distributors.

His letter to Motion Picture News needs no explanation. It is as follows: "As Motion Picture Editor of the Charleston Gazette, will you please permit me to attest the views of A. W. E. Beckett, News Editor of the Sudbury (Ontario) Star, relative to publicity for motion pictures, as expressed in a recent issue of MOTION PICTURE NEWS.

"In my opinion, Mr. Beckett correctly presents the situation. I should think the exploitation managers of the large producers and distributors would be experts in their line, but if I could not offer the newspapers more desirable material than they issue, I believe I would get out of the business.

"Editors of amusement sections want news about the productions. I do not believe they care a great deal for the history of the director, what color stockings the actor wears, stories about funny remarks the players made in reply to a boot-black's question, etc.

"The motion picture publicity man tries to write about every angle of his subject. He wastes much of his time and effort and his employer's money. He sends out an average of 50 stories in his press sheets. The average newspaper uses two or three. Why does the publicity man not write two or three good stories and leave out all the bunk? We get many letters of exploitation material from the various companies. I pick out one of the best stories—although few of them can be classed as 'best'—and the rest of them are discarded. I think it is very poor business for the motion picture distributor to waste so much time.

"As to the advance stories on pictures which are to be shown in local theatres: It is seldom that I find in the press sheets one story which I consider good enough for my amusement section. The method I use in writing the advance readers is to personally read all the material sent out. I then lay aside the material and write a story of my own.

"It is my view the industry should give more attention to publicity. For instance, why should The Gazette pay me to devote my time to writing readers when the distributors already have the organization to put out the stuff? I expect few newspapers do it. I believe there should be a change, and I further believe any change would be financially better for the industry and those who promote it."

K. C. Mayor "Razzed" for Stage Fright

ALITTLE impromptu scenario, in which Mayor Cromwell of Kansas City was to have appeared at the Main street theatre with Louise Lovely, screen star, as the concluding performance of a week in which amateurs had been given an opportunity to face the camera, led to an unmerciful "razzing" by newspapers when the city executive got "cold feet" and failed to appear at the theatre.

This parting shot from the Kansas City Star:

"Possibly the mayor's stage fright was based upon the statement of the actress in her Hollywood defense speech that 'many people in the movies do not think what they are doing.'"

Villains Defame Latins, Is Mexico Charge

Two dispatches received in Washington on November 30th and December 1st indicate the racial jealousy stirred up by arbitrary selection of a villain foreign in nationality to the balance of the cast of the film piece. A dispatch dated December 1 at Buenos Aires, Argentine Republic, says "The Mexican Legation to-day presented to Foreign Minister Gallardo, a note asking that the Argentine Government forbid the exhibition in this country of certain North American motion picture films, containing scenes offensive to Mexico. The note charged that North American film corporations had for some time been distributing films 'defamatory of many of the Latin peoples of this continent, and especially of the Mexican nation.'"

A Paris dispatch expressed perturbation over alleged anti-French propaganda in German-made movies.

Better Films Association Meets in Seattle

"Public appreciation of the better class of motion pictures is the most effective way to raise the standard of pictures shown," declared Dr. Paul W. Terry, a member of the University of Washington department of education and president of the Washington State Better Film Association, speaking before the organization at a recent meeting in Seattle.

Policies of the new body were outlined by D. H. Painter, librarian, and Dio Richardson, a member of the Seattle principals' motion picture reviewing board that selects films to be shown in the public schools, spoke on the activities and findings of that group. Delegates from twenty Parent-Teacher and civic organizations attended the meeting.

McCormick Joins Famous Theatre Department

S. Barrett McCormick, who was sent to Boston by H. B. Franklin to open the Fenway theatre with a policy of playing the better-grade of pictures for an indefinite period, has accomplished his work and will leave the Boston theatre to undertake new work for the theatre department of Famous Players-Lasky Corporation.

Mr. Charles Raymond, formerly connected with McVickers theatre, Chicago, has been assigned as permanent manager.

Dexter Resigns As First National Executive

B'OB DEXTER, advertising and publicity director for Associated First National Pictures, Inc., has resigned, to take effect December 29, in order to devote himself exclusively to fiction writing.

Dexter enjoys the distinction of being one of the youngest and at the same time one of the most successful advertising men in the motion picture business. His career started in Australia, where after several years' experience as a reporter and cartoonist he became assistant to C. L. Yearsley, in charge of the advertising and exploitation for J. D. Williams' enterprises.

When Yearsley came to America, Dexter was appointed his successor, although he had just passed his twenty-first birthday. A few years later Bob followed his former chief to New York and joined the advertising department of First National. When Yearsley left for a three months' vacation, Dexter took over the entire direction of the department.

But along with motion picture work Dexter found time to write considerable fiction, which was so well received that he was offered a contract by one of the largest publishing combines in the country.

25 Companies Incorporated in N. Y. Last Month

The month of November brought the incorporation of 25 companies in the picture business in New York State, according to a report just available in the state's corporation bureau. These companies, representing a total capitalization of \$2,425,000, showed an increase in this respect over the previous month when 29 companies were chartered with a capitalization of \$338,000. With but two or three exceptions, all the new motion picture companies gave the location of their principal office as New York City.

Newly incorporated picture companies in New York State, receiving charters from the secretary of state during the past week, included the following: Park West Theatre Company, \$15,000, F. E. Ritsos, G. J. Chrysikos, Morris Schwamm, New York City; Jerford Amusement Corporation, \$10,000, J. J. Hayden, J. A. Carroll, J. C. Spallone, New York City; Collins & Feinberg, \$10,000, Johnny Collins, A. I. Feinberg, Julius Kender, New York City; Kilbourn, Inc., capitalization not stated, E. C. Carpenter, Charles E. Clapp, New York; Noel Armstrong, Brooklyn; Martin Johnson African Expedition Corporation, capitalization not stated, F. Trubee Davison, A. Perry Osborn, Carl E. Ackley, New York City.

Picture Progress Praised by Kansas City Star

CONCLUDING a one-column editorial in the Kansas City Star, dealing with the great strides of progress in motion pictures, is the following paragraph:

"It seems unlikely that much greater advancement can be made in motion pictures. Yet one never knows. Seeming perfection has yielded many times to still greater achievement. Meanwhile, it is privilege to contemplate the great products of the motion picture studios."

Winnipeg Exchanges Charge Trick in Vault Tax

The film exchange of Winnipeg, Manitoba, declare that the civic authorities have played a trick upon them through the imposition of a special tax on the vaults which were installed according to city specifications in the new Film Exchange Building, Hargrave Street, Winnipeg. The exchange companies went to considerable expense in meeting the city's demand for special ventilated vaults for the storage of films and then it was found that the city had decided to charge a heavy fee for inspection purposes.

A protest was made to the city license committee because of the heavy tax when the exchange managers were advised that extra tax had been considered necessary because of the unusual inspection requirements. The exchanges looked upon this as discrimination. Following a recent conference, the city fathers decided to re-arrange matters so that some civic department could undertake the inspection without special expense to the city and without extra cost to the exchange companies.

Theatre Patrons Petition for Tax Abolition

William Steele, owner and manager of the Queen Anne theatre in Seattle, has recently been circulating a petition among his patrons for the abolition of the ten per cent amusement tax that is now collected upon all theatre admissions. When fully signed, the petition will be presented by Mr. Steele to Congressman John Miller, who lives in the Queen Anne district. Mr. Miller will be asked to carry the petition to Washington with him and in turn present it to the proper authorities.

Censorship Vacancy Filled in Maryland

Governor Ritchie of Maryland last week announced the appointment of Asa C. Sharp, Republican, of Howard County, to the State Board of Motion Picture Censors. Mr. Sharp fills the vacancy left by the recent resignation of Charles F. Macklin. The censor board, says the Baltimore Sun's political expert, pays a stipend of \$2,400 annually. Mr. Sharp was recommended by many Maryland clergymen.

Lad, Asleep, Locked in House; Police to Rescue

Confronted by the possibility of remaining locked in one of the Albany motion picture theatres, the Royal, over Sunday, an eight-year-old boy who had fallen asleep in his seat, and was unnoticed when the lights were extinguished and the place locked, yelled so loudly later from a second story window that his cries were heard a block away.

Members of Truck I, and the police of the First Precinct responded. Once the boy was liberated, he ran from the theatre without even giving his name.

Ontario M. P. T. O. Holds Monthly Luncheons

The Toronto members of the Ontario branch of the Canadian Motion Picture Theatre Owners have decided to hold regular monthly luncheons in the Prince George Hotel, Toronto, for the discussion of business problems and developments.

Phila. Film Board Sponsors Sales Ethics Drive

IN order to put the selling of pictures on a more substantial and clean-cut basis, the Philadelphia Film Board of Trade has made arrangements for a series of talks to be given to film salesmen working in the territory by men prominent in the industry.

Through these talks it is hoped to eliminate the evils of overselling, discrediting the productions of other companies, and not to make promises either about a picture and its merits, and financial and other arrangements that will be lived up to even to the letter of the promises.

A committee consisting of W. J. Heenan of First National, Ben Amsterdam of Masterpiece, and M. S. Goodman, of Educational has been appointed to draft a new set of by-laws to embody all of the present scope of activities of the Board.

\$4,000,000 Theatre Deal on West Coast

What is said to be the biggest theatrical and realty deal in Pacific Coast exhibition circles was announced last week by West Coast Theatres, Inc., through Michael Gore, president, with the Walter S. Horne Company and I. E. Baker, of Long Beach, for the construction of a theatre and office building on Ocean boulevard in Long Beach, Cal. The deal and business transaction involved is in excess of \$4,000,000 calling for the immediate beginning of work on an eight-story de luxe theatre at Long Beach. The site of the new structure is 150 feet by 155 feet and the property one of the most important business centers of Long Beach.

The theatre is to have a three-thousand seating capacity and Harry C. Arthur, general manager of West Coast Theatres, Inc., declared it will compare favorably with the biggest and finest institution in the country.

Milwaukee M. P. T. O. Thanked by P. O. Dept.

The Motion Picture Theatre Owners of Milwaukee have been officially thanked by the Postoffice Department for co-operation in bringing home to the public the conditions under which the mails may be used most advantageously.

Representatives of the postal service in Milwaukee are giving four-minute talks at night performances in the Milwaukee theatres, December 9-15. The Milwaukee exhibitors are also showing postoffice slides on their screens.

The thanks of the Postoffice Department are conveyed in a letter from John H. Bartlett, Acting Postmaster General.

N. Y. Censor Board Wants More Money

THE NEW YORK STATE MOTION PICTURE CENSORSHIP COMMISSION is asking for more money and in explanation states its intention of adding another deputy at a salary of \$4,000. This came to light in connection with the budget appropriations for the year.

This budget request on the part of the commission shows an increase of \$6,380 over last year for personal service. Since it was started in 1921, the Censorship Commission in New York State has collected in fees no less than \$445,000.

Big Plans For First National Month

Extensive Advertising Campaign Will Be Carried to All Parts of America

THE task of "selling" the public on First National Month has been undertaken so thoroughly by that company that by the time the campaign is officially opened by E. A. Eschmann on January 1st, the entire picture patronage of the nation will be fully acquainted with the five First National pictures to be offered during the drive, and the stars who appear in them, according to First National.

Through practically every medium of advertising picturegoers will learn that the screen stars have invited them to a great New Year's party at their local theatre for the entire month of January. Colored slides, banners in two colors and special two-colored one-sheets will carry the message of the "New Year's party" to the public. In addition to this the pictures released will have behind them a big national advertising campaign which, coupled with the First National Month advertising, will assist in bringing a big meaning to the month of January.

"If the public is sold, the exhibitor must be," is the claim of E. A. Eschmann, general manager of distribution of First National, under whose guidance the drive is gaining strength and power, "and in this case we may drop the hypothesis.

"From every exchange we already have reports of big business and further increases come in with each passing day. First National Month will mean that the public as well as the entire industry will realize that our array of productions at the present time has never been equalled for consistent, high-class entertainment."

First National's big five will start with "Boy of Mine," created by J. K. McDonald,

William Beaudine, Booth Tarkington and Ben Alexander, producer, director, author, and featured player respectively.

Three Officials Out of Distinctive Organization

Three officials have severed their connections with Distinctive Pictures. They are: Ned Martin, general manager; William L. Sherry and Homer Gordon, special representatives.

"Under Red Robe" Draws School Children

"Under the Red Robe" is attracting school children to the New York Cosmopolitan because of its historical appeal. Among the parties that have attended this last week were two hundred and fifty children from the Convent of the Sacred Heart, who were particularly interested in the characterization of Cardinal Richelieu by Robert B. Mantell.

"Twenty-One" Release Due December 10th

"Twenty-One," Richard Barthelmess' next production under the direction of John S. Robertson, will be released by Associated First National Pictures on December 10th.

"Flaming Youth" Premiere at S. F. Warfield

Loew's Warfield theatre, in San Francisco, staged the Western premiere of First National's "Flaming Youth." The production opened on December 1st.



Jack Hoxie in scenes from "The Red Warning," a Universal production

Distinctive Is Selecting "Blood and Gold" Cast

Distinctive Pictures Corporation is selecting the cast for its forthcoming production, "Blood and Gold," which is now under way at the studios in New York under the direction of Al Parker.

As already announced, Alma Rubens and Conrad Nagel will take the leading parts in this film. Recent additions to the cast include George MacQuarrie, Mme. LaViolet, Fred Burton and Bela Lugosi. It will be distributed by Goldwyn Cosmopolitan.

Cosmopolitan Changes Jack Boyle Picture Title

The Cosmopolitan production featuring Colleen Moore, which has hitherto been called "The Daughter of Mother McGinn," based upon one of Jack Boyle's "Boston Blackie" stories, has been changed to "Through the Dark."

In the cast with Miss Moore are Forrest Stanley, Margaret Seddon and George Cooper. Frances Marion adapted the story and aided George Hill in directing it.

Herbert Composes "Under Red Robe" Overture

Victor Herbert has composed a special overture for "Under the Red Robe," which opened at the Cosmopolitan theatre, New York, November 12. The overture, which is named after the picture, is said to suggest admirably the period of the film which deals with the colorful days of Cardinal Richelieu. The noted composer conducted the overture and with his orchestra also appeared in a special concert at every performance.

"Shepherd King" to Have N. Y. Premiere

"The Shepherd King," the sixth of the William Fox special productions of 1923-24 to be given a Broadway presentation, will be shown for the first time on December 10th at the Central theatre. This will be a limited Christmas engagement of two weeks and will follow "This Freedom," the current Fox attraction at this house.



Scenes from the J. Gordon Edwards production for William Fox, "The Shepherd King"

Ray Is Warmly Greeted in Washington

Charles Ray attended the matinee on the opening Sunday and also was the host of the evening at the President, Washington, when "The Courtship of Myles Standish" was shown. Before the showings he made brief addresses from the stage, and later, as the audience passed out, stood in the lobby, distributing souvenirs and receiving congratulations.

On other days during the week Mr. Ray was the guest at luncheon at the Caravan Club and at a special meeting of the District Federation of Women's Clubs, addressing both gatherings. Six hundred women attended the Federation event at the Jefferson Hotel, and official action was taken praising "The Courtship of Myles Standish."

Italian Fascisti for "Ben Hur" Mob Scenes

Great mob scenes are being planned by Charles Brabin for his Goldwyn production of Lew Wallace's "Ben Hur," according to dispatches from Italy. Brabin and technical workers from the Goldwyn studios are now preparing to begin camera work on the story.

Thirty-five thousand Italian Fascisti will change from black shirt to toga for mob scenes in the big productions, Brabin cables. The entire picture will be filmed in Europe.

Stanley Wins Promotion With First National

Frederick E. Stanley, who has been a member of the West Coast publicity staff of First National since last January, has been transferred to the scenario department. Before joining First National Mr. Stanley was night city editor of the Boston American.

Ed Hurley Resigns from F. B. O. Forces

Ed. Hurley, general press representative for the Film Booking Offices, leaves that organization this week to go into business for himself. He will handle the production of several special features. Hurley is succeeded by Louis Kramer, exploitation man for F. B. O. in the Chicago territory.

Fox Announces Releases for December 9

"YOU CAN'T GET AWAY WITH IT," a special production made from the Gouverneur Morris story, and an Educational Entertainment "Johnny's Swordfish" are on the Fox Film Corporation release schedule for the week of December 9.

Percy Marmont has the leading male role in "You Can't Get Away With It." The supporting cast includes Betty Bouton, Malcolm McGregor, Barbara Tennant, Grace Morse, Clarissa Selwyn and Charles Cruz. Rowland V. Lee directed the picture from a scenario by Robert N. Lee.

"Johnny's Swordfish" presents adventures in fishing for swordfish. "The Canadian Alps," another Educational Entertainment will be released December 23 and will be the last of these short subjects for this year.

Chicago Producers Sign Frank Donovan

Frank P. Donovan has been signed by the Popular Motion Pictures Corporation of Chicago, to direct a series of pictures. This company recently engaged several well known players to work at their studios in Chicago. Director Donovan will have his own photographic staff and assistants which he will take with him from New York.

Donovan in the past has directed for Pathe, Vitagraph, World, Associated Exhibitors and others.

"Big Brother" Ballad for Music Tie-up

The music publishing firm of Watterson, Berlin & Snyder has just published a new ballad, entitled, "Big Brother," which will be used extensively in the exploitation of the Allan Dwan Paramount production of the same title, to be released this month.

The song was written by Fred Rath, Joseph Garren and Mel Shauer. Phonograph and piano records of both vocal and instrumental versions will be prepared at the earliest possible moment.

Atlanta Welcomes Colleen Moore and Husband

Colleen Moore and her husband, John Emmett McCormick, spent last Tuesday in Atlanta, en route on their belated honeymoon. It was in the nature of a home-coming since Mr. McCormick spent a larger portion of his boyhood in Atlanta, having received education at the Boys' High School there. And during a part of the same period Colleen Moore, who in private life was Kathleen Morrison, was living in Atlanta. Mr. and Mrs. Sig Samuels entertained the couple at a luncheon at which members of the press and representatives of local civic organizations were invited. In the evening Miss Moore made a personal appearance at the Metropolitan theatre. A large delegation greeted the little star and her husband upon their arrival at the Terminal station.

Publishers Cooperate on "Speejacks" Film

Doubleday, Page & Co., publishers of "Sea-Tracks of the Speejacks 'Round the World," by Dale Collins, one of the co-voyagers of Commodore A. Y. Gowen on his round-the-world motor boat cruise, have written all their dealers advising them to co-operate with all exhibitors showing the Paramount picture, "Around the World in the Speejacks," in joint exploitation of the book and film.

The matter of the joint exploitation of book and picture has been taken up with all the Paramount exchanges by C. E. McCarthy, Paramount's publicity manager.

Grand-Asher Organizing New Ad Force

F. Heath Cobb, Director of Exploitation for the Grand-Asher Distributing Corporation, has completed plans for a nation-wide co-operative advertising force for Grand-Asher and is now organizing a group of men to carry out his new idea throughout the United States.

When this work is done, representatives of the Exploitation Department of Grand-Asher will be established in every key city of the United States, where they will keep in direct contact with the principal exhibitors and exchanges.



Baby Peggy in scenes from "The Darling of New York," a Universal-Jewel production.

"Hunchback" Offered to Exhibitors

Carl Laemmle Specifies Two Conditions; \$1.65 Top and Two-A-Day Basis

THE HUNCHBACK OF NOTRE DAME, Universal's spectacle drama, will immediately be made available to regular motion picture theatres, Carl Laemmle announces. The production is now enjoying special presentations in legitimate theatres throughout the country. It is in its thirteenth week at the Astor theatre, New York City.

The Universal chief stipulates two conditions to be fulfilled by exhibitors playing "The Hunchback." One is that a reasonable number of seats must be held at \$1.65 top, and the other is that the picture shall be presented on a two-a-day basis.

In a statement addressed to all exhibitors, Mr. Laemmle deplored the necessity of showing "The Hunchback" in legitimate theatres, but explained the reasons therefor and outlined his plan for a special arrangement release of the picture to regulate cinema houses. The statement follows in part:

"Much against my own desire, I am showing 'The Hunchback of Notre Dame' in various legitimate theatres throughout the United States. I am making a profit on these showings and at the same time I am preparing the way for the exhibitor who will show it later on at popular prices.

"The only reason I have chosen legitimate theatres is because the picture simply must have a real run and most exhibitors up to now have been fearful of changing their policy to two-a-day and charging \$1.65 top.

"Now that I am in the midst of 'road-showing' the big production, I find that exhibitors of importance are changing their attitude and are showing a disposition to change their policy, thus cutting legitimate theatres out of the picture business.

"Wherever I have found a first-class picture house that is willing to change its policy by showing 'The Hunchback of Notre Dame' twice a day at \$1.65 top, I have given it the preference over any legitimate theatre.

"If I get a proper run in every community and at the same time strike the first blow to kill the evil of running pictures in legitimate theatres, I will feel more than satisfied."

Al Lichtman, veteran film man who recently affiliated with the Universal Pictures Corporation, has taken over the supervision of the country-wide presentations of "The Hunchback." So far, these presentations have been mostly in legitimate houses.

"Six Cylinder Love" Has Trade Showing

Fox Film Corporation held a special screening for "Six Cylinder Love," an Elmer Clifton production with Ernest Truex, at the Central theatre, New York, on December 6th. Trade reviewers, writers for the fan magazines and many members of the Automobile Merchants' Association of New York were present.

This comedy-drama written by William Anthony McGuire was a New York stage success for two seasons. The motion picture cast includes three members of the original company in addition to Ernest Truex. "Six Cylinder Love" probably will follow "The Shepherd King" at the Central theatre about the first of the year.

Preferred Representative Here from England

Dan Fish, Preferred Picture's representative in Great Britain, came to New York last week on the Mauretania. "Poor Men's Wives," the latest Preferred Production released in England, Mr. Fish says, is proving a sensation. Last week this Gasnier production played simultaneously in fifteen first-run houses in London and is being booked heavily for early showings throughout the British Isles, according to Mr. Fish.



Irving M. Lesser, vice-president Principal Pictures Corp., Robert Rubin of Louis B. Mayer Production and Marcus Loew leaving New York for West.

Hobart Bosworth Signs To Support Baby Peggy

Hobart Bosworth has been engaged to support Baby Peggy in her initial production for Principal Pictures Corporation, which will be an adaptation of Laura E. Richards' "Captain January." Bosworth will enact the part of the old lighthouse keeper in the story.

Director Edward F. Cline plans to start shooting early next week. The scenario for "Captain January" was prepared by John Gray and Edward F. Cline, in consultation with Eve Unsell.

Lesser Goes to Coast on Production Plans

Irving M. Lesser, vice president of and Eastern representative for Principal Pictures Corporation, left for the Pacific Coast this week to hold an important conference on production, distribution and general activities of Principal with Sol Lesser and Michael Rosenberg, the other officials of the organization.

Before departing Mr. Lesser announced that Principal Pictures was going ahead with production on a big scale.

Truart Is Organizing New Scenario Department

WITH the increased production activities of Truart Film Corporation at the west coast, where five units will be at work by the end of December, comes the announcement of the organization of a scenario department under the supervision of Al Cohn, as scenario editor.

Mr. Cohn has been associated for the past year with the Mae Murray productions being produced by Tiffany.

Garrett Elsdon Fort, well known scenarist and short story writer, has been engaged as special writer and will be assigned the editorial work of several of the units under Mr. Cohn's supervision.

In addition to his editorial work Al Cohn will supervise the west coast publicity for Truart. For this work he has engaged Maxine Morrin, formerly of the Los Angeles Examiner.



Action stills from "The White Tiger," starring Priscilla Dean, a Universal-Jewell production

Washington Society Sees "Little Old New York"

THE brilliancy of the New York opening of "Little Old New York" at the Cosmopolitan theatre was surpassed by the opening of that Marion Davies' picture at Tom Moore's Rialto theatre in Washington, D. C., according to reports.

Secretary of State Charles E. Hughes and Mrs. Hughes, Secretary of the Navy and Mrs. Denby, Secretary of the Interior and Mrs. Work, Secretary of Agriculture and Mrs. Wallace, and Mrs. New, wife of the Postmaster General, were among those who entertained guests at the first screening of the picture. President Coolidge was represented by C. Bascom Slomp, his secretary, who entertained a party of six.

Klaw, Erlanger Lose Secret Agreement Suit

The Appellate division of the Supreme Court has decided against Klaw and Erlanger in their plea that they were entitled to 1,250 shares of Famous Players stock under a secret agreement with the late Alf Hayman. It was contended that Mr. Hayman had agreed to give Klaw and Erlanger half of all he received from the estate of Charles Frohman. Hayman traded Charles Frohman, Inc., stock for Famous Players stock. Other heirs of the Frohman estate contended that other creditors of the estate were not being fairly treated by the arrangement with Klaw and Erlanger, hence the decision.

Hearst Talks Tax Plan in Washington

William R. Hearst, publisher and film producer, paid Washington a visit Saturday, calling on President Coolidge at the White House. He expressed approval of the Mellon tax plan, with especial regard to the admission tax repeal, but added "Of course, I want to see the reductions put through, with the sales tax added to defray the bonus."

Famous Buys San Antonio Theatre Site

Famous Players have purchased a building site and will erect a strictly modern moving picture theatre at San Antonio, Tex., in the near future.

Lichtman New Sales Chief at Universal

E. J. SMITH, general manager of sales for the Universal Pictures Corporation, has resigned, and Al Lichtman, veteran film executive, who recently joined the Universal Home Office staff, has been appointed by Carl Laemmle as the new general manager of sales.

Mr. Lichtman had much to do with building up the sales organization of Famous Players in its early days, and later was the head of Arctcraft. Between times he organized Alco, the company which later became Metro. More recently he was at the head of Associated Exhibitors and later of Preferred Pictures.

He will continue to supervise "The Hunchback" presentations in addition to directing the Universal sales organization.



J. M. Mullin, new sales manager of Grand-Asher Dist. Corp.

Lichtman Adds to Sales Force of Universal

Al Lichtman, newly appointed general manager of sales for Universal and supervisor of the distribution and presentation of "The Hunchback of Notre Dame," announced a number of additions to his staff.

Ned Marin, formerly sales manager of Distinctive Pictures, has been appointed assistant to Mr. Lichtman. He will begin his duties on Monday.

William L. Sherry, formerly with Distinctive Pictures and before that manager of the first Famous Players exchange in New York City, has been appointed special representative for "Hunchback of Notre Dame." Charles U. Martin, formerly manager of the United Artists exchange in Philadelphia, has been appointed special representative for "The Hunchback."

Gerald Acres, formerly district representative for Famous Players has been appointed special representative for "Hunchback."

William J. Drummond, formerly district manager for Selznick has been appointed as special representative for "Hunchback." Charles Schwerin, formerly of Associated Producers and First National in Pittsburgh, has been appointed special representative for "Hunchback." Richard C. Fox, formerly manager of Famous Players Lasky exchange in Buffalo, has been appointed special representative for "The Hunchback."

Mullin New Grand-Asher Sales Manager

J. M. Mullin, recently arrived from London where he was the manager of the R. C. Pictures Corporation, has been chosen by Samuel V. Grand, president of the Grand-Asher Distributing Corporation, to head his sales force.

Mr. Mullin has for twenty years been intimately connected with practically every branch of the motion picture industry. Starting twenty years ago with the ownership of a small motion picture theatre, his business increased until he was the owner and operator of thirty houses throughout New York State, Pennsylvania, some in Kansas and one in Minneapolis.

Lloyd George Given Film Record of U. S. Trip

WHEN David Lloyd George left America recently to return to his home, he took with him a complete film record of his American tour. It was presented by Edgar B. Hatrick, general manager of the International News Reel Corporation, and represented the assembling and proper sub-titling of the news pictures taken on tour with Lloyd George by International News cameramen.

The picture was shown to the famous war premier in his suite in the New Willard Hotel in Washington, a few days before his departure for England.

The famous Welshman wrote the following appreciation to Hatrick:

"I write to thank you very much for the courtesy extended to me through your Mr. Brown in sending me a copy of the film of my tour in the United States. I had the pleasure of seeing this put on the screen last night and am delighted with it. Faithfully yours, D. Lloyd George."

"Slave of Desire" Opens at N. Y. Capitol

Gilbert E. Gable's production, "Slave of Desire," based upon Honore de Balzac's novel, "The Magic Skin," made for Goldwyn Pictures Corporation at its Culver City studios, will be shown at the Capitol theatre, New York, next week. Charles Whittaker made the adaptation of the novel and Geo. D. Baker directed it for Mr. Gable. The cast includes George Walsh, Bessie Love, Carmel Myers, Wally Van, Edward Connelly, Eulalie Jensen, Herbert Pryor, William Orlamond, George Periolat and others.

Production Under Way on "Lilies of Field"

"Lilies of the Field," a Corinne Griffith production which John Francis Dillon is directing for First National release was started December 1st. It is an adaptation of the play of the same name by William Hurlburt which ran for a year on Broadway. The cast will include in support of Miss Griffith, Conway Tearle, Lew Cody, Myrtle Stedman, Sylvia Breamer, Phyllis Haver, Cissy Fitzgerald, Charles Murray, Alma Bennett, Charles Gerard and Edith Ramson.

Chicago Roosevelt Books "In Palace of King"

Goldwyn's costume picture, "In the Palace of the King," directed by Emmett Flynn, has been booked for an indefinite run at Balaban & Katz's Roosevelt theatre in Chicago, where it will follow Cosmopolitan's "Little Old New York."

"Reno," another Goldwyn picture, has been booked for showing at Balaban & Katz's Chicago theatre, Chicago, opening December 16.

Paramount Units Ready for New Pictures

PLANS are reported under way for three Paramount units at the Long Island studio. It is said they will start work within the next few weeks. A new vehicle is said to have been selected for Gloria Swanson, which Allan Dwan will direct. William De Mille will produce "Icebound" at the Eastern studio, and Thomas Meighan is also getting ready for a new picture.

T. O. D. C. Starts Campaign With Exhibitors

Coincident with the announcement from the Theatre Owners' Distributing Corporation that the organization's first release through Anderson Pictures Corporation would be ready in time for early January play dates, it became known in film circles that President William A. True, of the T. O. D. C., has begun an aggressive campaign to insure to his organization the full measure of co-operation from exhibitors anticipated at the time of the formation of this independent corporation.

The first step in Mr. True's plans calls for the covering of the entire theatre owners' field with an inquiry, designed to ascertain not only how many play dates have been set aside for T. O. D. C. product, but just when these dates fall.

"With this data in hand," said Mr. True yesterday on his return from Washington, "no theatre-owner need face the problem of keeping his program up to a high standard of entertainment value. If the country-wide discussion of the curtailment of production has had the effect of implanting a doubt in the exhibitor's mind as to the supply and quality of pictures this season, I can state in behalf of our organization that he can dismiss these fears."

"Who's Cheating" Due for New Year Release

Miss Dorothy Chappell, President of the Roamax Film Co., Inc., has just completed, at the Tilford Studio, the first of a series of four pictures which will be released by the Lee-Bradford Corporation.

This picture is entitled "Who's Cheating?" and the cast is comprised of Miss Chappell, Zena Keefe, Montagu Love, Ralph Kellard, William Tooker, Mary Brice, Marcia Harris, and others.

The picture was directed by Joseph Levering and will be offered for distribution on the State Rights market right after the first of the year.

Pelzer Joins Powers Film Products Staff

The Powers Film Products, Inc., has secured Mr. John Pelzer to promote the sale of new raw stock.

Mr. Pelzer was for many years sales manager of the motion picture division of Thomas A. Edison, Inc., and of Pathe Freres.

Buffalo Slaughter Denied By Ince Official

A STATEMENT from Arthur MacLennan of the Thos. H. Ince studios denies recent newspaper reports of the wanton slaughter of buffalo in Wainwright National Park, Alberta, for the purpose of adding realism to certain scenes in the new Ince picture, "The Last Frontier," which will be for First National release.

Stories which MacLennan, who was in charge of the expedition, characterizes as "false and ridiculous" concerned the use of Indians in the buffalo hunting scenes and alleged cruelty to the buffalo.

The few buffalo that were killed were summarily despatched and expertly handled by butchers in a brief interval following the drive, it is stated.

400 Washington Nuns See "Hunchback"

ONE of the most unusual audiences in the history of an American theatre recently assembled in the Shubert-Belasco in Washington, D. C., to witness a private and special performance of "The Hunchback of Notre Dame."

With the sanction and approval of Archbishop Michael J. Curley, of Baltimore, more than 400 nuns, members of the various Catholic sisterhoods, in and around Washington, visited the Shubert-Belasco theatre for the special showing of the picture.

Not one of the religious sisters had seen a performance or a motion picture in a theatre since taking the first vows which pledged them to a life of prayer and comparative solitude. The performance was arranged through the National Catholic Welfare Council and Washington Council, Knights of Columbus, who issued the invitations after receiving the permission of Archbishop Curley, spiritual head of the Catholics of this archdiocese.

Florida Winter Production Center for Shipman

Word comes from Jacksonville, Fla., where Ernest Shipman spent three days last week, that Mr. Shipman has definitely decided upon Florida for his future winter productions. Reports from Richmond, Va., another of the Shipman stopovers, indicate the possibility of the production of a patriotic film of Civil War days in that city.

On his way South Mr. Shipman stopped off at Washington, D. C., to arrange for governmental co-operation in the production of "The Romance of the Coast Guard Patrol," which the Long Island Cinema Corporation will produce next spring. Mr. Shipman's request is said to have been granted and the acceptance is already on the records over the signature of Rear Admiral W. E. Reynolds, Commander of the U. S. Coast Guard.

Consulate Attachés See Fox Specials

Attaches of the New York Consulate offices of all the South American countries, editors and correspondents of Spanish newspapers and magazines and several visiting exhibitors from the Latin-American republics were present at the private showings of the William Fox special productions which were held the week of December 3rd at the New York studios of Fox Film Corporation.

Spanish and Portuguese versions of "If Winter Comes" and "The Temple of Venus," and the English version of "The Shepherd King" were among the latest features shown to the visitors by the Foreign Department of Fox Film Corporation. These pictures have just been released for South American and Spanish exportation.

N. Y. Strand Plays "Flaming Youth" Second Week

On Saturday, December 8th, "Flaming Youth," First National's picturization of the Warner Fabian story, closed its Metropolitan premiere run at the Strand theatre, having been held over for a second week, thus delaying the opening of "Anna Christie," a Thomas H. Ince production, until December 9th.

Vikings America Discovery Will Be Filmed

C. S. Clancy Productions, which made "The Headless Horseman," with Will Rogers, has secured the screen rights to an historically authentic story of the valiant Vikings, or Norsemen, and their romantic discovery of America in 1001 A. D., and will start production work in Norway in January.

The story was written by Tancered Ibsen, and by Ellen Marie Jensen, after the study of 47 books in six different languages. The continuity calls for an eight reel production. All the scenes will be taken in their original locations in Norway, Iceland and Greenland, except those which are laid in "Vineland" or Massachusetts. Mr. Clancy has engaged Johan Bull, to design the costumes and interior settings. Mr. Bull and Mr. Ibsen will sail for Norway on December 8. Mr. Clancy will follow as soon as his American cast, which will be augmented from the Scanadanavian stage, has been completed.

"The Goldfish" Next for Constance Talmadge

Constance Talmadge, who after a brief three weeks' visit in New York has just returned to Hollywood, has started work on "The Goldfish," an adaptation from a French play by Gladys Unger, in which Marjorie Rambeau starred on the speaking stage. The screen adaptation of "The Goldfish" has been made by C. Gardner Sullivan, and Joseph M. Schenck has engaged Jerome Storm to direct this production.

Jack Mulhall, who will be remembered as Constance's leading man in "Duley," will again play the lead in "The Goldfish."

Pan Berman Wins F. B. O. Promotion

Pan Berman, young son of H. N. Berman, F. B. O. general manager of exchanges, has graduated. Young Berman began his career on the Robertson-Cole lot recently as record clerk in the production office.

Last week he was appointed script man to work with Mal St. Clair, who will soon begin to film a new series of H. C. Witwer two-reel comedy featurettes.

"Steadfast Heart" Booked for N. Y. Capitol

"The Steadfast Heart," Distinctive Pictures Corporation's photoplay adapted from the story of the same name by Clarence Buckingham Kelland, has been booked by New York Capitol theatre for the week of December 23.

"Covered Wagon" Closes Hollywood Run

"THE COVERED WAGON" closed its run of thirty-four weeks at Grauman's Egyptian theatre in Hollywood Saturday night in a blaze of glory.

The picture opened at the Egyptian last March and its thirty-four weeks of continuous showing broke all long-run records for the Pacific Coast.

The Egyptian will be closed for a short time for renovation preparatory to the opening of Cecil B. De Mille's Paramount production "The Ten Commandments."

WITH LENS AND PENCIL

DEPARTURES for the Coast this week included Marcus Loew, J. Robert Rubin and Irving M. Lesser. Sam E. Rork, producer of "Ponjola," also left for Hollywood.

RALPH KOHN, of Famous Players, is back from the Coast where he negotiated the details of the transfer of the Million Dollar theatre, Metropolitan and Rialto to Paramount.

JIMMIE GRAINGER, of Goldwyn-Cosmopolitan, has returned from an extensive tour of key cities and exchange centers.

H. G. BALLANCE, Paramount division sales manager, left this week for a tour of the company's Southern offices.

JULIUS BERNHEIM, general manager of Universal City, has returned from a trip to Europe whither he went to visit his mother, who is ill.

ANOTHER arrival of the week is Harry Garson, who came in from the Coast and is registered at the Ambassador Hotel.

J. ERNEST WILLIAMSON has gone to the Bahamas to shoot additional scenes for the Technicolor picture, "The Uninvited Guest." He was accompanied by Jean Tolley, who plays the lead, and a corps of cameramen.

JACK COHN, of C. B. C., has returned from Los Angeles. He brought with him a print of "Innocence."

H. RATHNER, manager of distribution for Principal Pictures Corporation, has just returned from a flying trip through the New England and Middle West territory. He visited Albany, New Haven, Boston, Buffalo, Pittsburgh, Detroit, Cleveland, Cincinnati, Louisville, and Washington.

L. ERNEST OUMET, president of Laval Photoplays, Ltd., is now in New York with a print of his first production which has as a working title, "The Vital Question."

Mr. Oumet takes pride in the fact that his picture was made on a common sense basis; that no dizzy salaries were paid, although he had an excellent cast, and that every expenditure, whether for 10 cents or \$10,000, was only made under his personal supervision and after careful examination as to whether it was necessary.

RAYMOND S. PECK, Director of the Canadian Government Motion Picture Bureau, visited New York recently to acquaint exhibitors with the series of scenics distributed by the Bureau.

ROBERT LIEBER of Indianapolis, President of Associated First National, and A. H. Blank, of Des Moines, were visitors in New York this week.

ARTHUR S. FRIEND, of Distinctive, left New York for the Coast last week. He was due in Los Angeles December 4.

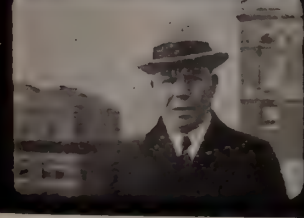
L. J. BARSKY, sales manager of Sunset Productions, came in from Hollywood.

MARTIN G. SMITH, President of the Motion Picture Theatre Owners of Ohio, and Sam Bullock of the organization's Public Service Department, visited New York this week on the way home from the M. P. T. O. A. Board meeting at Washington.

Another New York visitor this week was A. H. Blank, whose theatres are a community institution out around Omaha, Des Moines and neighboring points in the middle west

Things are picking up in the Twin Cities, reports M. L. Finkelstein, who is the "F." of the "F. & R." chain in Minneapolis, St. Paul and Duluth, as well as an important factor in First National.

Time was when movie stars used to conceal their husbands with the greatest of care, but here Colleen Moore shamelessly parades her's (John McCormick) in public. What's this business comin' to, anyway?



Knut Husberg, of the Svenska Filmindustri, which owns more than a hundred theatres in Sweden, and distributes First National product there, as well.



(Pathe), Fun from the Press (Hodkinson).
Musical Program—"Dance of The Hours" (Overture), Joseph Gallicchio, famous violinist (Specialty), "The Rajah's Favorite" (Specialty).


Roosevelt Theatre—
Film Numbers—Why Worry (Pathe), Captain Kleinschmidt's Adventures Of The Far North (S. R.).

McVicker's Theatre—
Film Numbers—Stephen Steps Out (Paramount), News Weekly (Pathe), Around The World in the Speejaacks (Paramount).
Musical Program—"Dance Of The Hours" (Overture), The Duet From The 2nd Act of the Opera "Aida" (Divertissement), "So This Is Venice" (Presentation), "The Streets Of Tartary" (Presentation).

Stratford Theatre—
Film Numbers—The French Doll (Metro), A Trip Around the World with the Stratford Cameraman, Lightning Love (Vitagraph).
Musical Program—"Medley of Popular Italian Airs" (Overture), "A Medley of Popular Hits" (Specialty), "Just A Girl Men Forget" (Organ Solo), "French Dancer" (Atmospheric Prologue).

Randolph Theatre—
Film Numbers—Bucking The Line (Universal), International News (Universal), The Country Kid (Comedy).

AMERICA'S BOY OF JOY



Today **RIALTO** All Week
HAROLD LLOYD
with **JOHN AASON** and **JOBYNA RALSTON**
in his greatest feat of fun
WHY WORRY?

Lynn Hove Kodjo Podge Fun From The Dress	Dallas Symphony Orchestra Harry Brader Director "Love, Life and Five Minutes With Captain Stratford Special Story"	Bruce Scenic Widener at the Organ
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Pen-and-ink ad on "Why Worry?" (Pathe) drawn by Gordon Bennett for the Rialto theatre, Omaha

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—Flaming Youth (First National), Pathe News and Kinograms (Educational), Hot Sparks (Educational).

Musical Program—"If I Were King" (Overture), "The Living Fan" (Special Feature serving as Prologue), "The Sea To The Sierras" and "Hot Sparks" (Vocal).

California Theatre—
Film Numbers—Reno (Goldwyn), Fox News and Kinograms (Educational), No Loafing (Comedy).
Musical Program—"Song of India" (Orchestra and Singer in Native Costume).

Imperial Theatre—
Film Numbers—Little Old New York (Cosmopolitan), continued.

Capitol Theatre—
Film Numbers—Scaramouche (Metro), continued.

Strand Theatre—
Film Numbers—Potash and Perlmutter (First National), continued.

SEATTLE

Blue Mouse Theatre—
Film Numbers—Little Old New York (Cosmopolitan), continued.

Coliseum Theatre—
Film Numbers—The Common Law (Selznick), Fun from the Press (Hodkinson), Hot Sparks (Educational), Kinograms (Educational), Pathe News.

Musical Program—"Parade of the Wooden Soldiers" (Overture), "Neapolitan Nights" (Specialty), Pale Moon (Solo).

Columbia Theatre—
Film Numbers—A Lady of Quality (Universal), The Goat-Getter (Comedy), International News (Universal).

Musical Program—Selection from "Robin Hood" (Overture), "Old Refrain" and "Stay Home, Little Girl, Stay Home" (Vocal).

Heilig Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), continued.

Liberty Theatre—
Film Numbers—Ponjola (First National), Pathe Review, Stage Fright (Pathe), International News and Liberty News.

Musical Program—"Foolish Child" (Overture).

Strand Theatre—
Film Numbers—A Woman of Paris (United Artists), The Pilgrim (First National), Kinograms (Educational).

Musical Program—"La Boheme" (Overture), "Sleep" (Specialty).

Winter Garden Theatre—
Film Numbers—The Mark of Zorro (United Artists), Scenic (Fox Educational), Fox News.
Musical Program—Orchestra.

SALT LAKE CITY

American Theatre—
Film Numbers—Divorce Coupons (Vitagraph), The Leather Pushers (Universal), Fox News, Fun from the Press (Hodkinson).

Kinema Theatre—
Film Numbers—Head Hunters of

A GREAT PICTURE...WELL DONE!



The Brightest Page in History!
—When Romance Burned With a Reckless Passion—
She was the fairest flower of sunny Spain, the unknown daughter of a lowly soldier.
He was brother of the King, sought in marriage by Princesses, hero of a nation of fighters.
Against the most magnificent background ever conceived for a motion picture their dramatic love story is unfolded.
Here is the year's most astounding photo-dramatic achievement!

GOLDWYN PRESENTS F. MARION CRAWFORD'S
IN THE PALACE OF THE KING
FEATURING PARTS BY BLANCHE SWEET, HOBART BOSWORTH, PAULINE STARKE, EDMUND LOWE AND BRILLIANT SUPPORTING CAST
HAL ROACH COMEDY—NEWS—ORCHESTRA
TODAY 2:30 P.M. **RIALTO** DAILY 11 TO 11

Attractive type and mat ad on "In the Palace of the King" (Goldwyn) at the Rialto theatre, Washington, D. C.

the South Seas (Asso. Exhibs.), Asleep at the Switch (Pathe), International News (Universal), Topics of the Day (Pathe).

Orpheum Theatre—
Film Numbers—Scars of Jealousy (First National), Women First (Universal), Urban Movie Chats (Vitagraph).

Musical Program—Vaudeville.

Pantages Theatre—
Film Numbers—Long Live the King (Metro), Fox News Movie Chats (Vitagraph).

Musical Program—Five Acts of Vaudeville.

Paramount Empress Theatre—

Film Numbers—Stephen Steps Out (Paramount), Exit Caesar (Educational), International News (Universal).

Musical Program—Orchestra Selections.

BUFFALO

Shea's Hippodrome—
Film Numbers—The Gold Diggers (Warner Brothers), Lightning Love (Vitagraph), Current Events (Pathe and International News).

Musical Program—Selections (Dramatic Soprano, 'Cello Soloist), Overture to "Martha" (Orchestra) Selections from "Helen of Troy, N. Y." (Organ Solo).

Lafayette Square Theatre—
Film Numbers—The Eleventh Hour (Fox) Pathe Comedy, Current Events (Fox News).

Musical Program—Overture to

"William Tell" (Orchestra), Three English Dances (Organ Solo).

Loew's State Theatre—
Film Numbers—Little Johnny Jones (Warner Brothers), Frozen Hearts (Pathe), Current Events (Pathe News).

Musical Program—Medley of Popular Airs by Orchestra.

New Olympic Theatre—
Film Numbers—The Thrill Chaser (Universal, Pathe Comedy, Current Events (International News).

Palace Theatre—
Film Numbers—Harbor Lights (Associated Exhibitors), Fighting Blood, Fifth Round (F. B. O.), Current Events (International News).

Shea's North Park Theatre—
Film Numbers—The Spanish Dancer (Paramount), Nip and Tuck (Pathe), Current Events (Pathe and International News).

NEWARK

Branford Theatre—
Film Numbers—The Meanest Man in the World" (First National), Branford Review of Events (Selected), Topics of the Day (Pathe), The Midnight Cabaret (Vitagraph), Football Pictures (Local).

Musical Program—"Mignon" (Overture), "The Cause of the Conflict" (Soprano Solo).

PHILADELPHIA

Fox Theatre—
Film Numbers—The Silent Command (Fox), Bruce Scenic (Educational), Fox News, Philadelphia News Weekly.

Musical Program—Overture from "Orpheus" (Orchestra), Bird Song from "Pagliacci" (Quartet with twenty ensemble), Hail Pennsylvania (Specialty).

Stanley Theatre—
Film Numbers—Circus Days (First National), Bill (S. R.), Pathe

BRASHEAN & KATZ **ROOSEVELT** STATE ST. NEAR WASHINGTON

TODAY **NORMA TALMADGE** **ASHES OF VENGEANCE**

Tomorrow!
The Picture Sensation of the Year!
The most stupendous modern movie drama ever made.
—Used in all the extravagant & big of the big
—A story of a love that was play for him—but LOVE for her! Of a romance that defied an emperor and surmounted the barriers of wealth and social heights!

MARY PHILBIN
Chicago Sensational Girl Genius of Emotional Talent and
NORMAN KERRY
Cecilia Gravena, George Hackathorne, George Seigmans
SPECIAL MUSICAL SETTING
Popular Remodel from, though it's 22 elsewhere

THE MERRY GO ROUND

The Roosevelt theatre, Chicago, used this two-column ad on "The Merry Go Round" (Universal)

Washington, D. C., newspapers carried this ad on "Little Old New York" (Cosmopolitan) showing at the Rialto theatre

News and Fun from the Press (Hodkinson).

Musical Program—Selections from "Eileen," "Berceuse Cradle Song" (Organ), "Praeludum" (Orchestra), Introduction to Act III "Lohengrin," "In the Garden of Kama" (Prologue).

Karlton Theatre—

Film Numbers—The Meanest Man in the World (First National), Kinograms (Educational), Pathe News, The Shriek of Araby (Allied P. & D.).

Stanton Theatre—

Film Numbers—The Light that Failed (Paramount), Fox News, One Cylinder Love (Pathe), and Discontent (Educational).

Musical Program—Overture from "Mignon" (Orchestra).

Aldine Theatre—

Film Numbers—In the Palace of the King (Goldwyn), International News (Universal), Screen Snapshots (S. R.).

Capitol Theatre—

Film Numbers—Going Up (Asso. Exhibitors), Kinograms (Educational), Hold Everything (Educational).

Regent Theatre—

Film Numbers—Your Friend and Mine (Metro), Foolproof (Educational).

Palace Theatre—

Film Numbers—Six Days (Goldwyn), Shadows (S. R.), Pathe News, Fun from the Press (Hodkinson).

Victoria Theatre—

Film Numbers—Why Worry (Pathe), Mistress of the World (Paramount), Jamestown (Pathe), and Pathe News.

ROCHESTER

Eastman Theatre—

Film Numbers—The Huntress (First National), Heavy Seas (Pathe), Eastman Theatre Current Events (Selected).

Musical Program—"Oberon" (Overture), Nocturne from "Midsummer Night's Dream" (Horn Solo), "Duna" and "Going Home" (Double Male Quartette), Organ Selections.

ST. PAUL

Capitol Theatre—

Film Numbers—Going Up (Asso. Exhibs.), Jus' Passin' Thru (Pathe), Capitol Digest (Selected).

Musical Program—"Going Up" (Orchestra), Annual Fall Frolic (Specialty), "Melody in F" and "Salut del Amour" (Organ Solos).

BALTIMORE

Rivoli Theatre—

Film Numbers—Anna Christie (First National), Current Events

Art ad on "Monna Vanna" (Fox) used by the Fox Oakland theatre, Oakland, Calif.

(Pathe), Hustlin' Hank (Pathe). Musical Program—Mario Palermo, tenor, in repertoire.

Century Theatre—

Film Numbers—The Acquittal (Universal), Current Events (Fox and Educational).

Musical Program—Creatore (in person) in selected numbers for overture.

New Theatre—

Film Numbers—Little Old New York (Cosmopolitan), continued, Current Events (Pathe).

Metropolitan Theatre—

Film Numbers—Tiger Rose (Warner Bros.), Current Events (Pathe).

Musical Program—Harp Solo (Selected).

WASHINGTON

Metropolitan Theatre—

Film Numbers—The Common Law (Selznick), A Perfect 36 (Educational), Current Events (Pathe). Musical Program—"Excerpts from Princess Pat" (Overture), "Wonderful One" (request number).

Rialto Theatre—

Film Numbers—Tiger Rose (Warner Bros.), Current Events (Fox).

Musical Program—"To a Wild Rose," "Love Sends a Little Gift of Roses" (Cello Solo).

Palace Theatre—

Film Numbers—Wild Bill Hickok (Paramount), Current Events (Pathe), The Daredevil (Pathe), Topics of the Day (Pathe).

Musical Program—"The Light Brigade" (Overture).

Columbia Theatre—

Film Numbers—Long Live the King (Metro), continued.

President Theatre—

Film Numbers—The Courtship of Myles Standish (Associated Exhibitors), continued.

Poli's Theatre—

Film Number—The Covered Wagon (Paramount), continued.

ATLANTA

Howard Theatre—

Film Number—The Light that Failed (Paramount).

Musical Program—"Raymond" (Overture), the Sterling Quartette.

Metropolitan Theatre—

Film Numbers—Flaming Youth

Three-column newspaper ad on "Long Live the King" (Metro) used by the New theatre, Baltimore

(First National), Fun from the Press (Hodkinson), Metropolitan News.

Musical Program—"Blue Rose" (Overture).

Grand Theatre (Loew's)—

Film Numbers—Hearts Aflame (Metro), Pathe News.

Musical Program—Five vaudeville acts.

Rialto Theatre—

Film Numbers—"The Printer's Devil" (Warner Bros.), Full Speed Ahead" (Fox), International News (Universal).

Musical Program—Selections, Overture (Ga. Ry & Power Co.'s Quartette).

Atlanta Theatre—

Film Numbers—The Covered Wagon (Paramount).

Musical Program—Special Symphony Orchestra.

ST. LOUIS

Missouri Theatre—

Film Numbers—Wild Bill Hickok (Paramount), Missouri Maga-

zine, Comedy, Cartoon, Fun from the Press (Hodkinson).

Musical Program—Harper Sisters (Harmony Singers), John Maher (Tenor), Missouri Symphony Orchestra, Miss Franka (Violinist).

Grand Central, West End Lyric and Capitol Theatres—

Film Numbers—Going Up (Associated Exhibitors), Day Dreams (First National), Pathe News, Topics of the Day (Pathe), Aesop Fable (Pathe).

Musical Program—Orchestral, Organ and Vocal Numbers at Each Theatre.

William Goldman's Kings Theatre—

Film Numbers—Slave of Desire (Goldwyn), Little Red Robinhood (Universal), Universal News, Felix Cat Cartoon (S. R.). Musical Program—Frank Silver and Jazz Band, Organ Accompaniments.

Delmonte Theatre—

Film Numbers—Hearts Aflame (Metro), Asleep at the Switch (Pathe), Delmonte News and Reviews, Fun from the Press (Hodkinson).

Musical Program—Ernie Young's Revue, Orchestral and Organ Numbers.

William Fox Liberty Theatre—

Film Numbers—Six Cylinder Love (Fox), Somebody Lied (Fox Sunshine), Fox and Educational, News Weekly.

Musical Program—"Oh Gee! Oh Gosh! Oh Golly!" (Vocal and Orchestra).

Rivoli Theatre—

Film Numbers—A Lady of Quality (Universal), Universal News,

The Mission theatre, Los Angeles, used this hand-drawn ad on "The Acquittal" (Universal)

Fun from the Press (Hodkinson), Comedy.
Musical Program—Orchestral and Organ Numbers, Rivali Quartette.
Pershing Theatre—
 Film Numbers—Scaramouche (Metro).

CINCINNATI

Walnut Theatre—
 Film Numbers—Anna Christie (First National), Pathe News, Aesops Fables (Pathe).
Musical Program—Orchestra.
Capitol Theatre—
 Film Numbers—Stephen Steps Out (Paramount), Capitol News.
Musical Program—Orchestra.
Strand Theatre—
 Film Numbers—The Wanters (First National), Pathe News, Aesops Fables (Pathe).
Lyric Theatre—
 Film Numbers—The Printer's Devil (Warner Bros.), International News (Universal).
Gifts Theatre—
 Film Numbers—Rupert of Hentzau (Selznick), continued, Fun from the Press (Hodkinson).
Cox Theatre—
 Film Numbers—The Hunchback of Notre Dame (Universal).

INDIANAPOLIS

Circle Theatre—
 Film Numbers—Little Old New York (Cosmopolitan).
Musical Program—"See Indianapolis First" (Organ Novelty).
Colonial Theatre—
 Film Numbers—Long Live the

King (Metro), Best Man Wins (Pathe), Pathe News.
Musical Program—American Harmonists and Melody Sextette, Playing Popular Selections.
Apollo Theatre—
 Film Numbers—The Lone Star Ranger (Fox), July Days (Pathe), Fox News.
Musical Program—"Sobbin' Blues" (Vocal Solo).

CLEVELAND

Stillman Theatre—
 Film Numbers—Scaramouche (Metro) continued.
Musical Program—Special "Scaramouche" Score.
Allen Theatre—
 Film Numbers—Anna Christie (First National), Felix Gets Left (S. P.), Fun from the Press (Hodkinson), Pathe News.
Musical Program—"Finale from the Fourth Symphony" by Tschai-kowsky, "Caressing Butterfly" Interpreted by Philip Spitalny.
State Theatre—
 Film Numbers—Lucretia Lombard (Warner Bros.) Hitting the High Spots (S. R.) International News (Universal).
Musical Program—"Cavaleria Rusticana" (Overture), "Plantation Days," Including Old Plantation Songs (Prologue).

Park Theatre—
 Film Numbers—In Search of a Thrill (Metro), Hustlin' Hank (Pathe), Fun from the Press (Hodkinson), Kinograms, (Educational).
Musical Program—"Capriccio Espagnole (Overture), "Sunflower Maid," "Covered Wagon Days," "I've Got a Song for Sale" (Jazz Selections).
Standard Theatre—
 Film Numbers—Pure Grit (Universal), Down to the Sea in Ships (Century), International News.
Reade's Hippodrome—
 Film Numbers—The Printer's Devil (Warner Bros.), Seeing Hollywood (Made Under the Auspices of Cleveland News), Fighting Blood (F. B. O.), Plain Dealer Screen Magazine, Topics of the Day (Pathe).
Musical Program—"The March of the Wooden Soldiers" (Overture).

OMAHA

Rialto Theatre—
 Film Numbers—Anna Christie (First National), Uncensored Movies (Pathe), Current Events (Kinograms), Fun from the Press (Hodkinson).
Musical Program—Il Guarnay (Overture), Selected (Organ Solo), Indian Syncopators.
Sun Theatre—
 Film Numbers—St. Elmo (Fox), Bucking the Line (Universal), Current Events (International News).
Empress Theatre—
 Film Numbers—The Grail (Fox), Fighting Blood, Round 4 (F. B. O.), No Wedding Bells (Hodkinson), Javanese Tid Bits (Vitagraph).
World Theatre—
 Film Numbers—South Sea Love



"You'll Be Surprised"

Youth—Joy—Jazz
 Cigarettes—Cocktails
 Neckers—Pettors
 White Kisses—Red Kisses
 Rollovering Dances
 Rictous Flirtations
 Pep—Vorse—Spice
 Flapperism on a Spree
 Pleasure—Mad Daughters
 Sensation—Craving Mother

A story so startling the author didn't dare sign his right name.

Milton Sills
 Elliott Dexter
 Colleen Moore
 Myrtle Steadman

Next Sunday
RIALTO
 (DIRECTOR OF A. L. OLSON)

Attractive layout of type and stock cut on "Flaming Youth" (First National) by the Rialto theatre, Omaha

(Fox), Please Arrest Me (S. R.), Self Defense (Universal).
Musical Program—Six acts of vaudeville.
Moon Theatre—
 Film Numbers—Hell's Hole (Fox), She's a He (Universal).
Strand Theatre—
 Film Numbers—Stephen Steps Out (Paramount), No Loafing (Educational), Current Events (Fox News).
Musical Program—"Maytime" (Overture).

DES MOINES

Des Moines Theatre—
 Film Numbers—Anna Christie (First National), News (International), Circus Thrills (Comedy), My Boy Bill (Comedy).
Musical Program—"Nightingale" (Flute Solo), "Anna Christie" (Quartet).
Strand Theatre—
 Film Numbers—Fighting Blood (F. B. O.), Flip Flops (Educational), Kinograms (Educational).
Rialto Theatre—
 Film Numbers—The Light That Failed (Paramount), My Mistake (S. R.).

KANSAS CITY

Newman Theatre—
 Film Numbers—Flaming Youth (First National), Newman News and Views (Pathe and Educational).
Musical Program—Specially Arranged Numbers (Overture), Novelty Singing Orchestra, Crossman and Frazer (Soprano and Tenor), Recessional (Organ Solos).
Liberty Theatre—
 Film Numbers—Her Reputation (First National), My Pal (Universal (Comedy), International

News Pictorial (Universal).
Musical Program—Selections (Overture), Recessional (Organ Solos).
Royal Theatre—
 Film Numbers—Little Old New York (Cosmopolitan), continued, Royal Screen Magazine (Pathe and Educational).
Musical Program—Specially Arranged Numbers by Orchestra (Overture), Recessional (Organ Solos).
Twelfth Street Theatre—
 Film Numbers—The Steadfast Heart (Goldwyn), Screen Pictorial (Pathe).
Musical Program—Popular Selections (Overture), Recessional (Organ Selections).

DETROIT

Adams Theatre—
 Film Numbers—His Children's Children (Paramount), Current Events (Universal), Hitting the High Spots (Scenic).
Musical Program—Taylor, Parsons and Hawkes (Soloists).
Broadway-Strand Theatre—
 Film Numbers—Little Old New York (Goldwyn-Cosmopolitan), continued.
Madison Theatre—
 Film Numbers—Courtship of Myles Standish (Asso. Exhib.), Current Events (Pathe News), Rodeo Days (Scenic).
Musical Program—Piano and Song Slide, Charles Ray in person, Miss Van Bien (Soloist).
Capitol Theatre—
 Film Numbers—Fashion Row (Metro), Current Events (Pathe).
Musical Program—"Orpheus" (Overture), "Moments Musical" (Sextette), "Calling for You" (Song Slide).

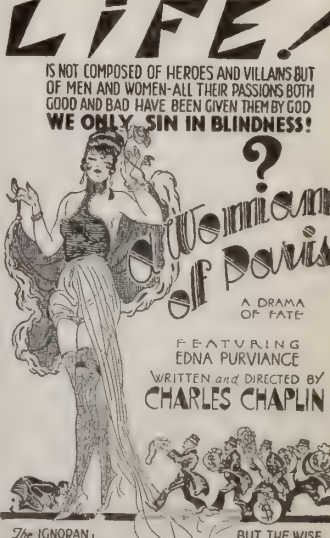


DIRECTION WEST COAST THEATRES, INC.
CRITERION
 THEATRE GRAND AT 7TH

THE GREATEST DRAMA IN SCREEN HISTORY
 Carl Laemmle Presents
The Hunchback of Notre Dame
 A Universal Screen Production
 Directed by Wallace Worsley
 From Victor Hugo's Famous Novel
 With a Cast of 75 Principals
 Headed by
LON CHANEY
 Ernest Torrence, Peter Roth Miller, Herman Harry, Edwina Dagnall, Brandon Hurst, Winifred Boyton, Myrtle Brainerd, Charles Brockwell, Harry Van Metre, Raymond Hatton, Jilly Marshall, Kate Lester, Nick de Ruja, George Gravenor and 5000 others.
 In the great story from the great novel, the story of the hunchback of Notre Dame.
 2 Shows Daily, 2:30-8:30
 Seats Reserved
 Reservations a week in advance at the box office (phone 877-141 or 870-320) or at Rialto Music Co., 440 S. Broadway. (Phone 821-341).
 Checks Must Accompany All Mail Orders
 Price: 10c, 20c, 30c, 40c, 50c, 60c, 70c, 80c, 90c, 1.00, 1.25, 1.50, 2.00, 2.50, 3.00, 3.50, 4.00, 4.50, 5.00, 5.50, 6.00, 6.50, 7.00, 7.50, 8.00, 8.50, 9.00, 9.50, 10.00.
 Too Early

Atmospheric Prelude

The Criterion theatre, Los Angeles, used this three-column ad on "The Hunchback of Notre Dame" (Universal)



LIFE!
 IS NOT COMPOSED OF HEROES AND VILLAINS BUT OF MEN AND WOMEN—ALL THEIR PASSIONS BOTH GOOD AND BAD HAVE BEEN GIVEN THEM BY GOD
WE ONLY SIN IN BLINDNESS!

A Woman of Paris
 A DRAMA OF FATE
 FEATURING EDNA PURVIANCE
 WRITTEN AND DIRECTED BY CHARLES CHAPLIN

THE IGNORANT CONDEMN OUR MISTAKES BUT THE WISE PITY THEM.
A REVELATION IN THE ART OF PHOTO DRAMATICS
 By Charles Chaplin
 Novelty Organ Specialty, "No, No, No!" Dignity Brown
 Capitol News—Continuation of "The Circus"
 "For from our Street, looking the General 'Fit' for a long time, the Capitol, 'Take the Case'."
CAPITOL CONCERT ORCHESTRA
 Having subscribers from the 10th to the 100th
 HYMAN GARDENHEIM, Conductor

NOW PLAYING **CAPITOL** NOW PLAYING

Unusual art ad on "A Woman of Paris" (United Artists?) used by the Capitol theatre, Dallas

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FOX**The Silent Command—**

Very popular type of picture that pleases big attendance. (Middle West.)

It was played the opening week in new house, and naturally did a turnaway business. People seemed to like it because it was out of the ordinary run. A good patriotic film. (East.)

If Winter Comes—

Fair business done by this picture on the second week. Good picture. (Middle West.)

Business was very good on the second week of this excellent picture. (West.)

The Man Who Won—

Regular Dustin Farnum entertainment that pleases the patrons who are attracted by that type of picture. Business good. (West.)

Six Cylinder Love—

Patrons did not care much for this. Business only fair. (West.)

St. Elmo—

A considerable screen version of the stage play. Good cast. Attracted fine business. (East.)

The Eleventh Hour—

This one was far too melodramatic and overdone for patrons of this house. Business was way below average. (West.)

Cameo Kirby—

A fair picture, but nothing out of the ordinary. Business good, primarily on account of big musical attraction. (West.)

The Lone Star Ranger—

Good picture. Business fair. (Middle West.)

PATHE**Why Worry?—**

An excellent comedy, but a little too slapstick and not up to the standard of "Dr. Jack" or "Safety Last." Finished up pretty well on second week, but it was believed that it should have done better. (West.)

Harold Lloyd merely takes the vicinity into camp, and it resolves itself into a question of how many people can the house hold. Well liked. A typical Lloyd comedy, lacking in nothing. (East.)

Lloyd always draws here, and this picture was no exception. Not quite as well received as "Safety Last," as it is more slapstick, but good enough to be held over for a second week, after seven big days. (West.)

F. B. O.**The Miracle Baby—**

Harry Carey well liked. An entertaining production. Held up well for half week run. (East.)

SELZNICK**Rupert of Hentzau—**

Fell down heavily on the second week of the run. (Middle West.)

WARNER BROS.**The Printer's Devil—**

Not up to the standard of previous Wesley Barry pictures. Started off good for two days, but weakened and was taken off before week ended. (West.)

PREFERRED**April Showers—**

Played to good crowds despite unusually cold weather for this time of year. (Middle West.)

Mothers-in-Law—

This one did not get by very well. Fell down after the first reel and did not seem to hold the interest. Business not so good. (West.)

The Virginian—

Went over big here. Broke all Sunday records on opening. (West.)

Did the best business this house has had in several months. (East.)

Appealed to all classes and many came to see it a second time. Follows the book closely. (East.)

ASSO. EXHIBITORS**Going Up—**

This picture went just fair. The star's name doesn't draw enough. (Middle West.)

Did a fairly good business, with holiday extra large for Thanksgiving. Picture pleased immensely, and is easily one of the best comedies of the season. (East.)

The Courtship of Myles Standish—

Broke all existing attendance records on the opening, with many turned away. (Middle West.)

FAMOUS PLAYERS**His Children's Children—**

Fairly entertaining picture, which, bolstered up with feature comedy, did average business for a week. (East.)

The Light That Failed—

This production enjoyed a week's good business. Did not seem to measure up to expectations. A fair picture. (East.)

Story and acting pleased our patrons. Showed to good crowds. (Middle West.)

Woman Proof—

Meighan makes another hit in

this one. Business very satisfactory. (Middle West.)

The Marriage Maker—

Only fair receipts on this one. Not much of a box-office attraction. (Middle West.)

FIRST NATIONAL**Flaming Youth—**

This went big and built up trade. Had general appeal. And lived up to what had been said about it. (Middle West.)

A real picture that delighted the public. The biggest week we have had. Would have broken record if it hadn't rained so much during the week. (Middle West.)

The Meanest Man in the World—

On the strength of Cohan's stage success picture got across well, and was liked. A good picture, well made. (East.)

Splendid picture. (East.)

Potash and Perlmutter—

Clever comedy that drew the crowds and pleased them. The title was all that was necessary to get the patrons, as it is so well known, and original characters in cast were another drawing card. (West.)

The Wanters—

It's interesting all the way through, but not startling anywhere. Average business. (Middle West.)

Circus Days—

Jackie Coogan is always sure fire, especially with the children, and this picture did well. Patrons felt it was by no means the youngster's best. (East.)

GOLDWYN-COSMO.**Red Lights—**

This one was an excellent mystery thriller that seemed to please the audiences mighty well. Business very nice. (West.)

Little Old New York—

An excellent picture. Business good. (Middle West.)

Played to a good week's attendance. (Middle West.)

The Eternal Three—

Went very nicely. Was run with comedy which was a winner. Good picture. (Middle West.)

Did better than the average picture for a week's run, the title attracting more than ordinary attention. (Middle West.)

Six Days—

Played to very good business all week, with week one of best of season. Took well. A good production.

In the Palace of the King—

Business was nothing to cheer about, and yet held well to average. People liked it very much, and they should. (East.)

The Green Goddess—

This one pleased our clientele and registered well at the box office. A great picture. (Middle West.)

Day of Faith—

A wonderful picture that was not appreciated. (East.)

Slave of Desire—

A rather unusual picture, but business on it was not up to expectations. (Middle West.)

METRO**Long Live the King—**

It's a gem. Went over like a house afire. (Middle West.)

A very good picture. Business good. (Middle West.)

Pleasure Mad—

Great for the flapper contingent. Picture just fair. Box office receipts good. (East.)

Another jazz picture, well acted and directed, which pleased our audiences. Business excellent. (Middle West.)

The Eternal Struggle—

Old stuff and only fair. (East.)

Scaramouche—

Wonderful. Doing more business at \$1.50 than have ever done consistently with popular priced movie. (Middle West.)

UNIVERSAL**The Acquittal—**

Attendance for the week was about up to the usual standard. (Middle West.)

Did a nice business on second week of run. Picture itself was very well done and pleased the public. (West.)

Feature with strong dramatic features. Good box office attraction. (Middle West.)

A very good mystery picture that met with popular approval and was held over for a second week. Business very pleasing. (West.)

The Hunchback of Notre Dame—

Still going big at top prices on its second week. (Middle West.)

Flaming Dawn—

This is a pretty fair program feature, which did fairly well on a week's run. (Middle West.)



"JAZZ" LOBBY DISPLAY EXPLOITING THE OUTSTANDING ANGLES OF "FLAMING YOUTH" AT ORLANDO
This snappy display was used on the showing of "Flaming Youth" (First Nat'l) at the Beacham theatre, Orlando, Fla. H. B. Vincent is manager of theatres and Frank H. Burns the exploitation director

George J. Schade, Schade theatre, Sandusky.
H. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.

: : THE CHECK-UP : : Weekly Edition of Exhibitors Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."
The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

FAMOUS PLAYERS

Ruggles of Red Gap.....	—	1	6	10	86	7,590 ft.
Zaza.....	—	1	11	2	70	7,076 ft.

FIRST NATIONAL

Ashes of Vengeance.....	—	—	3	14	95	9,893 ft.
Fighting Blade, The.....	—	1	4	5	82	8,729 ft.
Ponjola.....	—	1	5	8	85	7,000 ft.

GOLDWYN

Red Lights.....	—	2	7	5	76	7 reels
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PREFERRED PICTURES

Broken Wing, The.....	—	2	8	—	64	6,216 ft.
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UNIVERSAL

Thundering Dawn.....	—	—	6	5	84	7 reels
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Geo. Rotsky, Managing Director, Allen theatre, Montreal, Can.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprise, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.
L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Capitol theatre, Jackson, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
W. S. McLaren, Managing Director, J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.
Ace Berry, Managing Director, Circle theatre, Indianapolis.

State-Wide Campaign Is Put Over

Exploiteer Wins Prize as Result of Pageants of Prosperity in Oregon

PRIZES offered by Paramount to the members of the field exploitation force for the best campaigns during Paramount Month have been awarded as follows: First prize, \$250, to Rick Ricketson, Denver; second, \$200, to Russell B. Moon, New Haven; third, \$150, to Kenneth C. Renaud, Salt Lake City; fourth, \$100, to Joseph T. Emmerling, Omaha. The judges were Claud Saunders, director of exploitation; A. M. Botsford, advertising manager; Charles E. McCarthy, publicity manager; L. J. Bamberger, assistant exploitation manager, and S. D. Palmer.

Early in the summer, Ricketson made arrangements with the Wyllis-Knight factory to furnish a Wyllis-Knight chassis and a driver for a tour of Colorado, on a mutual tie-up. A fine float, electrically illuminated, was built and the first exhibitor sold on the proposition was the Mountain States Theatre corporation. This company agreed to build two floats and thirty framed banners and cut-outs, mounted on scenic cloth, advertising the Paramount line-up of pictures for the balance of 1923, providing Ricketson would assume all responsibility of handling the stunt and extend the tour to their towns first.

Tour Starts at Denver

So at Denver, on Saturday, September 1, the motor float started on its 2,000-mile journey, remaining in each town just long enough for the local pageant. Six and eight towns were made sometimes in a day and practically every town of importance was visited. In connection with the pageants throughout Colorado were staged baby shows, beauty contests and fashion revues, and Fall festivals, county fairs and all kinds of local celebrations were tied up with. In every town there was a parade of at least twenty cars. The Wyllis-

Knight people instructed their dealers to get out all of the Knight cars in the vicinity for the reception and parade.

Attached to the touring float there was a small bombing machine which fired a salute upon arrival in each town; a big turret searchlight that swept the skies at night (for some of the pageants were held in the early evening), and a small platform on which gas was generated for six-foot balloons, two of which were released after each parade.

Warm Reception Received

There were some wonderful receptions along the route. Local newspapers, in most cases, offered prizes for the best decorated floats, prettiest girls, oldest cars, etc. The pageant was a prominent feature in the celebration that opened the new paved highway at Golden and paraded before thousands at the Weld and Adams County fairs and the Pike's Peak Festival. In Delta, the mayor presented the tourists with the keys to the city. In Montrose, the entire Commercial Club turned out and marched on foot in the parade. At Grand Junction, twenty cowboys and cowgirls in Western regalia met them four miles outside the city limits and served as an escort into the city. In all towns there

Now for Wyoming. In the space of time allotted it was impossible to cover this big State by automobile in addition to Colorado, so Ricketson arranged for a State-wide popularity contest to select Wyoming's most popular girl. The Rialto theatre, at Casper, the largest exhibitor of Paramount pictures in the State, agreed to finance the contest and through arrangement made by the Rialto management with the Casper Herald, that newspaper sponsored the campaign through its columns and those of the many smaller papers in the State using its news service.



"SIX DAYS" MARQUEE BALL STUNT
Proctor's 125th Street theatre, New York City, used a revolving illuminated ball on the marquee on "Six Days" (Goldwyn)

Fir Trees in Lobby Boost Showing of "Spoilers"

The manager of the Lotus theatre, Sheridan, Wyo., made his lobby very attractive for the showing of "The Spoilers," by decorating his lobby with fir trees. The booth in the center of the lobby was decorated with imitation logs, made of painted beaver board and surmounted by a cut-out figure of a man in Alaskan costume, against the painted background of snow and trees.

In front of the small log cabin around the ticket booth, were two tall fir trees with a frame of stills back of them leaning against the booth. Along the bottom of the trees was the title of the picture, while cut-outs of Noah Berry and Milton Sills in the fight scene were used at the foot of one tree and in its branches. Smaller fir trees were used on the side of the lobby flanked by frames of stills.

"Drivin' Fool" Ballyhoo Is Sure Attention Getter

A week before "The Drivin' Fool" played at Rowland and Clark's Regent and Blackstone theatres in Pittsburgh a clown at the wheel of a machine that had been in numerous wrecks, drove through the streets of the smoky city as a ballyhoo for the picture.

The fool and his car represented a speed-maniac of the type that Wally Van portrays in the picture. This apt stunt attracted considerable attention.

Mailmen March in M. P. Day Parade in New York

An excellent bit of exploitation for "The Mail Man" was put across by Nat G. Rothstein, publicity and advertising director of F. B. O., in connection with the National Motion Picture Day parade in New York City.

One hundred and forty-two uniformed New York mailmen, headed by the forty piece Mailmen's Band, marched eight abreast, each set of eight carrying a huge thirty foot banner, advertising "The Mailman."



METZGER'S MEDIEVAL "ASHES OF VENGEANCE" LOBBY DISPLAY
Manager Gus Metzger of the Rivoli theatre, Portland, Ore., prepared this elaborate atmospheric display for "Ashes of Vengeance" (First National)

"Fair Women" Prologue to "Bluebeard's 8th Wife"

Alfred Tennyson once wrote a poem "A Dream of Fair Women." It was never realized until "Bluebeard's Eighth Wife" played the Palace theatre, Dallas.

Bruce Fowler sold Neiman & Marcus, costumers to the fair sex, on the proposition of putting on a style show. It was more than just a style show. It was a well staged production, and was treated as such in the presentation. For manikins, there was a competitive selection from Dallas' prettiest. Twenty girls were chosen, and over a hundred thousand dollars' worth of clothes exhibited.

The production of "A Dream of Fair Women" was in four episodes. It opened with a film interpretation of Tennyson's poem, and then the first number was offered. This was "The Birthplace of Beauty" and showed a Fifth Avenue beauty salon. The next number was "The Street of Seville," exhibiting the Spanish motif in wearing apparel. "The Shrine of Style," a Grecian setting, was the episode in which Fowler arranged to exhibit the manikins wearing exact reproductions of the gowns worn by Gloria Swanson in the picture. Then there was the "Ma Jong Girl," showing the effects of Chinese influence on silk costumes. "Miss Dallas" was the climax to the show with a hosiery exhibit that proved to be as interesting to the men as the women in the audience.

The theatre advertising carried the store name. The store carried the theatre name in the advertising, and in a window display, so that the tie-up was perfectly fair. Big space was given to the style show on the women's pages.

Local Mardi Gras Held to Exploit "Circus Days"

Manager J. J. Higgins of the Majestic theatre, Shamokin, Pa., assisted by C. C. Pippin, exploitation agent from First National's Philadelphia exchange, put over a new idea in a "Circus Days" street ballyhoo.



"TRILBY" CONTEST LOBBY DISPLAY
Loew's Warfield theatre, San Francisco, used the shoe contest tie-up on "Trilby" (First National), accompanying it with this display

They called it a Mardi Gras festival and invited the whole town to celebrate with them. The six-horse float, the clowns, the Coogan impersonator and the giver of free peanuts were all on hand so that the kids were ready to believe Mardi Gras had come.

Clever Gold Brick Device Exploits "Gold Diggers"

In his exploitation campaign on "The Gold Diggers," J. P. Harrison turned gold brick merchant—not, however, for the usual purpose. When the feature was playing at the Hippodrome theatre, Waco, Harrison got several stacks of good sized lumps of coal. He sat down one evening and painted all the coal gold. Then, in white, he painted a short announcement of the run at the Hippodrome, and planted a "gold brick" in places throughout town where the early morning crowds couldn't miss them. They didn't.

Dolls in Shadow Box with "Bluebeard's 8th Wife"

The shadow box was made good use of by Manager A. L. Snell, of the Imperial theatre, Gadsden, Ala., in his advance exploitation for "Bluebeard's Eighth Wife." The front of the box, which was placed in the theatre lobby, was covered with thin gauze, the light being furnished by 100-watt lamp placed under a reflector, producing a well-diffused flood effect.

Inside the box seven little dolls were suspended by their necks by strings, while on one side of the box was a cut-out of Bluebeard and on the other, one of Gloria Swanson, both from one of the colored lobby cards.

Strikingly Artistic Lobby Built on "Cameo Kirby"

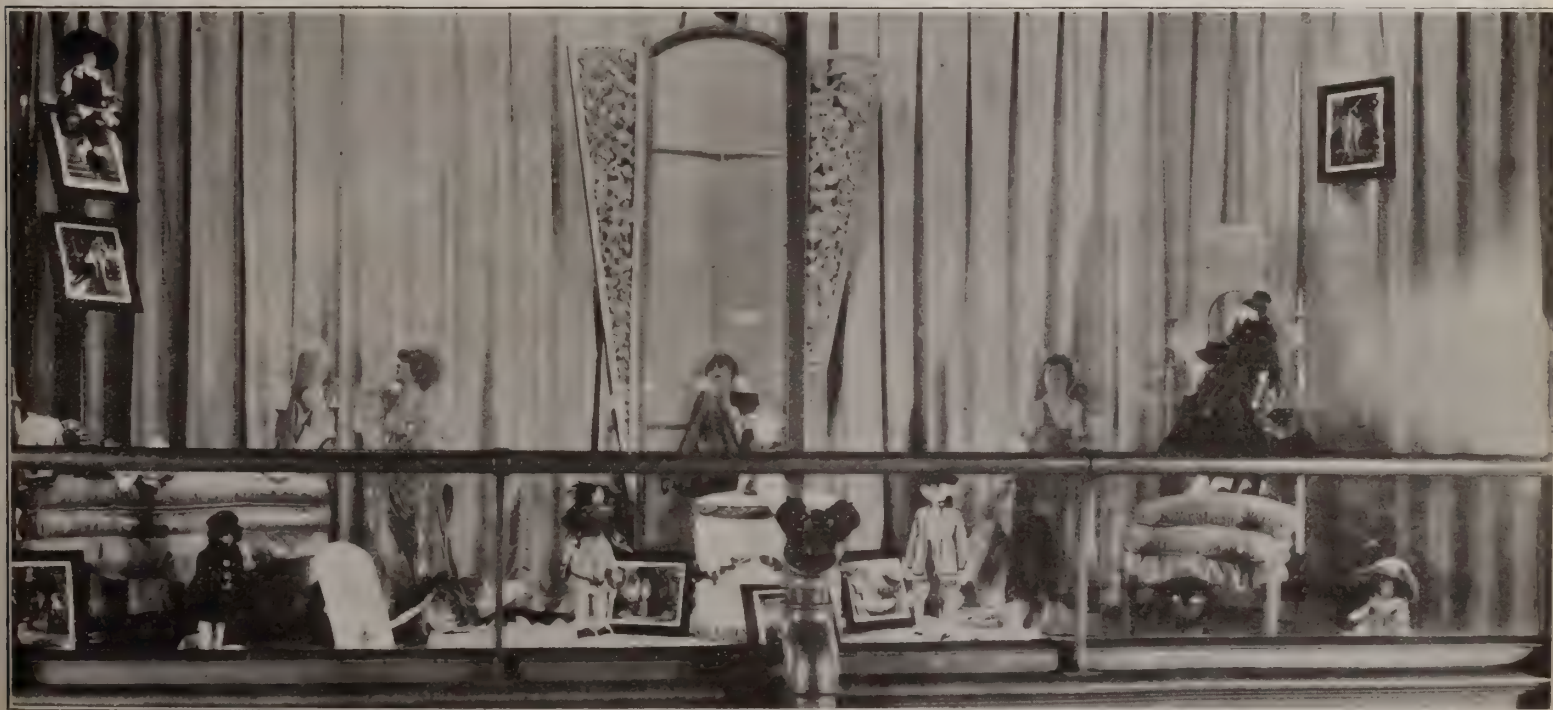
Reade's Hippodrome, Cleveland, devoted a very big portion of its foyer to a display on "Cameo Kirby" which would have attracted attention in an art museum. The display was 36 ft. long by 12 ft. high.

There was a painted background of the Mississippi River at night, with lighted boats which, by the use of mechanical lights, seemed to be moving. A full moon added to the picture which was recessed behind a wood structure built to look like a levee. Here on this levee were bales of cotton, barrels, and a group of colored folks who sang to the accompaniment of a guitar.

Mail Workers Aid Coast Showing of "Mailman"

Energetic co-operation was given the West Coast Theatres by the mail men of Hollywood when "The Mailman" opened its engagement at the new Hollywood theatre.

Letter carriers distributed from house to house cards which advertised the production and at the same time carried a line asking the citizens to do what they could to advance the cause of the mail workers. This practical co-operation was not the least important factor in the campaign.



HANDSOME WINDOW DISPLAY ON "THE FRENCH DOLL" IN AN EXCLUSIVE WASHINGTON SHOP

This attractive window display on "The French Doll" was given by a Washington, D. C., shop during the showing of the Metro picture at the Columbia theatre

Stunts Used on "To the Last Man"

Manager and Exploiteer Get Behind Picture in Well Planned Campaign

MANAGER ROY FELKER of the Liberty theatre, Salem, Ore., aided by Chester A. Arthur, Paramount exploiteer, put over a strong campaign in Salem on the showing of "To the Last Man."

A beautiful background of painted sets in light blue with front view of black trees and long distant perspectives of mountains and canyons covered entire lobby. Stills were mounted on beaverboard, gold edges, stood out from on trunks of trees placed here and there. A costly saddle was placed on a wooden frame horse and labeled,—"the brother of this saddle was used by Richard Dix in the filming of 'To the Last Man,' etc. At atmosphere was produced by covering the sidewalk and theatre entrance by a carpet of bark, twigs, and autumn leaves.

The photographs of Dix and Wilson in the 24-sheet was cut out and set in front of the back setting—the arms, shoulders and the gun were separately cut and hinged. Through a mechanical contrivance, the figure was made to raise and lower the gun and when in a raised position a blank shot was exploded.

Cough Drop Tie-up Gotten

Made connection with the local representative of Smith Brothers Cough Drops and secured 10,000 parchym bags—filled each with a miniature box of Smith Brothers Cough Drops and distributed to passengers on street cars, State Fair and the streets.

A connection with Sniders' Catsup man secured 20,000 booklets when imprinted was distributed as above.

Tied up with the White King Soap people. Got them to have made a duplicate of their carton of soap, 4½ feet x 5 x 3½—dressed a boy up with a white wig and crown with red courtier shoes. This was carried through the streets. No photograph was taken of this detail because there was no photographer.

Secured the co-operation of the Marion Auto Company. They constructed an eccentric hub

for each wheel of an automobile which when in operation caused the car to leap as a kangaroo and whenever the wheels become synchronized the car was thrown violently upward causing all wheels to leave the ground. With the aid of two clever amateurs—crowds were attracted to the car and the dialogue and attached banners.

Was host to the officials and boys of the State Training School—140 people, they marching through the streets carrying banners. The Mayor was also a guest and spoke to the boys, drawing his subject from the picture.

Following day their band came playing through the streets and additional boys carried banners.

A window display of the book was made with Patton Brothers Book Store.

Dog Like Duke Is Prize in "Penrod and Sam" Stunt

Duke, the living image of the faithful canine that featured "Penrod and Sam" came to life for the Kentucky theatre, Louisville, Ky. The Louisville Post offered the dog and thirteen year Irene Moore is now the lucky owner.

The essay by which Miss Moore acquired her new pet related in less than 500 words the virtues of her former dog, Fido, who saved her from being trampled on by a pony after she had been knocked unconscious.

Her story created quite a furore in local journalism and the fact that fifteen other essay writers were given passes to "Penrod and Sam" spread the word of mouth advertising which had printed co-operation in the space given by the Post. According to Manager Payne the difficulty consisted not in getting essay writers but in finding the dog that looked like Duke.



STRIKING "WHY WORRY?" CUT-OUT

The Modjeska theatre, Augusta, Ga., prepared this lobby piece from the stock paper on "Why Worry?" (Pathe)

"Trilby" Shoe Contest Is Given Different Angle

Elaborate displays on the theatre front and in the windows of the co-operating store furnished the greater part of the exploitation on "Trilby" at the Rialto theatre, Allentown, Pa. The Walk-Over Shoe tie up was effectively worked but with a new angle by Wetherhold and Metzger, the agents.

They advertised the Andree Lafayette column in newspaper space that occupied almost a quarter of a page daily. They also announced the size of Andree Lafayette's shoes, the first time on record that this has been done in advance by the agent making the tie up.

Some people claimed that it detracted from the drawing power of the stunt by keeping away people whose feet, by their size, disqualified them from obtaining the shoes and that the store would have done better by keeping the size of Andree Lafayette's feet a secret. The store came back with the reply that by publishing the size they maintained freedom from all suspicion of "doctoring" the result, that they eliminated complaints from people who were dragged to the place needlessly and that the curiosity in the competition was so great that they filled the store anyway. They claimed they gained, rather than lost by their frankness.

Mrs. Roy Almgren was the woman who duplicated Andree Lafayette's feet and the store capitalized the fact by using her photograph in a large newspaper ad the day after the decision was reached.

Gets Twenty-nine Windows in Campaign on "Zaza"

Manager G. E. Brown of the Imperial theatre, Charlotte, N. C., made an unusual showing in his campaign on "Zaza," when he obtained no less than 29 window displays for a period of ten days.

Brown worked through the Colgate company, and their dealers turned out to a man to work with him. Not only window displays, but one thousand special packages of toilette requisites were distributed the day before the opening with a tag on each package calling attention to the engagement.



LOG CABIN FRONT AND 24-SHEET CUT-OUT USED ON "THE SPOILERS"

The Luna Lite theatre, Marion, Ind., of which William Connors is manager, used this display on "The Spoilers" (Goldwyn)

Unusual "Spanish Dancer" Stunts

THROUGH the clever engineering of Manager Howard Price

Atlanta Showing Well Exploited

completed the ceremony by entering the projection room and starting the film.

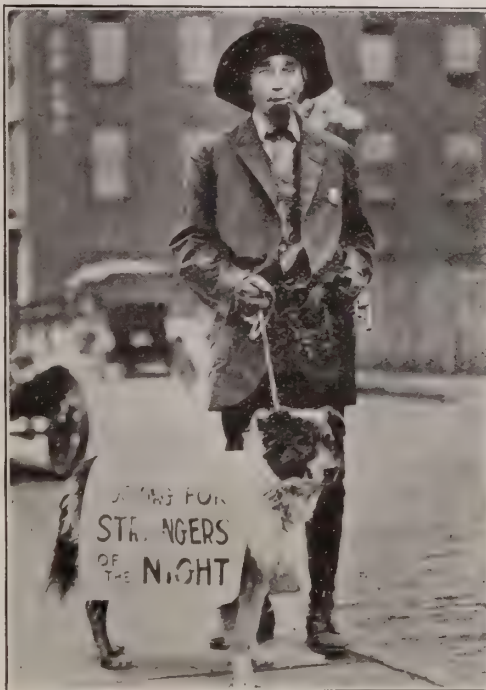
Kingsmore and Publicity Director Raymond B. Jones, of the Howard theatre, the opening of "The Spanish Dancer" in Atlanta partook of the nature of a civic celebration in which Mayor Walter A. Sims took a prominent part.

Following the publication of the big seven-column newspaper advertisements which informed the people of Atlanta that the Howard theatre had been chosen as one of the demonstration houses for Paramount pictures and that "The Spanish Dancer" would be the first picture shown, Mayor Sims wrote a letter to Adolph Zukor expressing on behalf of the people of the city his appreciation of the honor. This letter was used as a special advertisement in all of the local papers on Sunday, November 4, the day before the picture opened at the Howard, and all of the papers carried stories on the plans for the ceremonies in connection with the opening.

Special Invitations Issued

With the opening scheduled for 11 a. m., special invitations had been issued to five hundred of the most prominent people in the city, stating that the recipient had been chosen to be one to pass judgment on "The Spanish Dancer," in accordance with the Paramount demonstration policy. In this list were included hundreds of prominent women's club members, civic workers and heads of leading organizations. These people attended en masse and the word-of-mouth advertising that resulted was tremendous.

That morning the film cans containing the print of "The Spanish Dancer" had been delivered at the office of Mayor Sims and just before 11 His Honor took them to the Howard



"STRANGERS OF NIGHT" BALLYHOO
Street stunt worked by the Grand theatre, Columbus, Ohio, on "Strangers of the Night" (Metro)

theatre, where, under the marquee of the theatre, he formally turned them over to Manager Kingsmore in the presence of Mrs. Alonzo Richardson, president of the Atlanta Women's Club and Better Films Committee and members of the latter committee. Mayor Sims then

Fortune Telling Booth

For a week previous to the opening of the picture an attractive woman garbed as a gypsy fortune teller told fortunes in a highly decorative tent placed in the theatre lobby. This tent was the mecca for hundreds of women who at times during the week stood in long lines waiting for their fortunes to be told. At the end of each interview the person was told that the cards also read that she would attend the Howard theatre the next week to see "The Spanish Dancer."

Realistic Window Display on "Green Goddess"

When "The Green Goddess" played the Rialto theatre in Newark, N. J., one of the outstanding bits of exploitation put over was a window display reproducing the airplane crash—the dominant scene in the early sequences of this picture.

Charlie Cohen, of the Goldwyn New York Exchange, conceived the idea and Frank Muchmore, of the Distinctive Studio executed it. The figures bear the likeness of George Arliss, Alice Joyce, David Powell and Harry T. Morey, who figure in this episode. The scenery and the airplane are miniature reproductions of the actual set.

This display was put in a vacant store on Market street, and drew such crowds that not only was business at the Rialto helped but one of the spectators decided the location was a good one for his business and promptly rented it.



STRONG CONTRAST OBTAINED IN ARTWORK IN AUSTRALIAN "OLIVER TWIST" LOBBY DISPLAY

This special lobby display, with strong attention value, was used on "Oliver Twist" (First Nat'l) at the Empress theatre, Sydney, Australia

Varied "Merry Go Round" Stunts

Campaign Used in Ottawa to Exploit Photoplay by Manager Oral Cloakey

WHEN "Merry Go Round" was shown recently at the Regent theatre, Ottawa, Manager Oral D. Cloakey put over an exploitation campaign which embraced so many features that only a brief synopsis can be given. The outline of the campaign follows:

Private screening for prominent citizens. Letter of endorsement from Mayor Plant. Excerpts used from his letter in special herald printed for mailing list.

Teaser ad campaign used 10 days in advance of showing; advance bill-board space used in advance; several tie-ups arranged with merchants for window displays with cards and photographs.

Six thousand heralds, 3,000 distributed in residential section following letter herald.

Extra newspaper advertising used.

Arranged mechanical window display of Merry Go Round, Ferris wheel and dancing dolls with midway background; mechanical display used two weeks in advance, placed in different windows three days each.

Tie-up with electrical store which arranged lighting for mechanical window display, with cards in their window stating: "The Donnelly Electric Company supplied the special lighting equipment for the 'Merry Go Round' display for the Regent theatre."

Tie-up with toy shop, which advertised: "Mechanical dolls and toys for 'Merry Go Round' display, loaned by Bruce & Graham, Ltd."

Mirror Stunt on Marquee

Arranged mirror merry-go-round on top of theatre marquee, with spots playing on same which reflected on street as wheel revolved, drawing attention to cut-out placed back of same, and illuminated electric sign.

Arranged with A. J. Frieman, Ltd., for their Santa Claus to come down special chimney built on top of theatre, and which they are advertising and coupling up with current attraction. Strong search-lights will play on

chimney at 7:30 on Friday eve, when Santa will come out of top and climb down side in full regalia with bag of toys. Big sign at bottom of chimney advertising Merry Go Round. Thousands of children blocked corners of street watching stunt. Santa then made personal appearance in theatre and gave vocal solo, also stating that he would be the host at the special children's morning performance on Saturday morning at 10 o'clock, and would give each child a Christmas present.

Arranged with Freiman, Ltd., to donate 1,600 bags of candies and toy balloons to children for Saturday morning show. Military band to escort Santa in cutter with toys to theatre from store. Special musical program and sing-song in addition to extra showing of Merry Go Round.

Placed guide signs at all corners of roads leading into Ottawa, with arrow pointing to city, with sign reading: "All roads lead to the 'Merry Go Round' at the Regent."

Rotary Club Co-operates

Rotary Club co-operates to pick up poor children for morning show, using automobiles with stickers on windshields—"We are going to see Santa at the Regent."

A. J. Freiman donating two front windows and Santa stunt with cards and photographs on "Merry Go Round."

Cuts of crowds watching Santa Claus published in papers gratis.

Parade of fire department, with children riding on reels to the Regent for the Special Santa Claus Show.

Co-operation of principal of the Ottawa school board, and teachers announcing special performance from class-rooms. Elgin School Choir of 30 children to sing at special performance.

Arranged with Fire Chief Ross to have eight firemen on duty in theatre during show as precaution and protection of children during show. Papers covering show.

Two hundred balloons let down from roof of theatre just as Santa appears.



VIVID "ENEMIES OF WOMEN" CARD
Luther S. Hitchcock, art director of the Arcade theatre, Jacksonville, Fla., did this striking art card on "Enemies of Women" (Cosmopolitan)

"Why Worry" Tie-up Page Made Highly Effective

The management of the Fulton theatre, Jersey City, N. J., arranged a distinctive newspaper and shop tie-up for the theatre's showing of "Why Worry."

This exploitation was accomplished by the Fulton with the whole-hearted co-operation of the "Jersey Journal," and fifteen of the most prominent merchants along Jackson Avenue, which is the heart of the City's shopping district.

The theatre management approached the above mentioned fifteen merchants, and sold them the idea of a co-operative single-page newspaper advertisement to stimulate their respective businesses and to boost "Why Worry." The day before the ad was scheduled to appear in the paper the "Journal" ran a story which announced to the public the showing of "Why Worry," and gave the names of the big shops tying up with the picture.

There appeared in the issues of the paper in which the ad was covered, many teaser slugs, with copy as follows: "Why Worry" see page 9." These slugs were placed conspicuously throughout the entire paper, all bearing the same message, page 9 being the page upon which the co-operative ad was placed.

As a throwaway the theatre distributed full size reproductions of the tie-up.

"Light That Failed" Still Is Basis of Hook-up

A particularly good still showing Percy Marmont, settled back in an easy chair, smoking a pipe, gave Ed Olmstead, of McVickers' theatre, Chicago, the idea of having a reproduction made in connection with a Nationally known smoking tobacco.

The United States Tobacco Co., manufacturers of the "Dill's Best," liked the idea so well that they have arranged to use this particular picture for a national campaign, of course giving full credit to "The Light That Failed" and McVickers theatre, were distributed by the Tobacco Co. in practically every drug and cigar store in Chicago's Loop district.



GIVING ADEQUATE DISPLAY TO PICTURE IN "TRILBY" TIE-UP WINDOW
Attractive window display in the Walk-Over Shoe Company's Market street store, San Francisco, in connection with the showing of "Trilby" (First Nat'l) at Loew's Warfield theatre

Strong Outside Campaign to Aid "Red Lights"

An excellent outside ballyhoo campaign was put over in San Francisco for the showing of "Red Lights" at the California theatre, one of the Herbert L. Rothschild chain. The initial step was the posting of three-sheets, red on yellow, reading: "Look Out! 'Red Lights' Coming."

These were followed up with three-sheet flats that warned motorists to watch for "Red Lights." Four days prior to the opening of the picture three strings of red lights were hung across Market street from the California theatre to Ross Bros. Department store, each string containing 80 good-sized globes. Considering that never before had the city granted a permit for a banner of the like across its main thoroughfare, the stunt was that much more effective. Despite the absence of a sign on these chains of red globes, the effect of solid red was easily understood and with the theatre marquee carrying the title of the picture during its run, that indirectness was immediately overcome.

Every merchant on the block from Stockton street to Grant avenue and from Fourth street to the office of the San Francisco Bulletin changed the color of his lights from white to red during the week. To get this over, Publicity Director Charles E. Kurtzman of the Rothschild chain personally solicited each store and where the owner was short of red globes, furnished red gelatin from the theatre's electrical rooms.

The night before the opening a street parade of 35 automobiles was held in the busy downtown section of the city, the West's Fifth avenue. Up and down Market street, into Powell through O'Farrell street, did this fleet of cars toot horns and generally make enough noise to wake the dead. Each automobile carried an extra man who held out flaring red torches all during the parade. On either side of the machines were signs reading: "Hold Your Breath! Red Lights California Theatre."



NOVEL ENTERTAINMENT FEATURE AS "CALL OF THE WILD" PROLOGUE
When "The Call of the Wild" (Pathe) was shown at the California theatre, San Francisco, an elaborate arctic setting was used for a musical and dance act which served as a prologue

Early Campaign on "The Wanters"

City of Paterson, N. J., is Covered by Garden Theatre's Publicity Drive

THE showing of "The Wanters" at the Garden theatre, Paterson, N. J., was exploited in thorough-going fashion by Manager Cameron Dooley, aided by J. A. Daley, of the Samuel Goldwyn organization.

Nine days in advance of the showing, 1,000 snipes were used, 14 inches by two, with the one teaser line: "Are You a Wanter?"

Seven days in advance, the Press-Guardian, Paterson's leading light of journalism, started a "Wanters" solution problem. Daily, the paper gave a quarter of a page to advertising its own stunt, run in conjunction with the

theatre. All it asked was for the readers of the Press-Guardian to tell the editor in 150 words or less what they wanted most in the world. Seats and awards were available for the best wanters, and in making the tie-up the newspapers gave ample credit to the picture and urged its readers to see it to find out just how many different kinds of wanters there were in the world.

Prominent Names Are Used

Seven days in advance, teasers were also used in connection with prominent people of the city. The following one, addressed to the county prosecutor, is typical: "Mr. J. Willard, you are a famous Wantner by the people of Paterson for the suppression of crime."

Three days in advance a "Wanters Club" was organized among the different schools, and each member given a button, "R. U. A. Wantner." The idea of the club was to promote happiness and allay discontent. A tie-up with Nathan's Fur Shop, the first time the store has co-operated with a picture theatre, was also effected.

New Sort of Tie-up Boosts "Penrod and Sam" run

Always on the lookout for any novel tie-up, Manager Sid Lawrence of the Regent theatre, Grand Rapids, Mich., found a new angle recently in a tie-up with E. C. Sackett, the Studebaker agent.

The theatre was playing "Penrod and Sam." Mr. Sackett inserted and paid for a newspaper ad, more than a quarter of a page, telling Grand Rapids youngsters how "Penrod and Sam" reminded him of the days when he was a boy and he wanted every Grand Rapids boy and girl to see it.

Then he made his offer: a pair of passes to every youngster who furnished him with the name of a prospective car buyer together with information as to the model he wanted, the make of his present car if he had one and any additional information necessary.



SUITABLE ATMOSPHERIC PROLOGUE TO "THE SPANISH DANCER" SHOWING
Manager Howard Price Kingsmore staged this appropriate musical prologue to "The Spanish Dancer" (Paramount) at the Howard theatre, Atlanta

Extensive Campaign Given "Why Worry" Showing

During the engagement of "Why Worry" at Grauman's Million Dollar theatre, Sid Grauman, through his publicity director, Jeff Lazarus, conducted one of the most novel exploitation campaigns the city of Los Angeles has seen recently.

Building his campaign first around newspaper advertising copy, he followed up this opening barrage with two hundred twenty-fours of the stock poster on this picture and with one hundred specially catch-phrased lithographs. One of these read: "President Coolidge says 'No More Wars!'—Why Worry!" Another read: "Harold Lloyd says Real Estate will double in value. Why Worry!"

In every parking station of the city a banner was placed, reading: "Why Worry! Park Here!"

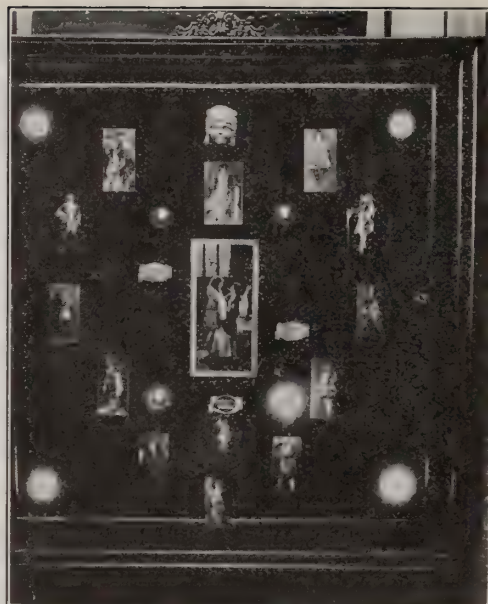
Another effective stunt by Mr. Lazarus was the stenciling of the principal corners in the city with the words: "Why Worry." It was impossible to clean this lettering from the walks, throughout the run of the picture at Grauman's Million Dollar and nobody in the downtown section of the city could avoid having his attention called to "Why Worry."

A card, made so as to fit easily over the telephone transmitter, was issued by the thousands. Each card carried the notice:

"Central is doing her best. Why Worry!"

The City Council of Los Angeles granted permission to Sid Grauman to place a thirty-foot banner over the new Second Street bore, which read: "Why Worry. The Second Street tunnel opens soon."

A tie-up was effected with the Yellow Taxicab company, in which more than a hundred tire covers were used. The covers carried the following: "You Know Yellow Taxicab Rates. Why Worry? Grauman's Million Dollar Theatre."



"LADY OF QUALITY" LOBBY BOARD
When "A Lady of Quality" (Universal) showed at the Missouri theatre, St. Louis, Manager Herschel Stuart prepared this attractive lobby piece, among others

Novel Airplane Ballyhoo Is Employed on "Going Up"

Manager C. C. Smith of the Alhambra theatre, Los Angeles, constructed a novel ballyhoo for "Going Up," which fairly flew through the principal streets of moviedom and surrounding suburbs. It was a combination of an airplane with 240 horsepower engine and propeller with imitation wings of a monoplane, the whole thing attached to a Lincoln motor chassis and operated by the roaring power of the propeller.

More than that, he inveigled Douglas MacLean himself to sit in and hop off with the queerly built affair after donning his flying togs used in the "Going Up" picture. It caused a roar of laughter wherever the hybrid airplane was seen scooting along the thoroughfares.

Bucking Ford Is Added to "Circus Days" Stunts

Awning canvas made the tent covers that furnished the lobby displays for "Circus Days" at the Palace theatre, Fort Worth, Tex. What interested the kids, however, was the box arrangement prepared by Manager Barry Burke which showed the toy alignment of all the circus animals.

Of even greater attraction was the bucking Ford that made its Fort Worth debut with the picture. Extensively papered for street ballyhooing the gasoline mule appeared in the street with a jump of ten inches in the air every time the rear wheel revolved. The solid rubber tires and specially constructed wooden rims were responsible for the unusual contortions.

Manager Again Using Xmas Ticket Book Campaign

Having tried it in past years and found it highly valuable, Manager Howard Price Kingsmore is again featuring Ticket Books as Christmas presents in his newspaper advertising and other ways. The stunt is worth calling attention to at this time, because it is applicable to almost any house at this season of the year.

Kingsmore, who is manager of the Howard theatre, Atlanta, reports a lively sale of the books, which make an excellent present.

"Loyal Lives" Contest Is Put on By Theatre

Approximately 25,000 votes were cast in the "Loyal Lives" popularity contest for mail carriers at Warren, Ohio. This contest was arranged by the Tribune of that city and the Duchess theatre.

The twenty-three carriers of the city were entered in the contest and the prize, a gold watch, was won by Noah Simpson, who has a total vote of 7,061.



CUT-OUTS AND SPECIAL ARTWORK MAKE UP ATTRACTIVE "APRIL SHOWERS" LOBBY IN DES MOINES
Manager D. O. Burgum of the Rialto theatre, Des Moines, was responsible for the pleasing lobby display here shown on "April Showers" (Preferred)

"Circus Days" Campaign Is City-wide in Scope

A complete and highly effective campaign was put over by Manager Leroy V. Johnson on "Circus Days" at the Liberty theatre, Seattle, Wash.

Despite the usual reluctance of the city officials to grant permits for street stunts of any kind, Manager Johnson, adding the merits of the picture to his own eloquence, was able to secure a permit without great difficulty.

The permit was necessary to benefit by the Ford Agency tie up that had previously been arranged. W. L. Hudson & Co., the dealers, gave the use of a Ford tractor. A unit trailer was attached to this, the advantage of the trailer being that its low platform made it ideal for stunts of real merit and street displays. A calliope was used on the trailer and this was motivated through the streets, chaperoned by the world's thinnest man and two boys with made up lions' heads. The lions were in the cages once in a while but at intervals they managed to break through the bars and escape into the streets to the great amusement of the crowds. Musicians on the calliope offered the usual circus airs.

Despite the traditional aversion to granting permits for marquee decorations also, the Liberty theatre obtained civic sanction and put a display on the marquee that covered the front with cutouts ranging from ten to sixteen feet in width. Electric lights, streamers and banners were used to fill in the blank spaces between the cutouts. Flood lamps were mounted across the street at night to illuminate the display.

The ingenious use of cutouts and streamers made from the lithographs were a certain attraction. The front of the theatre was dressed in a gala raiment that no photograph could do justice to. The clown, a real circus artist, also doubled at night, doing his stuff in front of the theatre for the benefit of passersby. He was a real attraction and helped out immeasurably.



"SPANISH DANCER" LOBBY BOOTH
The State theatre, Minneapolis, used this booth a week in advance on "The Spanish Dancer" (Paramount)

Miniature Doll Display on "French Doll" Showing

An attractive and effective lobby display for "The French Doll" was arranged by Edward M. Foley, manager of the Academy theatre at Haverhill, Mass., when this attraction played there. Besides several fine lobby paintings and three sheets prominently displayed out front Mr. Foley had rigged up a miniature doll on a circular stand which he connected with a motor and caused to turn around constantly. This created a good deal of curiosity and brought many people to the theatre to view the picture.

The Academy theatre management is always to the front in advanced exploitation methods. The theatre has a wide and attractive lobby that lends itself particularly well for displays.

Trumpeteers Used to Boost "In Palace of the King"

When "In the Palace of the King" was shown at the Rialto theatre in Newark, N. J., Manager Fernkause took a hint from the opening feet of the film and placed two boys, dressed in old-time costumes, in the lobby of the theatre and had them blow on trumpets just as the pages do in the opening of the picture itself. He also used the two trumpeters in the presentation, in which a number of singers were also used.

The lobby was decorated with old Spanish flag emblems, armor and other regalia and proved very attractive to the patrons of the theatre and the passers-by.

For a street ballyhoo, Manager Fernkause had a man dressed in armor ride through the streets on horseback. Everybody saw him and commented on the ancient armor which he wore, and read the advertising of the picture on the horse's blanket.

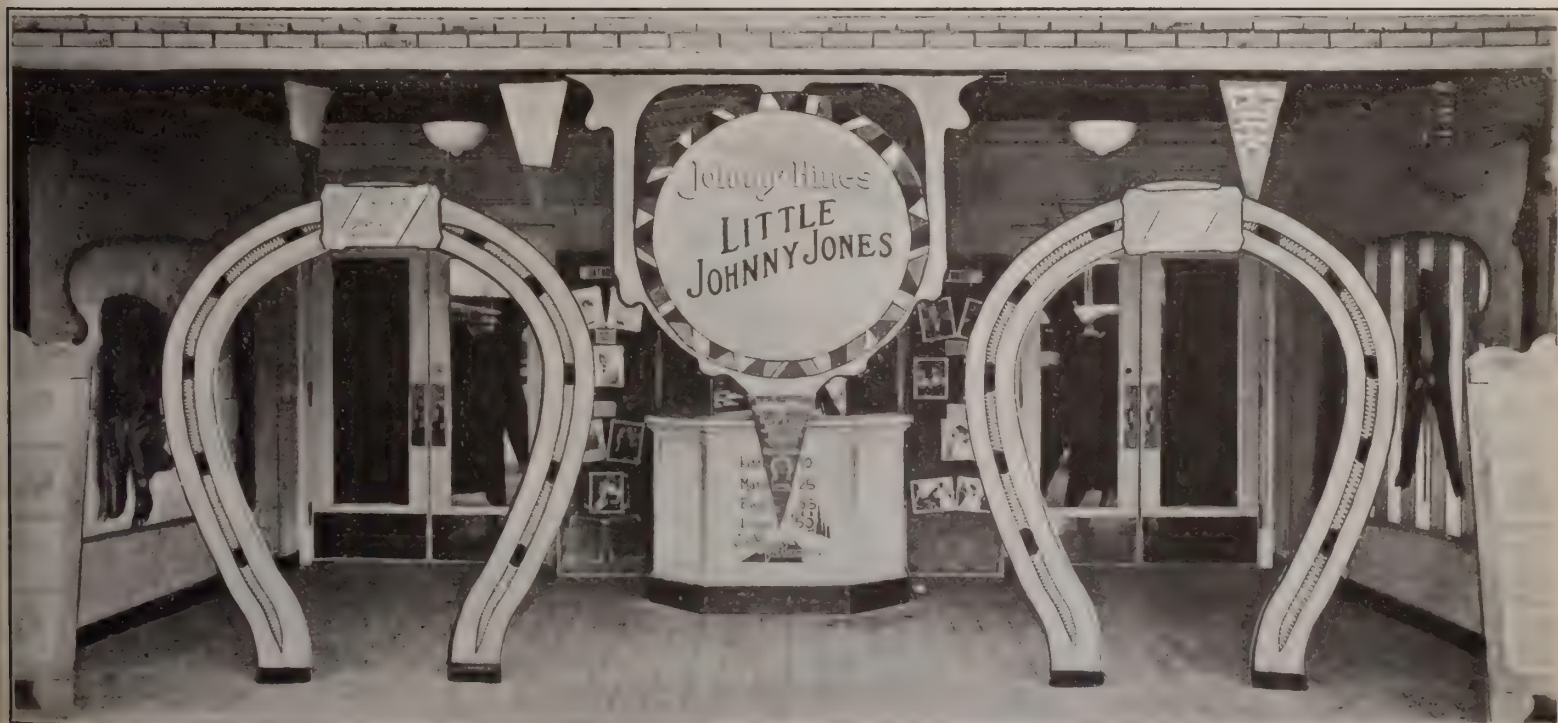
Novel Advance Contest on "Black Oxen" by Paper

New Orleans is already building up advance interest in its presentation of "Black Oxen."

Furthermore, the New Orleans Item, which is one of the papers running the serialization of the best seller up to the time of the picture's release, is exploiting the serial which will appear in its own column.

This unusual initiative is taking shape in the form of a contest to find New Orleans' youngest looking old woman and the youngest looking old man. After outlining the theme of "Black Oxen," the paper offers an award to the youngest looking old man and woman. No specific age is mentioned. They must simply be old enough to qualify as past middle age and still retain the charm of youth.

To sponsor interest in the exploitation the Item is publishing the photographs of famous stage stars, who although past 50 years of age, could easily be taken for 35.



TWO HORSESHOE ARCHES AND SPECIAL ARTWORK IN "LITTLE JOHNNY JONES" LOBBY DISPLAY

A striking effect was gotten at the Rialto theatre, Wenatchee, Wash., in the lobby display on "Little Johnny Jones" (Warner Bros.) through the use of hand painted material as shown

Violets Used in Campaign on "The Day of Faith"

Manager Fernkause of the Rialto theatre, Newark, N. J., booked "The Day of Faith" for Thanksgiving week and proceeded to exploit the fact by tying it up with Thanksgiving Day, which may be called a day of faith.

Three days before the first showing of "The Day of Faith," violets were given away to patrons of the theatre; attached to each violet was a tag bearing the title of the picture. The violet is the flower of faith. Most of the patrons did not know that fact and it caused a great deal of comment. On Thanksgiving Day violets were given to every woman attending the theatre.

Dr. Henry R. Rose, pastor of the Church of the Redeemer, was sent a copy of the photoplay edition of the novel. He was so impressed by the novel and the screen version that he asked and obtained permission to screen it to his congregation on the Sunday after its showing at the Rialto theatre.

Mr. Fernkause used a teaser poster campaign on "The Day of Faith Is Coming" and "The Day of Faith Is Here" and after the opening of the picture used testimonial advertisements in the newspapers giving opinions of various well known Newark residents on the production.

He obtained a number of excellent window displays and dressed his lobby with oil paintings, frames of stills and posters.

Balloons and Suit Tie-up Boost "Penrod and Sam"

Joel Levy, manager of the Capitol theatre, Reading, Pa., when he played "Penrod and Sam," arranged with Sondheim, the largest retailer of boys' clothing in Reading to give away free a suit of clothes to a Reading boy as a tie-up on the picture.

Levy arranged a striking window display in one of Sondheim's most prominent windows and it attracted considerable attention from the public.

In addition to the tie-up with Sondheim's, Levy secured much publicity from a novel "stunt" he devised. He secured some large balloons and attached them to a long banner



INGENIOUS "WHY WORRY?" SIGN
The Heilig theatre, W. B. McDonald, manager, used this clever electric sign on "Why Worry?" (Pathe). The rims were in amber bulbs, and the words, in white, flashed.

bearing the inscription, "Penrod and Sam," all week at the Capitol theatre. Awaiting a day when the wind was favorable to carry them down Market street, the balloons were released and floated over the street, fanned by a gentle breeze. Levy was in more luck when the banner caught around the cornice work of the Mansion House, where it remained two days before being removed. It caught in such a manner that the banner stood out so that everyone could read it.

Takes Advantage of Light Shortage in Campaign

When the failure of water power resulted in a rationing of artificial light in St. John, N. B., the manager of the Queen Square theatre seized the opportunity for a bit of exploitation. He was playing "The Eternal Flame" and he used cards like the following:

"Whether the Hydro Service Works or Not, Remember We Have 'The Eternal Flame' for Three Days at the Queen Square Theatre."

This copy, used on heralds, teasers, billboards and posters attracted endless attention. They made the picture the best known advertising slogan around St. John and relieved the serious lighting problem by injecting some humor into the situation.

Animated Doll Stunt Used to Aid "French Doll"

The animated doll idea is forming the pivot around which many an exploitation campaign on "The French Doll" is being swung. The latest to send in reports of a campaign on "The French Doll" in which the animated doll played an important part is Manager Joe Trunk of the Dome theatre at Youngstown, Ohio.

The animated doll is an exploitation suggestion which has found great favor among exhibitors. Manager Trunk with the aid of C. C. Deardourff, Metro exploiteer, arranged a window display with Livingston's & Son's the big department store at Youngstown. He secured the service of one of the city's talented young women to appear at certain hours in the window and give impersonations of an animated doll. Mr. Trunk placed in the window a large lobby painting of Miss Murray and the proprietors of the store dressed their window in expensive and beautiful furs. This attracted large crowds of people and adequately advertised "The French Doll."

"Wreckage" Campaign Is Made Civic Affair

Manager W. T. Brock of the Strand theatre, Knoxville, started something (and incidentally strengthened his friendship with some of the best people in town) when he gave a showing of "Human Wreckage" at the Strand for the leading men and women of the community.

The day after the picture opened the Chief of Police ordered a clean-up of all dope addicts and the arrest of every suspected dope peddler. A good haul was made and the Chief of Police was commended. He in turn wrote a fine letter to Brock.

Here are some of the people who patted Brock on the back and told him what a service he had done the community:

Chief of Police, Attorney General Knox County, Editor of the Journal and Tribune, Executive Head of the Knoxville Health and Welfare Association, City Judge of Knoxville, and two prominent physicians, who are leading the war on drugs in that district.



JEWELRY STORE GIVES BOTH WINDOWS TO ARTISTIC DISPLAY ON "THE TEMPLE OF VENUS"
During the showing of "The Temple of Venus" (Fox) at the Central theatre, New York City, a New York jeweler devoted both windows to a display on the picture.

PATHÉ NEWS

Something else just as good

Ever ask for Colgate's Tooth Paste and have the druggist hand you the Whatizzit brand with the motheaten statement, "It's just as good"? Or ask for Holeproof socks and get "Our own brand, just exactly as good"? A Stetson hat and be offered the Dobtown Dicer, "Not a bit inferior in any way"?

You have probably fought for self control and informed the dealer that *if you couldn't get what you have asked for you'd go somewhere else.*

The name Pathe News is synonymous with quality. It has benefited from the advertising of thirteen years. It is known wherever people know pictures. It is just as standard as sterling, as staple as salt. It is something your public knows, likes and wants.

When you give your public something else, they know that something is *not* “just as good.”

Pathépicture

TRADE



MARK

"It's a very good hat. I wear the same kind myself."



Hal Roach

The Call

from the famous novel by **JACK**

Has a dog a soul?

See "Buck," the hero of this story. See how he fights to the very last gasp for the master he loves; see his gentleness with those who are his friends,—his implacable hate for his master's enemies and his own; you'll *know* that a dog has a soul! And you'll thrill just as the millions of readers of London's great book have thrilled.

Directed by Fred Jackman

Pathépicture

TRADE



MARK



presents

of the Wild

LONDON

A feature

Among the prominent houses which have booked "The Call of the Wild" are the following:

Keith, Moss and Proctor Circuits, New York
Keith's, Portland, Me.
Strand, Syracuse
Strand, Erie, Pa.
Crandall Circuit, Washington, D. C.
Apollo, Indianapolis
Mecca Palace, Saginaw
Strand, Grand Rapids
Desmond, Port Huron
Regent, Muskegon
Strand, Cincinnati
Strand, Lexington
Strand, Dayton
Strand, Phoenix
Granada, San Francisco
Pantages, Salt Lake
Mayer and Snyder Circuit, New York
Proctor's Albany, Troy and Schenectady
Rowland and Clark Circuit, Pittsburgh
Poli Circuit, Connecticut
Feiber & Shea Circuit, Buffalo
Grand, Terre Haute
Regent, Bay City
Post, Battle Creek
Vorth, Ann Arbor
Walnut, Louisville
Colonial, Columbus
Majestic, Springfield
California, Los Angeles
West Coast Theatres
Hoddard, Sacramento
American, Denver, etc., etc.
and the Southern Enterprises entire circuit.



PATHE REVIEW

The Magazine of the Screen

Once a week

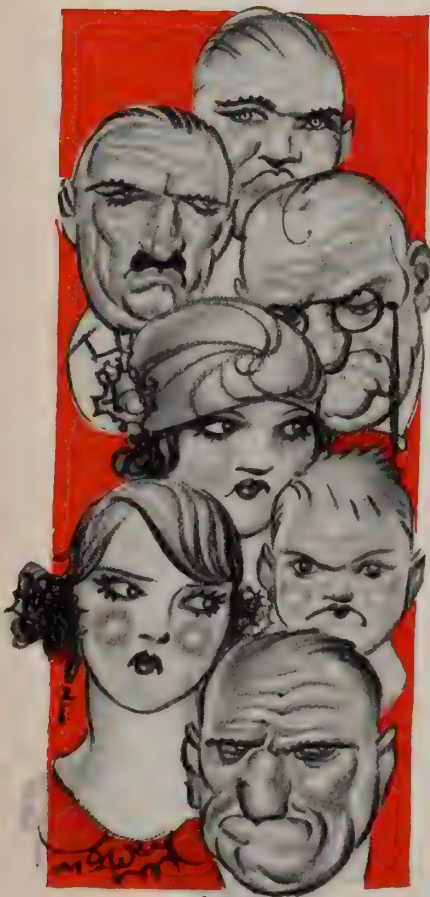
Just what the doctor ordered

When the grinding routine of daily life has worn down a person to the point where everything is dull, stale, flat and unprofitable, the doctor takes one look and orders a change.

When you show the same old routine of super long feature with no variety or contrast you wonder why audiences yawn and business is not so good as it used to be.

Give them contrast, variety; show the Pathe Review with its wonderfully beautiful and instructive items of interest from everywhere; with its incomparable Pathecolor; its little trips around the world to strange places and people.

It's just what the doctor ordered,
—for *your* house.



Before



After

NOTICE
BEWARE OF FILM PIRATES
The Pathecolor Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non-transferable license. The ownership of Pathe releases is always retained by Pathe. No one who is not a Pathe agent is allowed to sell or hire out Pathe releases. Communicate with Pathe's Home Office or nearest branch. Whoever deals with the films is offered due to at his peril. Please forward for information leading to conviction of any person stealing Pathe films.

Pathépicture

TRADE



MARK

Rifle Tournament Held for "To the Last Man" Run

A. Mike Vogel, Paramount's Pittsburgh exploiter, made the most of the shooting angle in "To the Last Man" when exploiting the picture for the State theatre, Erie. Here is a city that does a lot for its boys. The Erie Boys' Club is one of the biggest organizations of its kind in the country and there are a great many Boy Scout troops.

Vogel hooked up with the Winchester company and had its two leading shops, one of which is located next door to the theatre, sponsor a boys' rifle tournament. The tournament was open to the first 500 boys to register and was held Monday, Tuesday and Wednesday afternoons at the indoor range of the Y. M. C. A. Ammunition was supplied free of charge and a rifle was furnished every boy who didn't have one of his own. Liberal space was used in the local papers in advertising the tourney as the "To the Last Man" Tournament."

A long string of prizes was offered, including the Richard Dix and Lois Wilson Silver Cups, flash lights, compasses, ammunition, hunting knives, Scout axes, etc., and theatre tickets donated by the State. A long list of endorsers was published, including the mayor, superintendent of schools, district attorney and all the leading civic body heads.

Thursday evening the prizes were awarded on the stage of the theatre by Mayor Kitts. The result was a tremendous popular interest.

Shawl Admits Women to See "The Bright Shawl"

Many an old trunk in the attic was gone through by Harrisburg, Pa., folks during the showing there at the Colonial theatre of "The Bright Shawl." The cause of all this activity among the women was the announcement made by Mrs. Frank Emmett, manager of the Colonial, that every woman wearing a bright shawl would be admitted free at any performance during the week. Mrs. Emmett had no idea that there were so many bright shawls in existence, for at each performance the number of wearers of many hued shawls increased in alarming numbers. She carried the announcement in her daily advertising



"THE BRASS BOTTLE" PRESENTATION
This musical prologue preceded the showing of "The Brass Bottle" (First National) at Crandall's Metropolitan theatre, Washington, D. C.

Engraved Invitations Aid "The Social Code"

Specially engraved invitations figured in the exploitation of "The Social Code" at C. B. King's Crown theatre in Mobile. These were sent out to an extensive mailing list. Also for several days before the beginning of the engagement little memorandum books were given out on the street. These had the imprint of the name of the picture and the theatre and play date and proved very effective campaigning.

The special feature of the "The Social Code" engagement was the issue of coupons as part of the newspaper advertising. These entitled the women patrons of the Crown to one free admission along with one paid. This was good for matinees only but great crowds of women audiences resulted in excellent mouth-to-mouth advertising which brought results all through the run of the picture.

In addition the Mobile newspapers gave "The Social Code" extensive publicity as the coupons could only be obtained through the papers and hence their circulation for the days of the Crown run was higher than usual.

Strong Campaign Put Over on "Enemies of Women"

Milton D. Crandall is living up to his reputation since he became publicity chief for Rowland and Clark theatres in Pittsburgh. With "Enemies of Women" he put his shoulder to the wheel. He sold the idea to the leading laundries of the city to enclose a slip in each package calling attention to what are Enemies of Women and what not. Numerous drug and music stores, as well as other lines of business put out, at their own expense, a catchy advertising tie-up on the picture at the Liberty and State theatres.

Carl Goettman, noted far beyond the confines of the city of Pittsburgh for his artistic window displays at Joseph Horne's exclusive department store, was shown the merits of "Enemies of Women" so well by Crandall, that he placed on exhibit one of his cleverest and most artistic designs. The particular window in which this was set attracted more attention than any of the other displays in Horne's during the week.

A herald on a handsome black charger covered the streets of the city for a whole week previous to opening of the picture. He was garbed as the courier of days long ago and in addition, continually used his lungs on a trumpet, thus living up to the character he impersonated. He was the means of making thousands know that "Enemies of Women" was coming to Rowland and Clark's Liberty and State theatres. It is quite difficult to get any displays in banks in Pittsburgh, but Crandall was successful in breaking into even those conservative institutions.

"The Drivin' Fool" Given Automobile Hook-up

A novel tie-up was put across by C. D. Hill, branch manager of the Hodkinson exchange at St. Louis on "The Drivin' Fool." On the side of the Gray Building on the Lindell cut-off was erected a board with a twenty-four-sheet showing a scene from "The Drivin' Fool." Underneath was the caption, "The Drivin' Fool Can Use a Gray Car. It stands up."

As 70 per cent of the city's westbound traffic passes this point the board is causing a great deal of comment.



PLAYING UP THE PIRATE ANGLE IN A STRIKING LOBBY DISPLAY ON "STRANGERS OF THE NIGHT"
This front on "Strangers of the Night" (Metro) was prepared at the Beacham theatre, Orlando, Fla., by H. B. Vincent, manager of theatre, and Frank H. Burns, exploitation director

Wrecked Airplane Parts in "Green Goddess" Lobby

A wrecked airplane was used by Manager Beckman of the Rialto theatre in Wenatchee, Wash., in exploiting his showing of "The Green Goddess." A number of days before the opening of the picture, an airplane which had been used in flights around Wenatchee was wrecked in the mountains. Mr. Beckman at once made arrangements to go out to the mountains and get the wrecked plane to use in exploiting the "Green Goddess" in which a wrecked airplane lands the two Englishmen and the wife of one of them in the little Himalayan kingdom of Rukh.

The engine and the propeller were taken out of the wrecked machine and placed in the lobby of the theatre, the propeller being suspended from the ceiling in front of the ticket booth. The engine stood on the lobby floor in front of the booth. The doors carried painted posters of George Arliss as the Rajah and the signboards on either side carried a painted poster, based upon a production still. Above the doors leading into the theatre was a large sign, "George Arliss in 'The Green Goddess,'" flanked on either side by a crescent moon and the silhouetted towers of an Eastern city.

The wrecked plane itself was placed on a motor truck and sent through the streets of the city and on either side of the body of the plane was a banner announcing the showing of the picture.

"Little Old New York" Is Given Valuable Tie-up

What is perhaps one of the most valuable merchant tie-ups ever made in connection with the screening of a motion picture in New York, was that obtained by the exploitation department of Goldwyn-Cosmopolitan for the showing of "Little Old New York" at the Capitol theatre. A tie-up was made in connection with the Wanamaker Centennial, for which page ads were taken in the New York City newspapers. The advertisement appeared in two papers each day throughout the week of the centennial.

In the center of the page display was a large cut showing how New York City appeared in the costumes worn by people a century ago. The caption under this picture was, "A Hundred Years Ago in 'Little Old New York'."

Eight hundred feet of atmospheric scenes from the picture, "Little Old New York,"



PARADE STUNT ON "RADIO MANIA"

A feature of the Motion Pictures Day parade in New York City was the ballyhoo on "Radio Mania" (Hodkinson)

were run off in the auditorium of the Wanamaker store every day. Attention of all the patrons of the store was called to this screening through the following announcement in bold-face type in the page ad: "A few scenes from 'Little Old New York,' the famous motion picture featuring Marion Davis, which is now delighting thousands of people daily at the Capitol theatre, will be shown through the courtesy of the Cosmopolitan Productions."

In addition, the Wanamaker store carried a display in its biggest Broadway window showing costumes worn in this city a hundred years ago, an enlarged portrait of Marion Davies and stills from the photoplay. Joseph Appel, advertising manager of the store, co-operated with Goldwyn-Cosmopolitan in making an attractive display.

The value of this tie-up was easily doubled through the fact that it came at the time of year when the public is beginning its Christmas shopping. Additional value was lent to it through the distribution, by the Wanamaker store, of the page ad to 80,000 of its charge accounts.

Comedy Angle Stressed in "Ruggles of Red Gap"

Throughout the entire campaign on "Ruggles of Red Gap" at the Imperial theatre, Charlotte, N. C., Manager George E. Brown took great care to keep away from the western atmosphere and stress was laid on it as a comedy of extra fine nature. Special newspaper stories told of the stars in "Ruggles," laid stress on the author, as well as many other sales points. By this means two double column art stories were landed.

One feature of the campaign was a four-column all-type ad which carried in 60-point lettering these words, "When We Have an Unusually Fine Picture We Talk About It." The rest of the copy dealt with the merits of "Ruggles." This ad was the occasion of much comment, because of its unusualness and the departure from the customary style employed.

Through personal influence, 1,000 stickers were obtained and pasted on Saturday Evening Posts on local news stands, in this way reaching many readers who were familiar with the Ruggles stories.

A window display in the most prominent book store of Charlotte tying up with the picture also helped to put it over. And passes were offered with the purchase of every copy of the book.

Just at this time it so happened that one of the largest motor trucks ever seen in the South had just arrived in Charlotte. Mr. Brown capitalized on this to get the message of "Ruggles" over to thousands of people. For three days it paraded the business sections of the city, carrying banners which heralded "Ruggles" in two foot letters.

Street Sprinkler Obtained to Aid "Penrod and Sam"

The Crescent theatre, Hicksville, Ohio, scored a scoop over all competitors by securing the town sprinkler to exploit its run of "Penrod and Sam."

Not only did the theatre manage to put a big sign of that particular attraction on the sprinkler's side, but it stole the rear as well. Just to show that the huge sign was not sniped it had its own advertising painted on the rear and sides.

Maybe the theatre is a community enterprise and gets the support of other public service corporations; but in any event the co-operation helped.



OPERATIC PROLOGUE IS USED TO PROVIDE ATMOSPHERE FOR "RICHARD THE LION-HEARTED"

When "Richard the Lion-Hearted" (Allied P. & D.) played at the Brooklyn Mark Strand theatre, Managing Director Edward L. Hyman used this tableau version of "Cavalleria Rusticana" to build up the proper atmosphere around the picture

Publicity Gotten Through the Award of Ribbons

An exploitation idea which can be utilized by many exhibitors at slight expense, in connection with fairs and the like, was used at the Oregon State Fair in Salem by Chester A. Arthur, Paramount exploiter.

The big feature of the Oregon fair is the horse show, held every evening throughout the week in a huge open air amphitheatre. Every night a big stake event is judged, carrying a special prize of \$1,000. On behalf of the Famous Players-Lasky Corporation Arthur offered to the management a special purple ribbon, to be known as the Paramount Pictures Special Award, as a special prize to each stake winner. A full-page announcement to this effect was carried in the horse show catalogue and the offer received wide publicity in all the newspapers.

Every evening when the stake winner was designated by the usual blue ribbon, the official announcer megaphoned to the crowd that the winning horse was also awarded the Paramount ribbon. The attendance ran from 15,000 to 25,000 each night, and all the papers the next day made special reference to the Paramount award.

This tremendous publicity tied up directly with Paramount Month, which was then being celebrated through the State of Oregon.

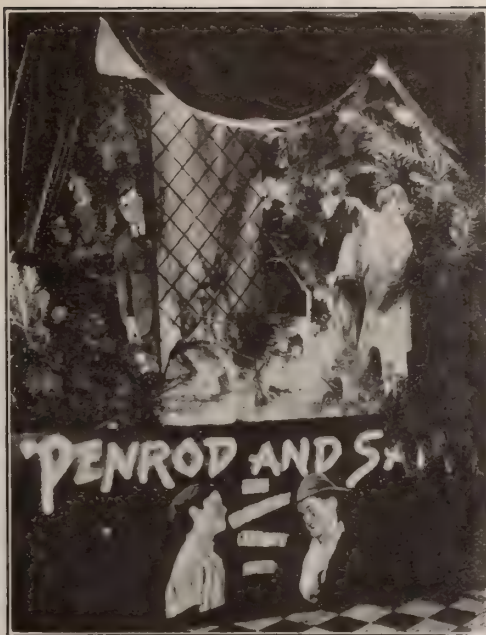
Radio Broadcasting Brings Publicity to Theatre

By arrangement between the Brooklyn Mark Strand theatre, of which Edward L. Hyman is managing director, and Station WEAJ, an hour's radio program by Strand artists will be broadcast once a week.

The first of these Brooklyn Mark Strand concerts was broadcast recently. Managing Director Hyman put together a program which included soloists, the new chorus of feminine voices heard regularly at that theatre, and the Mark Strand Little Symphonized Jazz Orchestra, of which Harry Breuer is director and xylophonist. This latter is composed of musicians of the regular Brooklyn Mark Strand Orchestra, of which Alois Reiser is director.

Beginning at 8:30 p. m., the concert through WEAJ ran as follows:

"Pomp and Circumstance," sung by the Brooklyn Mark Strand chorus of feminine voices.



"PENROD AND SAM" SHADOW BOX

Manager E. D. Turner and Fred Tipton, artist, prepared this attractive "Penrod and Sam" (First National) shadow box at the Imperial theatre, Asheville, N. C.

"Theme and Variations," sung by Charlotte Bergh, coloratura soprano. She was followed by the Brooklyn Mark Strand soloists and chorus in Songs of Long Ago, embracing a group of old favorites such as "Long Long Ago," "Come Where My Love Lies Dreaming," "Sweet Genevieve," "Drink to Me Only With Thine Eyes" and "The Bells of St. Mary's." Among the soloists were Everett Clark, lyric tenor; Miss Edna Burhans, soprano, and the Misses Bernard, Inglis, Brown, Edwards and McPhee.

The Mark Strand Little Symphonized Jazz Orchestra came next, playing "I Love you," "My Sweetie Went Away," "On the Back Porch," "Moon Glow," "No, No, Nora," "Sitting in a Corner," "Wonderful One," "Cut Yourself a Piece of Cake," and "The World is Waiting for the Sunrise."

In striking contrast to this number was the following one, four Indian Love Lyrics from the Garden of Kama.

Amud Sjovik, bass-baritone, followed with the well known song, "On the Road to Mandalay," and the Brooklyn Mark Strand Theatre Concert through station WEAJ was concluded by the soloists and chorus in selections from the Mascagni opera, "Cavalleria Rusticana."

Red Theatre Front Is Made for "Red Lights" Run

Manager Edward Lewis of Keith's 81st Street theatre, New York City, made the front of that house entirely red as an exploitation stunt for "Red Lights."

Under the marquee were 800 red bulbs, while on top of the theatre were two big, big flood lights which played upon the marquee, the front of the theatre and the street. Along three sides of the marquee were cut-out letters from the "Red Lights" posters giving the picture.

Red lights were used also in the presentation of the film. The house was darkened and then a small red iris thrown on the screen. This iris opened up until the whole house was flooded with red light. This faded into the picture.

Insurance Policy Stunt Is Introduced in England

Horace Judge, who recently left the home office of First National in New York to take charge of publicity for First National in the United Kingdom, has pulled a new angle to the insurance stunt in conjunction with the English exploitation of "The Hottentot" in London.

The English newspapers carried a story recently about a man who died in a motion picture theatre from a ruptured heart because of hearty laughter, so Judge arranged with Lloyd's to issue a policy in the sum of five hundred pounds sterling for each death from laughter whilst witnessing the film entitled "The Hottentot."

The policy was taken out for a period of six months in the name of the Associated First National Pictures, Ltd.

Elaborate Prologue Staged to "Hunchback" Showing

The Chicago showing of "The Hunchback of Notre Dame" was preceded by a special prologue, arranged by James V. Bryson, general manager of the production, and William Roche, Chicago manager.

Two great doors, representing the entrance to the Cathedral of Notre Dame, were constructed. These were swung back by two costumed pages as the picture was flashed on.

The ushers were costumed as gypsies, carrying out the atmosphere of the picture still further in the house.



LOBBY DISPLAY AND WINDOW TIE-UP FEATURED IN ORLANDO CAMPAIGN TO EXPLOIT "CIRCUS DAYS" SHOWING
Managers of Theatres H. B. Vincent and Frank H. Burns, exploitation director, put over an elaborate campaign on "Circus Days" (First National), two features of which are shown here

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

Fox Claims Big Scoop on Army-Navy Game

Fox Film Corporation claims a scoop with efficient service given to exhibitors on the special subject of the Army-Navy football game, which was served to the theatres as part of the regular news reel and without extra charge.

"Congratulations on your very efficient service Army and Navy game," wired Morris Fitzer, of the Empire theatre in Syracuse, N. Y.

Fourth Bruce Barton Is "Poor King Midas"

The fourth of the series of single reel comedy dramas based on the Bruce Barton Editorials, entitled "Poor King Midas," has just been completed under the supervision of John L. McCutcheon of Motion Picture Arts, Incorporated, for release by the Standard Cinema Corporation.

Leslie King, who played "Humpo" in "If Winter Comes," and Maud Hill plays the leads, and S. Edward Graham directed.



Group of scenes from "Vincennes", third of the series of Chronicles of America, produced by Yale University press.

Christie Promises Faster Laughs

Three Recently Completed are Highly Praised by Educational

THE new trend of Christie Comedies toward more and faster laughs promised exhibitors in the 1923-24 series of Educational-Christie Comedies is said to be strikingly carried out in the last three pictures completed at the Christie Studio, which will be released during December and early January on the program of Educational Film Exchanges, Inc.

"Black and Blue," released in mid-December, presents Jimmie Adams in a role that is unique. The action is fast and revolves around a situation where Adams is caught by his rival in love and given a coat of iodine so that he will be unable to attend his own wedding.

Neal Burns is presented in "Call the Wagon," released December 30. The comedy plot of the picture is described as one that permits of the fast action that characterizes "Black and Blue." It is, like "Black and Blue," played in beautiful sets, but the action reaches for a fast pace almost from the opening scenes.

The first Christie in January is a comedy of way out west "where men are men, and the women are even better than that," as an opening title describes it. Bobby Vernon is the featured player, and appears as a Ford salesman in the land where the horse is the king of beasts. Some clever comedy business with a flivver leads into a bandit chase and

capture with acrobatic stunts that are declared to be of real serial and feature caliber.

Al Cooke Retained for New Witwer Series

Al Cooke, who has served with distinction as one of the leading comics of the "Fighting Blood" series in the role of Nate Shapiro, the fight manager, has been engaged by Mal St. Clair to portray the role of a hotel detective in the new Witwer series, to be released by Film Booking Office.

Cooke for a number of years was with Mack Sennett and his delineation of the fight manager in "Fighting Blood" series was officially applauded by the National Association of Boxing Managers.



Scenes of furious action from Hal Roach "Snub" Pollard comedy, "Fully Insured," now being distributed by Pathe.

KINOGRAMS

THE VISUAL
NEWS
of ALL THE WORLD

Issued Twice a Week

Resumé of Current News Weeklies

FOX NEWS VOL. 5, NO. 18—Vienna— President Hainisch is the principal figure as Austria celebrates 5th year as republic. Chicago, Ill.—“Mystery Man,” whom no knots can hold, shows uncanny skill shedding a police straight jacket. Cairo, Egypt—For the first time the King of Egypt, Fouad, on return to capital, lets himself be filmed. Washington, D. C.—Latest addition to the White House kennels, Oshkosh, Scotch collie, arrives from Wisconsin. Rome—With pomp of pre-war days, King and Queen of Spain pay official visit to Italian rulers. Shanghai—Chinese boxers haven't changed their style in ages. Wouldn't this make Dempsey laugh? Poughkeepsie, N. Y.—Hockey is all the rage at girls' colleges. Fast Vassar teams exhibit speed in class match. New York City—Thousands of mere men storm the City Hall as prize beauties from 88 cities call on the Mayor. Philadelphia—Cornell defeats Penn, 14 to 7, in a desperate battle full of year's best football thrills.

INTERNATIONAL NEWS NO. 98—Oels, Silesia, Germany—The return from exile of Germany's ex-Crown Prince. Tokio, Japan—(Omit Buffalo, N. Y. City, Philadelphia and Pittsburgh) Japanese schools re-open amid earthquake ruins. Education put first among tasks of reconstruction, an inspiring example of national spirit. New York City—Crowds battle for glimpse of prize American beauties; 88 Venuses picked from 88 cities visit New York City Hall, and cause a near riot. Baltimore, Md.—An unexpected quartette arrives—to stay—at the home of Mrs. George L. Whittig. Rome, Italy—All Rome joins in frenzied welcome to Spain's rulers. Tremendous throngs cheer King Alfonso and Queen Victoria on state visit to Eternal City. Kilauea, Hawaii—Army Air Service conquers scorching breath of Pele in dangerous flight over pit of “everlasting fire” (photographed by Capt. Ariel Vargas, International's staff cameraman, in co-operation with Lieutenants McCullough and Wriston and Sergeant Agnew, of Army Air Service). Philadelphia, Pa.—(Buffalo, N. Y. City, Philadelphia and Pittsburgh only) Cornell conquers Penn after desperate battle. Record crowd of 58,000 see Ithacans win hard-fought contest by score of 14-7.

KINOGRAMS, 2307—New York—Dartmouth eleven defeats Columbia; children of Vanderbilt Clinic, dressed like forefathers have pageant on roof; Volunteers of America give free dinners and shoes to needy. Chicago—Ricardo Nelson does some astonishing feats of strength. Winchester, Eng.—Prince of Wales visits ancient seat of government and inspects England's oldest school. New York—Mlle. Jane Mistinguett of Paris, whose legs are insured at

\$500,000 each, in special poses. Wollaston, Mass.—Dr. Fred E. Jones trains his dog, Wolf, to act as caddie. Washington—Oshkosh, pure white collie arrives from Wisconsin to join White House kennels. New York—Eighty-eight prize beauties arrive in city and are received at City Hall.

KINOGRAMS, 2308—Washington—Congress gets ready to solve Nation's problems. New York—First loads of Christmas trees arrive. Washington—Senator James E. Watson of Indiana, drops his hat and finds it in the ring. New York—Celebrate hundredth anniversary of the Monroe Doctrine. Norfolk, Va.—Battle-ship West Virginia, last until ten year building vacation ends, goes into commission. Brooklyn—Four prominent politicians milk cows to aid Christmas seal sale. New York—Lady Duff Gordon, English beauty, and Miss Rosamond Pinchot go on the stage. Philadelphia—English hockey team defeats American girls. San Francisco—Shipment of African lions arrives. Chicago—Poor old flivver takes a trip to the bone yard. New Orleans—Winter racing season starts with famous handicap race. New York—Bobby McLean goes skating on the roof.

PATHE NEWS NO. 97—New York City—Rioting at City Hall! Police reserves are called to check mob violence and prevent kidnapping as 88 American “beauties” arrive for prize contest. Brooklyn, N. Y.—City is thankful and shows gratitude in providing Thanksgiving cheer for poor kiddies; scores made happy at asylums. Tokyo, Japan—Martial law ends in Tokyo! Military rule was established directly after the earthquake, but the soldiers are now being recalled from the capital. New York City—“Treated like a dog” doesn't mean what it used to! Street animals and pets of poor receive medical care at clinic. Coburg, Germany—With Erhardt's irregular troops on the Bavarian border! Exclusive pictures of brigade organized as defense against Thuringian Communists. Presidential Possibilities for 1924—With the approach of the Presidential campaign, the names of likely candidates loom into the limelight—W. G. McAdoo, Senator Johnson, Oscar W. Underwood, Governor Pinchot, Governor Smith, Henry Ford, Calvin Coolidge. Rome, Italy—Spanish royalty visits Italian capital; King Victor Emmanuel welcomes King Alfonso and Queen Victoria at the station. Casper, Wyo.—(Denver only) Federal agents give the “moonshiners” no peace! The officers raid cleverly concealed dugout. Atlanta, Ga.—(Atlanta only) “Kirmis” proves picturesque at gala performance! Grace and beauty mark musical comedy staged by Atlanta Woman's Club. Philadelphia, Pa.—(Philadelphia and



Some live moments in “Wild and Woolly,” the first of the Grantland Rice series of Spotlight Pictures released by Pathe.

Buffalo only) Cornell defeats Pennsylvania in gridiron battle, witnessed by 57,000, the largest crowd that ever saw the two teams play.

PATHE NEWS NO. 98—Washington, D. C.—Sixty-eighth Congress opens and promises to be the most significant in recent history. Cairo, Egypt—British aviators ascend 5,000-year-old pyramids. Berlin, Germany—Touching scenes in Berlin as poor endeavor to exist as the cost of living soars. Portsmouth, Va.—Commission U. S. S. West Virginia, the last battleship to be built by U. S. under Washington Arms Limitation Pact; in the limelight, Dublin, Ireland—W. B. Yeats, famous poet and playwright, receives Nobel prize for literature. New York City—Dr. Paul Kammerer, noted Australian biologist, and Dr. Chaim Weizmann, noted British chemist and president of the World Zionist Organization, arrive in the U. S. San Antonio, Texas—Spectacular flying stunts feature air carnival at Kelly Field. Eleusis, Greece—Round up of Greek rebels—93 Royalist officers are captured—In Athens, monster popular demonstration is held at funeral of murdered Republican official. New York City—Wonderful new fire ladder apparatus demonstrated. Chattanooga, Tenn.—(That territory only) Revenue agents use air planes as means of locating “law breakers.” Lincoln, Neb.—(That territory only) Syracuse defeats Nebraska University in hard fought tussle. Boston, Mass.—(That territory only) Boston College defeats Holy Cross of Worcester on gridiron. New Orleans, La.—(That territory only) Enthusiastic turf fans witnessing opening of race season at Jefferson race track.



Stirring action pictured in Universal's latest Serial, “The Ghost City,” with Pete Morrison and Margaret Morris.

New York City Discovers Columbus

**Pathe's New Historical Series
Exploited Heavily in Premiere**

FIRST of Pathe's "Chronicles of America" was shown at the Plaza theatre in New York City last week and according to the management the business increased daily and finally smashed all Saturday's business in the history of that theatre.

"Columbus" is the title of the first in this series of historical dramas which is being produced by the Yale University Press, and the screen critics of the New York dailies accorded the production an enthusiastic reception.

In addition to newspaper advertising the Plaza circularized public and parochial schools, addressing letters personally to principals and teachers specializing in the subject of American history.

The management also distributed cards reading: "If you wish to be host to a party of children of any particular school or institution, use this form." It was filled out by the patron, who designated the number of children and the name of the institution he wished patronize.

Sums ranging from two dollars up to ten dollars were received and a special morning showing was arranged for several groups, including over one hundred children from the Yorkville Community Association; fifty from

the Lenox Hill Settlement; fifty from the Federation of Child's Study; fifty from the Association for the Aid of Crippled Children; and fifty from the Clara de Hirsh Home.

A direct outgrowth of the highly successful engagement of "Columbus" at the Plaza was the re-booking by this theatre of the production for the mornings of December 3, 4, and 5.

First National Reports Foreign Sales

The following foreign sales are reported by Associated First National Pictures, Inc.:

"The Isle of Lost Ships," "The Bright Shawl," and "Potash and Perlmutter," to J. D. Grinief and American European Investment Co., of Paris, for France and French possessions and Belgium; "Her Reputation" to Engel and Walter of Vienna, for Czecho Slovakia, German Austria, Jugo-Slavia, Hungary and Poland; "East is West" to Alessandro Panzuti, of Milan, for Italy; forty pictures to Unversum Film Co. for Finland; "The Half Breed," to M. DeLange, Bruzelles, Belgium, for the Belgium territory; "Oliver Twist" to Universum Film Co. of Berlin, for Germany, Danzig and Memel District.

The Renown Pictures Buys C. B. C. Product

The most recent sale of C. B. C. Sales Corporation has just been completed with Renown Pictures of Buffalo, whereby that company takes over distribution rights for upper New York State to five of the C. B. C. features, including "Yesterday's Wife," featuring Irene Rich and Eileen Percy; "Forgive and Forget," with Pauline Garon, Estelle Taylor, and Wyndham Standing; "The Marriage Market," featuring Jack Mulhall, Alice Lake, Pauline Garon; "Innocence," starring Anna Q. Nilsson, and "Discontinued Husbands," featuring James Kirkwood and Cleo Madison.

Pathe Offers Diversified Program Dec. 16

The first of Grantland Rice's screen "Sport-lights" will be made available by Pathe, December 16. The initial number of this series of single-reel sport pictures is titled "Wild and Woolly" and depicts all the thrills and spills of a typical Western rodeo.

"Sunday Calm," another "Our Gang" comedy, also makes its appearance on this date. This subject presents the "Gang" enjoying a Sunday outing, and the picnic becomes the occasion for some fast action and side-splitting fun.

An insurance policy, which assures the holder of uninterrupted salary while he is out of a job, is made the excuse for some ludicrous gags and situations in "Snub" Polard's new Pathe comedy, "Fully nsured," also due December 16.

The title of Episode No. 10 of "Ruth of the Range," the current serial release, is "Circumstantial Evidence." A diversity of interesting subjects, including picturesque scenes of the Adirondacks, an actionful number titled "Getting in the Tuna Fish" and views of the Hopi Indians reservation in Arizona, are presented in Pathe Review No. 50.

National Board Honors Educational Novelty

A GH mark of approval has been placed upon Educational's new "Secrets of Life" series by the National Board of Review of Motion Pictures in the selection of one of these single reel pictures for showing at the Town Hall, New York City, as an Exceptional Picture.

"The Spider," the third release in this series of microscopic subjects, produced by Principal Pictures Corporation with the new process perfected by Louis H. Tolhurst, was selected by the National Board to run in conjunction with "Anna Christie" at the showing given by the National Board Wednesday, November 28, before a selected audience.

Screen Snapshots No. 7 Shows Many Stars

This latest "fan magazine reel of the screen" produced by Jack Cohn and Louis Lewyn is now ready for release through C. B. C. Film Sales Corporation.

Mr. Barrymore is seen in the studio, and Mae Busch is adopted as mascot by a movie regiment.

Conrad Nagle, George Walsh, and Robert Bosworth perform in the studio gymnasium. The next scenes are in a restaurant kept by Truly Shattuck, formerly a well known stage star. Lewis Stone, Alma Bennett, and Kenneth Harlan are seen there among other stars.

Anita Stewart is seen operating her own radio set. Cecil B. DeMille is shown at his favorite recreation—yachting. Mrs. De Mille, and Julia Faye come to see him start on a cruise. Dustin Farnum is also seen aboard his yacht.

"Pinto" the Cartoonist Joins Century

Century Comedies will have "Pinto," a well known western cartoonist, to work on all completed scripts in the capacity of "gag-man." Each script will be built up carefully by directors, writers and gagmen and "Pinto" will be associated with several other men on this staff, among whom is Edward Luddy, Al Harman's personal gagman and scenario writer.

Newspaper Column Aids Roger's Comedies

Arrangements have been effected with the syndicate handling Will Rogers' newspaper column "Slipping the Lariat Over," which is expected to prove of value in assisting the comedian's two-reel series of laugh-provokers being distributed by Pathe.

This column has a nation-wide body of readers, being syndicated in over fifty newspapers throughout the country.

St. Clair Takes Tests for Witwer Series

Mal St. Clair, recently engaged by Robertson-Cole to film a new series of H. C. Witwer stories, is busy taking screen tests of young women with a view of selecting one for the leading role.

The central character of the new series will be a telephone operator, with a degree of big town flip and sophistication.



"Black and Blue" is the title of this Educational Christie comedy with Jimmie Adams and Vera Steadman

Short Subject Briefs

JIMMIE AUBREY and **Joe Rock**, two independent producing comedians, leave New York for the Coast next Saturday. They have been in New York several weeks adjusting certain deals that they opened in Los Angeles. Rock is now Aubrey's manager.

I. K. Chadwick of **Chadwick Pictures, Inc.**, is planning to release several short subjects of the comedy series. He is negotiating with several comedians who will be signed by the latter part of the week.

Pathe's slow motion pictures of the **Zev-In Memoriam** match race received considerable public notice in the country's press, for the reason that those films reversed the judges' victory and showed **In Memoriam** the winner by a nose.



"Our Gang" has its own ideas of "Sunday Calm," the latest Hal Roach comedy released by Pathe.



Some flashes from "The Lobbygow," starring Jimmy Aubrey in Standard Cinema two-reel comedies released by Selznick

Magazines and Papers Laud "Secrets of Life"

Popular Science Monthly, a magazine which publishes news regarding the latest scientific inventions and other items of scientific nature written in non-scientific language, and which is read by over a million people, has devoted two pages of reading matter and photographs to a write-up on the **Louis Tolhurst** microscopic camera and cool light process of photography and to the "Secrets of Life" series of microscopic subjects released by Educational Film Exchanges, Inc.

This closely follows a three-page article on these interesting subjects published in the December issue of the Motion Picture Magazine. Editors of large newspapers and magazines are giving publicity to this series of pictures.

Ince Planning Next for First National

Thos. H. Ince's next production for **First National** will be a drama with the temporary title of "Against the Rules." Based on a story by **Frank R. Adams**, it has been developed by **C. Gardner Sullivan**.

An elaborate production is planned, with **Leatrice Joy**, **Percy Marmont** and **Adolphe Menjou** in the principal roles and **John Griffith Wry** directing.

Edith Roberts Weds Auto Dealer of Hollywood

Edith Roberts who plays the important role of **Dolores** in the **Louis B. Mayer** production which **Fred Niblo** is directing, "Thy Name Is Woman," was recently married to a Hollywood automobile dealer, **Earle Snokes**. The marriage was a culmination of an interest which began in school several years ago.

"Horseshoes" Is the Latest Semon-Vitagraph

"Horseshoes" is the third of the **Larry Semon** releases by **Vitagraph** for this season and the best of all the **Semon** comedies has been finally edited and prints are being shipped to the branches. "The Gown Shop" and "Lightning Love" are now being booked.

Export and Import Report Foreign Sales

Export & Import Film Company report the closing of a big foreign deal which disposes of the entire **Preferred Pictures** output for 1923-4, of which they control all foreign rights, for the territories of **Cuba**, **Porto Rico**, **Venezuela** and adjacent countries.

They also report that within the last two months they have made many sales in **Central Europe** and **Russia**, among the more important of which were: "Ashes," "Woman in Chains," "God's Gold," "Robin Hood, Jr." and 12 **Selig Wild Animal** two reels for **Russia**, **Ukraine**, **Siberia**, and **Caucasia**, and the 12 **Selig** two reels and "Robin Hood, Jr." also for **Austria-Hungary**, **Czecho-Slovakia**, and **Jugo-Slovakia**.

Century Comedies Start On Two New Ones

Two new **Century Comedies** have been started at the **Century studios** in **Hollywood** and may be completed by the holidays.

Noel Smith has commenced work on **Pa** the dog's latest, namely, "Putting it Over." **Harry Sweet** and **Doris Stone** play the leading human roles. The story is an original by **Director Smith** and **Mr. Sweet**. **Dick Smith**, comedian and writer, is **Mr. Smith's** gagman on this comedy.

Al Herman has started work on **Buddy Messinger's** latest opus, "Captain Apple Sauce." It is understood that this picture may burlesque the famous stage play "Captain Applejack." Others in the cast are **Ella McKenzie**, **Sadie Campbell**, **Fred Spencer** and **Joe Bonner**.

First with the Best
KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD

PICTURE PARAGRAPHS

FOLLOWING the endorsement of "Michael O'Halloran," Gene Stratton Porter's picturization of her famous novel, by the Kiwanis Club of Springfield, Mass., Kiwanis clubs throughout the country are expressing their willingness to co-operate with exhibitors in putting across the picture, because the "Be Square" theme of the film coincides exactly with one of the underlying Kiwanis principles.

The latest Kiwanis organizations who have expressed their willingness to co-operate in the exploitation of this Hodgkinson feature include the clubs at Augusta, Mo., Jacksonville, Fla., Anacosta, Mont., Beaver Falls, Pa., Florence, Ala., Columbus, Ohio, Orange, N. J., and Enid, Okla. Exhibitors are hastening to "cash in" on this splendid opportunity.

ONE of the exploitation aides prepared by the publicity department of Fox Film Corporation to supplement their press book on "You Can't Get Away With It," which was released this week, is a four page miniature newspaper which can be used as a herald. This "Scandal Sheet" presents the story and theme of the photoplay in vivid newspaper style and is illustrated with scene photos from the production.

IN his recently published volume, "The Best Moving Pictures of 1922-23," Robert E. Sherwood leads off his list of the sixteen best with two Pathe feature releases—"Nanook of the North" and "Grandma's Boy." Pathe scores again in Mr. Sherwood's list of "honorable mentions" in the same volume by the inclusion of "Safety Last" and "Dr. Jack."

In his chapter on "short subjects," Mr. Sherwood has singled out for special mention such Pathe releases as "Where Is My Wandering Boy This Evening?" starring Ben Turpin; Hal Roach's "Our Gang" comedies; and the Will Rogers vehicles, "The Roipn' Fool," and "Fruits of Faith." Paul Terry's "Aesop's Film Fables," which are also released weekly by Pathe, Mr. Sherwood classes as "foremost among the animated cartoons."

Writing of "Nanook of the North," Mr. Sherwood says: "There have been many fine travel pictures, many gorgeous 'scenics,' but there has been only one that deserves to be called great. That one is 'Nanook of the North.' It stands alone, literally in a class by itself. Indeed no list of the best pictures of this year or of all the years in the brief history of the movies could be considered complete without it."



Employees of the Balaban and Katz theatres, Chicago, who had their pictures taken as a part of the festivities in connection with their first annual ball and banquet held on the stage of the Roosevelt theatre, recently

WHEN the conference of Governors was in session at West Baden, Ind., recently, Metro presented before it Rex Ingram's "Scaramouche." The picture made a distinct and indelible impression. Following are excerpts from a few of the letters received by Marcus Loew, president of Metro Pictures Corporation, from State Governors who saw "Scaramouche":

"On behalf of the Executive Committee of the Governor's Conference in annual session at West Baden Springs Hotel, West Baden, Ind., I desire to convey to you our appreciation of the very splendid entertainment you gave us in the presentation of the wonderful picture, "Scaramouche." Please accept my personal thanks for the courtesy you have extended. Warren T. McGray, Governor of Indiana."

"I had the opportunity of witnessing the performance of your feature picture "Scaramouche." In my judgement it was not only splendidly executed and artistically staged in every detail, but carried a very wholesome and obvious lesson. I congratulate you. A. M. Hyde, Governor of Missouri."

"The picture "Scaramouche" presented here last evening was really a great treat. It is a very fine picture, well staged and very enjoyable, away above the ordinary picture we see nowadays." Chas. A. Templeton, Governor of Connecticut.

SEVERAL novel features are included in the list of practical exhibitor aids prepared by Pathe for the release of its new serial, "The Way of a Man," which was adapted from Emerson Hough's novel of the same title.

These have been described in

detail in the elaborate campaign book just finished by Pathe for the use of exhibitors booking the Pathe serial. The campaign book reveals an unusual array of effective posters, ad displays, cuts and mat service for the new picture as well as an extensive assortment of ready-to-clip newspaper stories covering the production and its cast personnel.

ROBERT W. SHERWOOD, motion picture critic of the New York Herald, in his recently published book, "The Best Moving Pictures of 1923-1924" assigns the Metro motion picture version of "Peg O' My Heart" with Laurette Taylor in her original role among the ten best pictures of that season. In view of this fact it is interesting to recall that Miss Taylor left New York for Hollywood recently to appear in the Metro picturizations of two of her other great stage successes—"Happiness" and "One Night in Rome." Of these "Happiness" is already well into production under the direction of King Vidor.

AN effective commercial tie-up has been made for "Restless Wives," the latest C. C. Burr release in which Doris Kenyon is being featured. It is with the Ingram Milkweed Cream. This concern will get out a large number of showcase cards with a picture of Doris Kenyon and these will be distributed throughout the country to all drug and general stores handling the Ingram product.

REX INGRAM'S "Scaramouche" now playing a record breaking New York engagement at the 44th street theatre has been

endorsed by the Film Mutual Benefit Bureau. This followed the presence recently of more than 300 members of the bureau at one of the "Scaramouche" performances—an event that was staged by Metro for the purpose of giving the bureau members a chance to broadcast the merits of the production to the several thousand other members in various parts of the country.

The Film Mutual Benefit Bureau is an organization very much alike, in its functions, to the Drama League which concerns itself with supporting the best things of the stage. Following the viewing of "Scaramouche" its members, highly enthusiastic, promised to do everything in their power to bring it to the attention to the greatest number of people.

A NEW trade publication for the motion picture exhibitors of Australia and New Zealand has been launched by the Famous-Lasky Film Service, Ltd., of Sydney, Australia, according to advices received by E. E. Shauer, director of the foreign department of Famous Players-Lasky Corporation. This new publication will be issued weekly and will be known as "The Exhibitor" and will be supplied to all exhibitors in the two countries at a nominal cost.

Thomas G. McMahon, well known in Australian film trade circles, is the editor of "The Exhibitor." Many pages of the publication are devoted to helps for the live-wire showman, including reviews of forthcoming productions, exploitation suggestions, advice on projection and other technical matters and news stories of interest concerning the Australasian film trade.



Thomas H. Ince, whose picturization of Eugene O'Neill's powerful drama, "Anna Christie," has started its first run career backed by the endorsement of leading critics.

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Newspaper Opinions on New Pictures

"In the Palace of the King"—Goldwyn—Capitol, New York

Journal of Commerce—"Takes well-merited rank among the worth while screen offerings of the year. Told with vigor and dramatic fire. Blanche Sweet gives a charming characterization."

Daily News—"We like this costume stuff. There's a perfectly all-round handsome cast in 'In the Palace of the King.'"

The World—"The background was supplied with all the comprehensive costliness of the cinema. In particular was the great court-yard impressive, both for its size and architectural design. Blanche Sweet, Edmund Lowe, Hobart Bosworth and Pauline Starke were thoroughly convincing."

The Sun and Globe—"It gives a striking view of the customs and costumes of the royal court when Spain was at its zenith. Its pictorial quality is very great."

Evening World—"Seldom have we seen a picture that was easier to gaze upon. It is a very beautiful affair with an exceptionally fine cast. As a panorama it is a remarkable success."

American—"Thrills, intrigues, striking sets in 'Palace of King' at Capitol. If I could, I'd rhapsodize about the beautiful backgrounds, gorgeous scenes and exquisite lighting effects in the picture. The production, pictorially, is an artistic creation."

The Evening Telegram—"Takes a well merited place among the worth while screen offerings of the year. Emmett Flynn has again registered a ten-strike."

Evening Journal—"A gorgeous production. Settings that make one gasp. The exteriors are lofty and magnificent and the interiors are entrancingly lovely. The costumes too, are works of art. Blanche Sweet, is congenially cast."

Morning Telegraph—"A picture of real worth. Very pleasing to see and interesting all the way through. Blanche Sweet as Dolores is excellent."

"Tiger Rose"—Warners—Rivoli, New York

American—"The filmed 'Tiger Rose' is quite worth while."

The producers made no mistake. Little Miss Ulric again makes good. She is a surprisingly mobile and picturesque film acquisition. As the emotional Rose of the Willard Mack and Belasco story, Miss Ulric does some very excellent work, indeed. It is an arduous role. . . . The scenes in the picture are every bit as perfervid as those in the play."

Tribune—"Oh, why did you do that!" we said right out loud. . . . and so we knew that 'Tiger Rose' must have made us forget everything to an unusual extent. For some reason the David Belasco-Willard Mack play, which Warner Brothers have put on the screen, holds one more than any picture of the sort we can remember."

Variety—"Lenore Ulric has created a living breathing character."

Her performance is as individual and convincing as her part in 'Kiki.' The play loses little in translation for the screen; in many places it may be said to have gained."

Evening World—"An uncommonly good picture; well made, well directed, finely photographed and, in spots, beautifully acted."

Evening Telegram—"The film is as good as a play, and has the added merit of swinging out into a wider sphere of action than the confines of the spoken theatre admit. Warner Brothers have made a superb picture of 'Tiger Rose.'"

Journal—"Something for which the film fan can be thankful."

Evening Mail—"The screen version of 'Tiger Rose' is a satisfactory and entertaining adaptation. . . . The picture holds the interest in the story."

"Our Hospitality"—Metro—Warfield, San Francisco

Examiner—"Our Hospitality' is in my opinion the most enjoyable of the Buster Keaton comedies. The picture opens with a view of Broadway, New York as it looked in 1930. This scene gets a laugh, and laughs continue right along after that. There are many unexpected turns in the plot."

Call—"Buster Keaton may be proud of 'Our Hospitality.' Here is a comedian with a desire to really act. Keaton is a comedian, dramatic actor and acrobat par excellence."

Bulletin—"Our Hospitality' is Keaton's best comedy. There are plenty of rich comedy touches. This is the picture you must see."

Chronicle—"Our Hospitality' is even vastly superior to 'Three Ages,' Buster's first feature Metro comedy. Laughter keeps going at a good clip throughout its seven reels, the fun finally rising to an uproar."

Journal—"Keaton's new comedy is enormously funny. One scene after another precipitates hysterics. This is Keaton's best picture."

Daily News—"Keaton's latest picture, 'Our Hospitality' is remarkable and at the same time the most enjoyable the frozen-faced fun maker has ever made."

"Pleasure Mad"—Metro—Warfield, San Francisco

Call-Post—"Pleasure Mad' is a great picture. After witnessing 'Pleasure Mad' thousands of San Franciscans are glad to acclaim Mrs. Blanche Upright as a fellow citizen, for this picture, one of the most stirring in years is the screen adaptation of her famous novel, 'The Valley of Content.'"

Chronicle—"Pleasure Mad' drew crowds for its opening and kept up the pace all along. There is no disappointment when one sees it, however high expectations have been raised."

Bulletin—"In the hands of Reginald Barker, 'Pleasure Mad' has been made a screen achievement. The story is surrounded by elaborate settings."

Examiner—"The world premier of Blanche Upright's picture,

'Pleasure Mad,' is a much applauded success. It received the applause of thousands at the Warfield. The picture is well made, highly dramatic and full of interest and entertainment."

Daily News—"In 'Pleasure Mad' Norma Shearer, who plays the part of the debutante, shows talents of the first magnitude. And when it comes to playing a mother role we know of none better than Mary Alden in this picture."

"Scaramouche"—Metro—Capitol, San Francisco

Examiner—"Scaramouche' is one of the great pictures. Last night the Capitol theatre was completely filled. 'Scaramouche' rivals Ingram's 'The Four Horsemen.' It has tremendous scenes and no wonder what with 10,000 people in the cast."

Bulletin—"Scaramouche' made an indelible impression on every one who saw it. There is not a disappointing feature throughout the entire length of this screen classic, which will go down in history as one of the greatest, if not the greatest, pictures in 1923."

Call-Post—"Rex Ingram has scored another veritable triumph in 'Scaramouche.' Real entertainment every foot of the way. It holds the interest every moment. Ingram is a remarkable director."

Chronicle—"Scaramouche' lives up to the preliminary praise that has been heaped on it. Ingram can be depended on to make a great picture, one that every one will talk about and want to see every year or two. His crowds are managed with splendid skill."

Daily News—"Scaramouche' contributes to the fame of Ingram as a director of things on a large scale. It is picturesque and spectacular."

Journal—"Scaramouche' at the Capitol theatre is infinitely worth while—stupendous, inspiring and grippingly interesting. It is vital in theme and magnificent in setting, costuming and in its rapid succession of intensely dramatic situations."

"The Virginian"—Preferred—Grenade, San Francisco

Journal—"It is an unqualified hit. The Grenada audience is not of the type that habitually expresses itself, consequently it was all the more noteworthy the manner in which they registered their approval by their applause. Kenneth Harlan walked away with the honors."

Examiner—"Well directed and well acted, it is proving a magnet at the Grenada."

Chronicle—"A mighty good picture. Tom Forman has put the quality of humanity into his direction that makes this story a thing to treasure. And Forman has brought out the best in Kenneth Harlan."

Call and Post—"The Virginian,' one of the most popular stage successes of the decade, is given its finest interpretation on the silver sheet."

"The Unknown Purple"—Truett—California, Los Angeles

Examiner—"Roland West's remarkable drama 'The Unknown Purple' is replete with thrills, action and thrills, action and mystery. The suspense is marked and the interludes of breath-holding interest when the uncanny purple light makes its appearance prove strong dramatic features."

Evening Express—"The Unknown Purple' is a sure-fire mystery drama, packed to the limit with ingenious complements of thrills, romance and cleverly devised suspense."

Illustrated Daily News—"This production, it can truthfully be said, is one of the most unusual mystery melodramas that have come to the screen in a long time."

"There are thrills and chills, plenty, in this absorbing, wholly engaging photoplay."

Times—"The Unknown Purple' is what the trade journals would probably call a first-class attraction from an exhibitor's standpoint. Best of all, is the fact that the picture does turn out to be an interesting attraction."

"The Mailman"—F. B. O.—Cameo, New York

Daily News—"The newest servitude picture is great. Director Emory Johnson has worked wonders with a thrilling, human, sometimes spellbinding story, for which no girl is the 'reason.'"

Morning Telegraph—"The Mailman,' F. B. O.'s feature at the Cameo this week, is a very good melodrama. The pictures of the fleet are excellent, and worth the price of admission alone. There is a real thrill when Johnnie is almost cut to bits by the propeller of the mail pocket."

Sun and Globe—"People who enjoy motion pictures bristling with melodramatic thrills intermingled with pathos will get a lot of 'kicks' out of 'The Mailman.'"

Post—"The Mailman' is full of thrills."

Telegram—"The Mailman' is one of the few films that succeed in touching the hearts of the everyday man and woman. Filmed on an even more elaborate scale than his previous productions, 'The Mailman' ranks as the young producer's biggest production effort."

This Freedom—Fox-Central, New York

Morning Telegraph: "From a point of intelligence and good sense in all departments, including good photography, it is to our knowledge the best picture offered by the Fox organization."

Motion Picture News: "Once the early scenes are over, with the attendant planting of this figure and her impulses, there is released a straightforward and logical sequence of dramatic scenes. And a climax brings to a finish—a climax which overwhelms with its punch."

(Continued on page 2808)

WEST COAST PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Rose Dione Joins Warner

ROSE DIONE, French actress who appeared in "Omar the Tentmaker," "Trilby," "Scaramouche," "My Man," and other big productions, has been signed by Warner Brothers to play a role in "Beau Brummel," now being filmed by Harry Beaumont.

C. Graham Baker, editor-in-chief of Vitagraph, has finished the continuity on "Borrowed Husbands," by Mildred K. Barbour, which will go into production at Hollywood. This novel was published in one thousand newspapers in the United States.

Four Children for Meighan

Mollie Ring has been added to the cast of Thomas Meighan's new Paramount picture, "Pied Piper Malone," as have also the following children: Dorothy McCann, Billy Baker and Marshall Green.

Whole blocks of London have come into existence at Paramount's West Coast studio for the purpose of serving as background for much of the action of Joseph Henabery's production, "The Stranger," with Betty Compson, Richard Dix, Lewis Stone and Tully Marshall featured.

Havana for "Cytherea"

George Fitzmaurice has returned to New York from Havana, Cuba, where it is planned to film exteriors for a picture version of Joseph Hergesheimer's "Cytherea," Sam-

uel Goldwyn's next independent production for First National release.

Production has been finished on "The Swamp Angel" for First National.

J. K. McDonald, on his trip from the West Coast, stopped long enough in Indianapolis to screen "Boy of Mine" before Booth Tarkington, its author.

"Three Weeks" Completed

Alan Crosland, who directed "Three Weeks," and his wife and son, and Lynn Shores, Crosland's assistant, have left the studios for New York, where the director will continue under his Cosmopolitan contract.

Earl Sande, America's premier jockey, who brought Zev home a winner over Papyrus in the great International match recently, branches out as a regular film satellite in "The Great White Way," the Cosmopolitan Corporation.

"Thy Name Is Woman"

Fred Niblo has just completed the final scenes on his Louis B. Mayer-Metro production, "Thy Name Is Woman." Leading in the cast are Barbara La Marr, Ramon Novarro, William V. Mong, Edith Roberts, Robert Edeson, Wallace MacDonald and Claire MacDowell.

John M. Stahl has completed the picturization of Avery Hopwood's stage success, "Why Men Leave

Home," and, in conjunction with A. P. Younger, who wrote the scenario, he is now editing the film.

Innocence Is Edited

The C. B. C. editorial staff has finally completed the editing of "Innocence," starring Anna Q. Nilsson.

The fourth picture of the present series of the twelve a year program outlines by the Gerson Pictures Corporation of San Francisco has been completed. It will be called "Getting Her Man."

Mary Newcomb reached Los Angeles for a short vacation before returning to New York and the stage. Miss Newcomb is the wife of Robert Edeson, screen player.

Jack Hoxie at Sonora

The Jack Hoxie company has left Universal City for Sonora, where exterior scenes for Hoxie's new feature, "The Drifter," will be filmed. Interior sets for the picture are now being built on the Universal stages.

Adeline M. Alvord has been appointed managing editor of the editorial department of the newly organized United Producers and Distributors. She was formerly scenario editor for Metro.

"Uncle Joe" Hazleton, who appears in support of Carlton King in his first feature production for the United Producers and Distributors, was a page boy in Ford's theatre

the night Abraham Lincoln was assassinated.

Alyce Mills-Franklin Farnum

Jesse Goldberg of Independent Pictures Corporation says that Alyce Mills, who played a principal role in Vitagraph's big production, "On the Banks of the Wabash," and who has just completed her contract in support of Pauline Frederick and Lou Telleen in the making of "Let No Man Put Asunder," is to be the leading woman in the new series of Western subjects that will have Franklin Farnum as the star.

Kitty Bradbury has been engaged by the Universal Pictures Corporation to play the important role of Mrs. Vertrees in Hobart Henley's elaborate filming of "The Turmoil."

Emilie Johnson Casting

During the absence of Emory Johnson, in quest of locations for his next F. B. O. production in San Francisco, Emilie Johnson, his mother, is in charge of the Johnson production interests in Hollywood.

William Blaisdell has been added to the cast of Monty Banks' new Grand-Asher five-reeler, "Racing Luck." He plays the proprietor of a big New York cafe where Monty and Helen Ferguson make a hit with their dances of Italy. Martha Franklin has been engaged to play the mother and James Donnelly the father of Monty in the picture.

Newspapers Opinions on New Pictures

(Continued from Page 2807)
"The Virginian" — Preferred—
Broadway, New York

Evening Mail: "The motion picture version of Owen Wister's novel 'The Virginian,' at the Broadway this week is a true representation of the original story, beautifully mounted and well directed. There are many scenes of spirited riding amid great rocks, waterfalls, and noble trees. Seeing them is indeed a relief from those manufactured in the studio."

American: "Owen Wister's famous novel has been adapted to the screen and the result is an unqualifiedly good attraction. 'The Virginian' is a well acted, well presented and well aimed bit of entertainment."

Tribune: "It has been years since we read 'The Virginian,' but those parts of it we do remember seem to have been faithfully transferred to the screen. Mr. Harlan may be described as altogether satisfactory. 'The Virginian' is about the best thing we ever saw him do. This is an all-star cast which has real stars, for Florence Vidor, Pat O'Malley and Russell Simpson give performances which seem to us flawless."

Herald: "'The Virginian' is a melodrama of the old school, but a fresh point of view has been brought to bear on it and it is leavened with antique hokum. 'The Virginian's' chief virtues are its scenery and its acting. As for backgrounds, they are wonderful to behold. Tom Forman, the director, has managed to achieve some stirring shots of mountains and plains, setting his camera in the most perilous locations to do so. Kenneth Harlan, who occupies the title role, gives a performance of great strength and sincerity. He is splendid."

Journal: "Mr. Forman has made a straight-forward film version of Owen Wister's story. The photography is something about which the producers can well boast."

"Rosita"—United Artists—Mil-
dollar, Los Angeles

Record: "Mary Pickford has snatched the spirit of a little Spanish street singer and displayed it so vividly that one forgets that she also is the Mary Pickford of 'Tess of the Storm Country' and a dozen other of her delightful ragamuffins. Ernst Lubitsch has left his crafts-

man's touch everywhere, indefinable, but always apparent. 'Rosita' is really delightful. See it. It is one of the fine achievements of the motion pictures."

Examiner: "'Rosita' is outstanding in two particulars, the skill with which the star keeps her youthful quality and naivete throughout a role of more adventurous character, and the fact that it is the first Ernst Lubitsch production made in America. Not in many months has Miss Pickford attracted so much attention alike from public and her fellow artists as in her daring and ingenuity in playing what has been termed a 'grown-up' role. Lubitsch's work is magnificent. There is a daring little bit of coquetry which will enthrall every one of Mary's admirers and undoubtedly win her many new ones as well, and her role permits the star a hundred shadings in her acting and wide emotional opportunity which other parts have prevented."

Express: "The picture demonstrates anew Mary Pickford, a Mary Pickford losing none of the charm of her youthful roguishness and impishness, but sobered into

mellowness. She is lovely as the ragged street maiden, as the Cinderella who drives away in the king's coach to be clad in satins, and adorable as the maiden beyond reproach."

Times: "'Rosita' has an exceptional background as a production. Its quality is indeed notable. There is a fine dignity and taste about the sets. The cast has been assembled with splendid discretion. Miss Pickford herself really has outdone anything she has previously achieved. The picture demonstrates her excellent judgment and discernment in an artistic sense and proves her right to the title of more than mere stardom."

"Courtship of Myles Standish"
—Associated Ex. — President,
Washington

Washington Post: "Since Griffith's 'The Birth of a Nation,' there had been no motion picture dealing strictly and authentically with American history on an elaborate scale until 'The Covered Wagon' appeared, to prove anew the tremendous appeal of actual human experience when it is used for screen material."

Pre-release Reviews of Features

The Love Bandit

(Charles E. Blaney-Vitagraph—Six Reels)

(Reviewed by Frank Elliott)

THIS is the screen version of one of Charles E. Blaney's melodramas which jammed the old 10-20 30's to the roofs in bygone days, when the villain was hissed to a fare-thee-well and the noble hero cheered to the echo. Undoubtedly there are many theatres in the land today that will be able to put this screen version over to good profits.

The plot has been done in divers forms. It is the tale of the rival factions in a Canadian border lumber camp, with the hero falling in love with the visiting city girl, going to New York to marry her and then returning to the camp to clean up the villain and his gang. As is to be expected, the picture uses all the old Blaney stage thrills and several new ones. There is the dash from the bridge into the rapids to save the heroine, the kidnapping of the hero's wife and the thrilling escape of a burlesque queen in boy's clothes through a hole in the roof to a neighboring tree, to the ground, to horseback, to a floating tree, to the old mill, to the kidnapped wife, etc.; the gun battle between the two factions and the reunion, with everybody in sight "mated up."

The picture has a good cast. Doris Kenyon is a beautiful heroine. Victor Sutherland is a likable hero and Christian Frank paints an exact picture of one of those terrible stage bad men. Cecil Spooner as Madge Dempsey, a burlesque queen, put a lot of pep into her work. The production has some fine mountain and lumber camp exteriors. Then there is the well known honky tonk interior and the old mill where the girl is saved from the revolving saw just in the nick of time, even as of yore. But the plot is interesting, and for a picture of its type it is well done. No claims will be made that it is a big picture; it is just a good old time "meller" put on the screen to answer a demand for features of this type.

THEME. A melodrama of the lumber camps and New York in which the hero wins the beautiful heroine and makes the bad timber man bite the dust.

PRODUCTION HIGHLIGHTS. The rescue of the kidnapped wife by the burlesque queen. The battle on the bridge between the two gangs. The hero's dive from a bridge to save his future sweetheart from death in the rapids.

DIRECTION. Has put a Blaney meller on the screen in fair manner. There are some hastened bits of action and some abrupt endings, but on the whole has done a creditable piece of work. Has put some real speed into the final reels.

EXPLOITATION ANGLES. Play up the name of Charles E. Blaney. That will bring you a lot of folks who like just this type of picture. Also play up the names of Doris Kenyon, Cecil Spooner and Victor Sutherland.

DRAWING POWER. Suitable for program houses.

SUMMARY. There is said to be a demand for these old Blaney melodramas, so here is the first one. It is just what you think it is—an exact reproduction of those stage thrillers of yesteryear with all the heroes, villains and beautiful heroines.

THE CAST

Jim Blazes	Victor Sutherland
Henri Baribeau	Jules Cowles
Buck Ramsdell	Christian Frank
Maggie McGuiry	Mary Walters
"Frenchie" Annie	Miss Valentine
Madge Dempsey	Cecil Spooner
Amy Van Clayton	Doris Kenyon
Frederick Van Clayton	Gardner James
John Lawson	Walter Jones
"Snapper" Rollins	Edward Boulden

Adapted from the stage play by Charles E. Blaney and Norman Houston. Scenario by Lewis Allen Browne. Directed by Dell Henderson.

SYNOPSIS. Tells the story of Jim Blazes who saves Amy Van Clayton from drowning and then follows her from the lumber camp to New York where, in order to save her brother from jail for robbing his employer's funds, the girl marries Jim. Jim is the employer. Finding that his wife does not love him, he leaves for the lumber camp again and in a thrilling finish we see Jim wounded in a fight to the finish with the villain and his gang and Jim's wife saved after being kidnapped when she returns to her husband—finding that she really does love him.

The Red Warning

(Universal—4795 Feet)

(Reviewed by Laurence Reid)

THE favorite stock ingredients are incorporated in this "up and at 'em" Western which comes as a welcome relief after the last two or three Jack Hoxie pictures. It may carry a dime novel flavor about it—what with its clash of melodramatic incident—but in its favor is a colorful sagebrush background—with mountain ranges in the rear—and against this atmosphere some lively action.

The story has a "ku-kluxy" sequence or three—for the pursuit of the cattle rustlers is executed by a large band of vigilantes, all of them wearing colored kerchiefs a la pirate fashion on their heads. Before they are called upon to rid the town of the ornery bandits one sees some conventional incident pertaining to a lost mine. The heroine's father is attacked and killed by a mysterious bandit who has two fingers missing from one of his hands. It is easy to spot the villain as a result because he covers his hands with gloves and he is booted and bedecked in the familiar Desperate Desmond fashion. The old man has journeyed forth to locate a lost mine in the desert. And the hero—an itinerant cowboy—accidentally discovers him breathing his last. So he informs the girl and places to her credit a bag of nuggets which, he explains, are from the lost mine.

A typical old-time Western, too convenient and too hectic to appear real, but withal vigorous enough to please the disciples of red-hot action. The hero organizes the "Madeaps," who ride into formation after the manner of the Klan in "The Birth of a Nation." Then comes the pursuit and a man-to-man fight, the picture closing its climax when the villain is exposed as the arch-bandit and murdered. He is the owner of the local pool-room. As is customary in most Westerns the bad man practices his villainy under the very eyes of his law-abiding neighbors.

The romance is almost negligible. The girl eventually wins the cowboy who has rescued her from the kidnapping, murderous, rustling man of evil. But she is out of character in her clothes—her riding habit being more suggestive of the Central Park bridal path. There is no character sketching, nor any subtleties.

THEME. Western melodrama concerning a cowboy stranger who gets on the track of cattle rustlers, organizes a band of vigilantes and chases them from the community.

PRODUCTION HIGHLIGHTS. The fine atmosphere—showing real sagebrush—and mountain landscapes. The organizing of the vigilantes. The pursuit of the bandits. The hand-to-hand fight. Hoxie's horsemanship.

DIRECTION. Keeps it moving with plenty of melodramatic incident and punch. Has not tried to inject any human note—which would be out of place here. Not much suspense, but plenty of action. Plants villainy too obviously.

EXPLOITATION ANGLES. Bill it as a fast and lively melodrama of the West according to popular fancy. Play up the vigilantes—and the pursuit of the bandits. Play up the thrills. Ballyhoo it with horseman carrying a flaming torch.

DRAWING POWER. Suitable for second and third class houses. A good program picture.

SUMMARY. A lively melodrama which carries little semblance of life, but which is written and directed with an eye upon red-hot action. Incident often convenient.

THE CAST

Phillip Haver	Jack Hoxie
Louise Ainslee	Elinor Field
Tom Jefferies	Fred Kohler
Toby Jone	Frank Rice
David Ainslee	Jim Welsh
George Ainslee	William Welsh
Harry Williams	Ralph Fee McCullough

Story and scenario by Isadore Bernstein. Directed by Robert North Bradbury. Photographed by William Nobles.

SYNOPSIS. Ranchman has cattle stolen which leaves him in financial straits. Goes into desert to locate lost mine and is mysteriously murdered. A cowboy discovers him, hears his dying gasp of the attack and promises to tell his daughter. He fakes to the girl that he has brought gold from the lost mine—and stays to rid the town of the bandits. He organizes a band of vigilantes and routs the rustlers—and punishes the arch-villain who had murdered the girl's father and stolen his cattle. Romance follows.

Name the Man!

(Victor Seastrom-Goldwyn—Eight Reels)

(Reviewed by Frank Elliott)

ONCE in a long while there comes a picture that is so much better than anything on the screen horizon that it becomes exceedingly difficult to tell you exhibitors how good it is. The reason for this is that you have become so "fed up" on superlatives and laudatory adjectives that they mean nothing any more. Therefore, we are going to use just one superlative in this review, assuring you that it really means just what it says. This is **THE BEST** picture we have seen in many, many months. And we've seen some big ones.

This production is a triumph for everyone in any way concerned in its making. It is an example of what results when there is a directorial genius at the helm. Seldom have we seen a picture in which such meticulous attention has been paid to detail nor one in which the little details convey such big meanings.

To begin with, Victor Seastrom had a wonderfully appealing story with which to work. When Hall Cain wrote "The Master of Man," from which this feature is adapted, he penned a tale of human passions, frailties, emotions and physical power. In transplantation to the shadow stage it has lost none of its tremendous heart interest, thrill, dramatic moments and keen insight into human nature.

"Name the Man" is so filled with good things that is utterly impossible to tell about them in this limited space. Technically the feature is as near flawless as it is possible to make it. Settings, both interior and exterior, are elaborate, artistic and correct in every detail. The atmosphere of the Isle of Man locale has been excellently built into the film.

The players have simply been inspired in their work. Mae Busch eclipses her work in "The Christian," and Conrad Nagel also rises to new histrionic heights. Patsy Ruth Miller adds charm to her role, while De Witt Jennings, Evelyn Selbie, Creighton Hale and Hobart Bosworth have parts they put over in A1 shape. "Name the Man" is a screen event.

THEME. Drama showing how human passions changed the lives of four persons from low and high positions in the social strata. The son of the judge wrongs the daughter of lowly birth and is about to marry her when his father dies, penning the hope that his son will marry the governor's daughter.

PRODUCTION HIGHLIGHTS. The acting. The mounting given the picture. The realistic storm. Bessie's return and the beating of the father by the angry mother. The thrilling trial scenes. The handling of the mob. The wonderfully beautiful landscapes.

DIRECTION. Should be held up as an object lesson for American directors. One of the finest things in direction we've had in a long time. Has made his characters so real that they seem to step from the screen. Has put over some detail work that is without equal.

EXPLOITATION ANGLES. The more dignified your campaign is on this one the better. Use some real space in advertising it. Play up the famous author, cast and director. Get your book dealer to use a display of Hall Caine's book. This is a great picture for the women.

DRAWING POWER. Deserves a place on the best screens in the world.

SUMMARY. Splendidly produced and acted and one of the best directed pictures of the season. Filled with tense situations and true-to-life episodes. Boasts one of the best trial scenes ever put over. A distinctly high class, entertaining feature.

THE CAST

Christian Stowell	Hobart Bosworth
Victor Stowell	Conrad Nagel
Fenella Stanley	Patsy Ruth Miller
Alick Gell	Creighton Hale
Bessie Collister	De Witt Jennings
Bessie's Mother	Evelyn Selbie
Governor Stanley	Winter Hall

Adapted from Sir Hall Caine's "The Master of Man." Directed by Victor Seastrom. Scenario by Paul Bern. Photographed by Charles Van Enger. Editorial Director, June Mathis.

SYNOPSIS. In a moment of anger during a lover's quarrel Victor Stowell meets another girl. Locked out by her father this girl wanders into the night, is met again by Victor and taken to his apartment. Victor's friend later falls in love with the girl, but when a child is expected, the girl runs away and returns home. Later, accused of infanticide, she is placed on trial. Condemned to die, she is saved by Victor and his friend. The latter weds the girl and Victor and his sweetheart are reunited after he confesses all.

Boy of Mine

(First National—Seven Reels)

(Reviewed by Laurence Reid)

ANOTHER of Booth Tarkington's very human boy stories is on view here, and the encomiums offered in favor of "Penrod and Sam" will have to be shared with "Boy of Mine," which incidentally has been adapted and directed by the same parties, with two of the previous company enlisted in the present cast. The author has no rival in the depiction of youth. He understands the youngsters perfectly. He catches accurately and surely the psychology of the childish mind—its whims and caprices, its misunderstandings and conceits. And so he draws another captivating sketch of a real boy, who is understood by his mother, but who is a problem to his father.

It is a simple little sketch, peopled by figures perfectly comprehensible to all. It may not carry the effervescent, spontaneous humor of "Penrod and Sam," but it does release a worthy heart tug, aside from a play of mawkish sentiment, when father, deserted by his wife and son, proceeds to languish over the dear departed relatives. William Beaudine has given too much emphasis to this scene, the only faulty touch in the picture. Making father a sentimentalist isn't convincing, in view of the fact that he is quite a stern taskmaster.

However, it is quickly forgotten in the revelation of boyish character. And how thoroughly adaptable is Ben Alexander as the youngster! Indeed, he is Penrod again—Penrod to the life. No suggestion of coaching in his work, he portrays the lad with genuine sympathy and feeling. We watch him and extend him pity in his misery because of his father's reproaches. And when he runs away and whistles to keep up his spirits we appreciate that Tarkington has a firm grasp upon his subject. And that Beaudine hasn't forgotten his own youth.

There is plenty of humorous incident to balance the picture, particularly when the children become mischievous in church. Another true touch. Indeed, this story has a full quota of true touches. It extracts sympathy for its figures because it is rich in humanities. The detached kingdom of youth is on display here. And it is worth seeing—make no mistake. Henry Walthall shows us a new side in his study of fatherly repression—and Irene Rich is sincere and convincing as the mother. Rockcliffe Fellows, as a father who understands, contributes good assistance.

THEME. Juvenile story of a youngster who is a problem to his father, but is perfectly understood by his mother. Unable to abide by fatherly repressions, the boy runs away, but is returned to his home.

PRODUCTION HIGHLIGHTS. The very human highlights of boyish whims and caprices. The sympathetic treatment of story and characterization. The excellent performances by every member of cast. The humorous moments in the church and with the "revolver."

DIRECTION. Has accurately caught the Tarkington spirit—and has revealed surefire touches in his depiction of boyish impulses and whims. Builds simple story so that it constantly holds attention. Allows a slice of mawkish sentiment to intrude—the only overstressed incident in picture. Handles players exceptionally well.

EXPLOITATION ANGLES. The author's name and fame—telling your patrons that he is the foremost writer of juvenile studies. Play up that it is worthy to be seen by every man, woman and child. Play up the big, heart appeal. Bill it as comparable to "Penrod and Sam."

DRAWING POWER. Good enough for first run houses. Should please everywhere.

SUMMARY. An excellent study of boyhood—showing the whims, caprices and heartaches of youth. Is simple of structure and easily discernible—but holds one in a firm embrace because of its human and sympathetic treatment.

THE CAST

Bill Latimer	Ben Alexander
Dr. Robert Mason	Rockcliffe Fellows
William Latimer	Henry B. Walthall
Ruth Lawrence	Irene Rich
Mrs. Pettis	Dot Farley
Junior Pettis	Lawrence Licalzi

By Booth Tarkington. Scenario by Hope Loring and Louis Lighton. Directed by William Beaudine.

SYNOPSIS. Young son of the Latimers has a father who does not understand him. When he disobeys, the father unintentionally tells him he is unworthy of the name of Latimer and punishes him by sending him to his room. The boy runs away and an attempt is made to kidnap him, but a friendly doctor rescues him and brings him back home. His mother leaves with the boy—but the separation arouses the father's love—and a reconciliation follows.

The Whipping Boss

(Monogram—5700 Feet)

(Reviewed by Laurence Reid)

ONCE in a while a story reaches the newspapers which carries such a vital melodramatic background that, picturized for the screen, it should provide real moments of interest. Such a story was the celebrated Martin Tabert case, which exposed the Florida whipping camps and led to legislation which wiped away this inhuman punishment.

"The Whipping Boss" (this title smacks them in the eye) has been inspired from this sensational account which featured the paper a few months ago. It offers an indictment of the stern methods employed in these whipping camps and carries a boost for the American Legion, which evidently sponsors it, as the seal of the Legion appears on the film. But for picture purposes the story has been changed in order to color it with romance and to give it a happy ending. The central idea remains the same.

The victim of the lash, however, is a young tramp who is arrested and given 90 days for stealing a ride on a freight. At which point the convict leasing system gets in its deadly work, with the result that the victim is flogged. The inhuman treatment which he receives is the indictment of this system and which aroused public opinion to the point where reforms were entertained. We are presented with scenes which will shock sensitive patrons, particularly when the sick boy who has been working in a cypress swamp is cruelly beaten.

A melodramatic climax is introduced which shows the superintendent ordering the whipping boss to set fire to the stockade in which the convicts are chained to their bunks—for dead men tell no tales—and evidence must be destroyed. There is a departure from the original in the employment of the Legion. The hero is the head of the local post, and, with other members, they rescue the convicts. Some stress is placed upon the power of the Legion for good in the community.

The picture is familiar in its development, but thoroughly convincing in its propaganda. It is tense enough to hold the attention and keep the spectator in suspense. And it should do much to rectify conditions if this infamous system is in operation in other parts of the world. Since it reveals graphic realism we would not recommend it for feminine audiences. The picture is competently acted.

THEME. A melodrama carrying an indictment of the convict leasing system as it pertained to the Tabert case. Reveals inhuman treatment of convicts who are rescued by members of the American Legion.

PRODUCTION HIGHLIGHTS. The graphic revelations of the convict leasing system—showing the torturing of criminals in prison camps. The climax which shows the whipping boss endeavoring to set fire to the stockade.

DIRECTION. Sticks pretty faithfully to story as it appeared in daily press. Brings out propaganda effectively—and indicts the convict leasing system in no uncertain terms. Employs some convenient melodramatic devices.

EXPLOITATION ANGLES. Tie up with American Legion posts—and put over publicity concerning case upon which picture is based. If you can secure some old papers and reproduce the headlines it would prove a good angle.

DRAWING POWER. Too tense and graphic for sensitive patrons. Should be seen—so that such conditions will arouse spectators to wipe out these abuses wherever they exist. Best suited for downtown houses.

SUMMARY. Propaganda in a good cause, which, if seen by lawmakers—and it should be seen by them—will inspire them to wipe out such abuses if they exist. Follows Tabert case in important points—and offers publicity for American Legion.

THE CAST

Jim	Eddie Phillips
Barker, the Whipping Boss	Wade Boteler
Livingston	J. P. McGowan
Dick Forrest	Lloyd Hughes
Grace Woodward	Barbara Bedford
Spike	Billy Elmer
Timkins	Andrew Waldron
Jim's Mother	Lydia Knott

By Jack Boyle and A. W. Caldwell. Directed by J. P. McGowan.

SYNOPSIS. Ex-soldier, commanding local American Legion post, loves girl whose father owns lumber camp—and who leases prison labor for his operations. A young man is caught stealing a ride on a freight and is sentenced to the camp. He receives brutal punishment. Word reaches the Legion post—and the convicts are rescued. The guilty are punished—and romance triumphs.

The Cricket on the Hearth

(Paul Gerson-Selznick—Seven Reels)

(Reviewed by Frank Elliott)

MOTHERS' clubs and other organizations throughout the nation clamoring for pictures suitable for their offspring will hail this production with satisfaction, or should. It is a clean, fairly entertaining and well produced picture which tells Charles Dickens' immortal story in a faithful and reverent manner. It is an ideal picture for special school showings, special matinees for the children or for use in churches and other institutions.

The cast is perhaps the biggest feature of the production, the personnel including such well known players as Josef Swickard, Fritz Ridgeway, Virginia Brown Faire, etc. And Paul Gerson, the producer, and Lorimer Johnston, the director, both have important roles. To Mr. Swickard and Mill Ridgeway, however, must go credit for the best acting. Both are excellent in their respective roles of Caleb and Bertha Plummer, the toymaker of Tindsley and his daughter.

The settings, both interior and exterior, are artistically expressive of the period in which Dickens' tale is laid. The quaint costumes also have their own peculiar appeal. Most folks are familiar with the story of the romance and tyranny that entered the lives of the toymaker's son, his daughter and the household of John Perrybingle, with Old Gruff as the fellow who "was always taking the joy out of life." These characters have been loved for generations and many will be eager to see them brought to life on the screen.

The production has been realistically mounted, with much heart appeal evident at all times. There is real drama in the scenes in which the blind girl accidentally starts a fire which burns down the little home of the toymaker, in the situation where the toymaker's son, long in the town incognito, suddenly appears in the church to claim his bride about to be given in wedlock to Old Gruff, and in the moment in which Perrybingle's jealousy is aroused over the presence in his home of another man who turns out to be the toymaker's son. The subtitles are artistic and well worded. The photography is excellent.

THEME. Charles Dickens' human interest story of English home life in a British village of yesteryear, setting forth the joys and sorrows that enter the home of an old toymaker and his blind daughter.

PRODUCTION HIGHLIGHTS. The attractive exteriors. The Maypole dance. The attack on Old Gruff by Edward Plummer. The starting of the fire by the blind girl. The appearance of Edward in the church as Old Gruff is about to wed Edward's sweetheart. The acting of Mr. Swickard and Miss Ridgeway.

DIRECTION. Has faithfully followed the text of the Dickens' classic. Has succeeded in putting real appeal in each quaint character. Has built the theme up to a well-worked-out climax. Has made an entertaining picture of one of the literary masterpieces of the English language.

EXPLOITATION ANGLES. Go after the literary societies, the schools, the women's and mothers' clubs on this one and get the endorsement of your local school authorities, who should be glad to co-operate with you in advertising it. Put on a special matinee showing for the school children.

DRAWING POWER. Should satisfy patrons of high class houses. O. K. for community theatres and towns.

SUMMARY. A very good screen version of Dickens' story, which should be a picture to attract the children to your house as well as bring down upon you the blessings of mothers who are seeking clean pictures to which to send their children. A good cast interprets the well-known characters and the picture is artistically and realistically mounted.

THE CAST

Caleb Plummer	Josef Swickard
Bertha Plummer	Fritzi Ridgeway
John Perrybingle	Paul Gerson
Dot Marley	Virginia Brown Faire
Edward Plummer	Paul Moore
Josiah Tackleton	Lorimer Johnston
May Fielding	Margaret Landis
Tillie Slowboy	Joan Standing

Adapted from the story by Charles Dickens. Directed by Lorimer Johnston. Scenario by Caroline Frances Cooke.

SYNOPSIS. Revolves around the old superstition that the cricket is a symbol of happiness and then we are taken into the home of the Plummers where there is no cricket because of poverty and persecutions of a village tyrant and into the home of John and Dot Perrybingle, where the cricket sings cheerily. Around these characters is woven a romance filled with tragedy, heart appeal and romance.

Regional News From Correspondents

Southeast

MRS. ANNA SESSIONS, branch sales manager of the New Orleans and Atlanta branch offices of the W. W. Hodkinson corporation, is one of the very few women field executives in the industry, and her success is ample testimony to the tact and business acumen of women. Mrs. Sessions, who has the distinction of being the only woman executive in Southern distributing circles, possesses a first-hand knowledge of exhibitors and conditions in the South. There is not an important city or town which she has not "made," and there are few exhibitors whom she does not know personally.

She began for Hodkinson as manager of the New Orleans branch. But last summer, when Hodkinson executives began to check results, taking their exchanges office by office, they found Mrs. Sessions to be running second for the entire United States. It was due to this "record of results" that she was given super-

vision of the Atlanta exchange, in addition to the New Orleans office.



Mrs. Anna Sessions

Mrs. Sessions can look back with philosophical equanimity on a business career of a decade. Within a year, she advanced from secretary to the District Manager of the World Film Corporation, to Manager of the New Orleans branch. She held this post for nearly six years, until the World Film Corporation was absorbed by the Selznick Enterprises, and then became special representative under the Selznick regime, for the three Southern offices, Atlanta, Dallas and New Orleans. In 1921, she was given the management of the Goldwyn office in New Orleans, and later of the Atlanta exchange too.

The Strand, Memphis, Tenn., has announced that owing to the enforced Sunday closing law, it will be impossible to continue in business and that it will close effective December 1st.

Theodore C. Young, of the real estate department of Famous Players, was in Atlanta the past week.

Harold Horne, formerly exploi-

tation manager of Loew's Palace, Memphis, has resigned to open the Ad Art Sign Service. Howard Haugh has been made his successor.

F. L. Metzler, of Southern Enterprise, she advanced from secretary prizes, has during the past week paid his first visit to Atlanta since his removal to New York.

Hugh Martin, of the American theatre, Columbus, Ga., was in Atlanta the past week. Ford Anderson, Atlanta district manager for Famous Players, is in Augusta. C. A. Crute, of Huntsville, Alabama, was an Atlanta visitor the past week.

Adolph and Sol Samuels, Atlanta film and theatre men, are on an extensive auto tour through Florida. They will be away for several weeks.

Howard Price Kingsmore of the Howard theatre, Atlanta, is making elaborate plans for a Christmas party for the poor children of Atlanta.

St. Louis

FRANK HARRIS, president of the St. Louis Film Board of Trade, who resigned recently because his future duties with Pathe will take him away from St. Louis, was tendered a farewell banquet by members of the organization at the Elks Club on Saturday, December 1.

As a token of the esteem in which they held their departing chief, members of the film board presented Harris with a solid gold engraved fountain pen, the inscription reading: "St. Louis Film Board of Trade presents to President, 1922-1923, Frank Harris."

Prior to reporting at the Pathe home office in New York on December 15 for his future assignment Harris goes to Chicago for the first vacation he has taken in five years.

President Harris' administration of the affairs of the St. Louis Film Board of Trade was probably the most successful in the history of the organization and its predecessor. Certainly during his regime many forward steps were taken toward bringing about a better understanding between the exhibitors and the distributors in the St. Louis district, and as a result the industry in that respect is in better shape in the Mound City and vicinity than for many years past.

He will be succeeded as president of the film board by C. D. Hill, manager of the St. Louis exchange of the W. W. Hodkinson Corporation.

Members of the local Pathe office gave Harris a farewell reception Monday evening, November 26, presenting him with a watch chain, charm and pencil.

Harry B. Graham, the new St. Louis boss for Pathe, brought his family, consisting of his charming wife and two children, to this city on Saturday, December 1. They have taken a suite at the Hamilton Hotel, a leading West End family hostelry, but plan later to rent an apartment.

The St. Louis Film Salesmen's Club at its meeting held Saturday, December 1, at the Elks Club, discussed the question of the future status of the organization—whether it should remain a quasi business-social body or devote its energies entirely in the social whirl. It was decided to continue the former policy, meeting monthly.

Charley Goodnight of De Soto, Mo., was a visitor at the Fox exchange last Wednesday.

Jimmy Grainger, Goldwyn boss, with Mrs. Grainger, was the guest of William Goldman, owner of the Kings theatre, at a Thanksgiving dinner at Goldman's beautiful new home at the corner of Union and Washington boulevards. Grainger spent a few days in St. Louis. The Kings is the St. Louis first-run house for Goldwyn-Cosmopolitan pictures.

C. E. Penrod, district manager for F. B. O., was a caller of the week. C. Jensen, Southern representative for F. B. O., also passed through this city.

Charles Eckhart, district manager for Fox, and Floyd Lewis,

district director for Associated Exhibitors, were in town during the greater part of the past week.

Out-of-town exhibitors seen along Picture Row during the past week included: Dr. Tettley of Flat River and Farmington, Mo.; Tom Evans of Glen Carbon, Ill.; Iscar Wesley, Gillespie, Ill.; W. L. Norman, Benld, Ill.; Tom Reed of Duquoin; George Larmar, attorney for the Reed, Yenn & Hayes Circuit; S. E. Pertle, Jerseyville, Ill.; Bob Cluster, Johnston City, and Jim Reilly, Alton, Ill.

Because of adverse conditions in the coal fields of Illinois and Kentucky and parts of Missouri a number of theatres have closed. Among them are: Auditorium, Dawson Springs, Ky.; Advance, Advance, Mo.; Star, Horse Cave, Ky.; Crystal, Creal Springs, Ill.; Electric, Conway, Mo., and Bijou, Scottsville, Ill. The fact that there has been no real demand for soft coal in recent weeks, due to the mild weather, has played havoc with financial conditions in the coal fields, and the indications are this situation will grow more acute as the winter advances. Many other exhibitors are running only part time.

The St. Louis First National office is traveling at top speed in their January drive. Salesmen are even out working on Saturdays and Sundays, while R. L. McLean is putting every moment possible on the road. Harry Weiss, manager, has also increased his working day several hours and intends to keep up this high pressure gait until after Christmas.

G. K. Kraemer and J. F. O'Donnell, traveling auditors for First National, are visiting the local office.

The booking arrangement between the Marquette, Palace and Majestic theatres, all located on Franklin avenue, St. Louis, has been called off. Dr. Harry Hamburg is now looking after the bookings for the Palace and Majestic, while Frank Spero is looking after such details for the Marquette.

W. D. Gladish has purchased the Midway theatre at Farnfeld, Mo.

The Lyric theatre, East St. Louis, has changed its policy and is now showing a feature picture with four acts of vaudeville. The Opera House at Marion, Ill., has reopened.

Bob Werth, Metro salesman, came in Saturday from a very successful journey on the road.

The Gem theatre, Overland Park, Mo., has been opened by Ben Woody. It has accommodations for 350 persons.

Herbert Elders, district manager for Universal, plans to spend about two weeks in the St. Louis territory getting acquainted with the exhibitors in the key cities, etc. He is here as the guest of Barney Rosenthal, resident manager for Universal.

Will Baker, special representative of W. F. Beck, is in St. Louis. He has just arranged for a personal appearance of Miss Leah Baird at the Lyric theatre, East St. Louis, in conjunction with the showing of her latest picture. The dates are to be December 9, 10 and 11.



Albany



PERHAPS he isn't as talkative as some of the others, but there isn't a better liked exchange manager along Film Row than Howard Morgan, who has been handling the affairs for Educational in this city for many a month, and building a business that numbers every exhibitor in the territory as a friend. In fact Mr. Morgan, while selling "The Spice of the Program," is also the "pep" of the Row. Mr. Morgan claims Auburn as his home, but is an old timer in the business, having been associated with Goldwyn as well as the old General Film company, also being with Empire when it was handling the Educational product. Of all the exchange managers in this city, Mr. Morgan is probably out on the road more than any other.

There was another change this past week along Film Row, when John Fleming who came here some time ago from Winnipeg to manage the Vitagraph office, suddenly resigned. Frank B. Rogers, of New York who came with Vitagraph about six months ago, and was formerly associated with Pathe, has been sent here to temporarily handle the office.

Edgar B. Haines, who has been covering the Albany territory for Universal since last May, resigned last week, and will enter the real estate field in his home town of Newark, N. J. Mr. Haines has made a large number of friends during his association with Universal, and who now wish him well in his new undertaking.

According to Bert Gibbons, now district manager for Vitagraph, and who includes Toronto and Montreal in his territory, business in Canada is generally good. Mr. Gibbons likes his new position quite well although in the several weeks when he has been covering the ter-

ritory, he has seen not so much as a single familiar face. And so naturally enough Mr. Gibbons was in a happy frame of mind when he spent last week among his friends in Albany.

Charles Henschel, of New York, the eastern district manager for Pathe, is in Albany this week going over matters with Frank Bruner, resident manager.

The Leland in Albany is doing so well these days that Manager Oscar Perrin has decided to open up the gallery, charging the same admission of 28 cents as on the main floor and balcony. Mr. Perrin is making the gallery more attractive by an application of paint and the installation of lights, and what is more, even the women are flocking to the sky-parlor without protest, anxious to get a seat.

Things are going so well at the Clinton Square in Albany, that the house now ranks as one of the best money makers in the city.

Earl Kramer, of Buffalo, formerly of Albany, but who is now managing Universal, was in town last Wednesday going over matters generally. He was accompanied by Frank Moynihan, a salesman out of the Buffalo office.

M. E. Troy, who runs the theatre in Hudson and also in Chatham, has been in town recently booking up attractions.

There is a rumor to the effect that Hodkinson will shortly distribute its product in this territory through an Albany exchange. Hodkinson film is now being looked after here by Victor H. Bendell.

Herman Vineberg, manager of the Mark Strand theatre here, took a night off on Thanksgiving eve and celebrated his wedding anniversary by attending the Elk's Ball.

Many of the film men in Albany, and likewise the one woman man-

ager of an exchange, ate their turkey out of town. Frank Bruner, of Pathe, was at The Friars in New York; Alec Herman joined Mrs. Herman in Connecticut, while Miss Marie Wheeler spent the day at her home in Westerlo.

Talking about the film prices that prevail today, one of the exchange managers here waxed sarcastic last week, and remarked that he did not sell a certain exhibitor with emphasis on the "sell," but gave it to him with added emphasis on the "gave."

A. W. Smith, Jr., of New York, assistant to E. A. Eschmann, general manager of this district for First National, spent a few days in Albany last week.

There's a rumor to the effect that Morris Silverman, of Schenectady, is endeavoring to acquire the Barclay, of that city, recently bought by R. V. Erk, of Ilion. The house is held at \$25,000.

Dave Levy, formerly with Paramount, is now covering northern New York for F. B. O.

"Al" Boasberg, of New York, is the guest this week of William Shirley, of Schenectady.

There is a strong possibility that Sam Suckno, owner of the Albany, in Albany, and other theatres in that city, may use a singer with slides in the near future. A soloist from one of the publishing houses was tried out the other night and the audience appeared to like the idea.

When Howard Secor, shipping clerk at the First National exchange here, was married last week, his fellow employees decided to make him a present. But it was neither cut glass nor silver. It was a bed quilt.

Paper mills which were running on part time in northern New York through lack of water, have resumed full time following last

week's rains, and exhibitors in these towns are once more happy.

Miss Margaret Sullivan, of the San Souci, Watervliet, has the distinction of being one of the few women in this section buying her own pictures, and at the same time being one of the shrewdest in the business.

Talking while pictures are being shown reached such a stage at the Mark Strand in Albany, that a slide is now being flashed each night requesting that talking be refrained from during not only the pictures but also during the musical numbers.

All children in Watertown presenting a bundle of used clothing were admitted last week free at the Avon theatre in that city, when "Circus Days" was shown. The bundles were given over to the Salvation Army and will be distributed among the poorer children of the city. Last year a similar scheme resulted in over 1,000 bundles of clothing being obtained. Robert E. Cahill, mayor of the city, endorsed the movement.

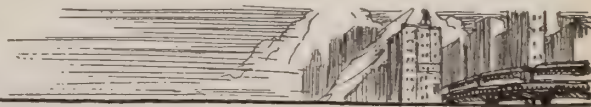
The trolley company in Albany provided free transportation for the children from the various orphan asylums who were guests of the Mothers' Club at the Junior Movies at the Mark Strand, Saturday morning. The next movie for children will be on December 29, when "Circus Days" will be shown.

Twelve children under sixteen years of age were up before Judge H. F. Porter, of Watertown, charged with a violation of the law by dancing at amateur productions in several of the local motion picture theatres.

Julius Boxhorn has become a prime favorite with the people of Albany. Every appearance on the stage of the Mark Strand theatre where he directs the large orchestra, is greeted with applause.



Chicago



THE Highland Park theatre was opened last week by Charlie Miller and A. G. Spencer and got away to good business. A large number of Chicago motion picture men were on hand to give the two hustling F. B. O. salesmen a good send-off. The theatre has been equipped with high-class fixtures and redecorated, and as it stands today, is a very cozy, inviting house.

Dee Robinson, who underwent a serious operation at the Presbyterian Hospital on November 27th, is reported to be doing very well and has progressed so far on the highway to recovery that he is planning to leave the hospital within another ten days or two weeks. Mrs. Robinson came up from Peoria to be with him during the operation and is making her headquarters at the hospital, and her presence is keeping the popular showman cheered up and hastening his convalescence.

Frank H. Marshall, well known exchange man, and recently with Paramount, is now connected with the Rudolph Wurlitzer Company's Chicago office, but will not lose touch with the motion picture trade as he is in charge of theatre sales

for this big musical instrument company.

Slack work at the coal mines in southern Illinois and parts of Missouri and Kentucky is having a bad effect on theatres in this section. The Bijou at Scottsville, Illinois, has been forced to close and several other theatres are running part time only.

According to reports from St. Louis, Harry Weiss, who is now First National manager in that city, is determined to make a record in his company's January drive and is out on the road practically all the time these days.

Louis P. Kramer, who has been district exploitation director for F. B. O. at Chicago, for the last year, has been called to the New York headquarters of this organization. Louis has done some excellent work and won the esteem of theatre men throughout the territory, and exhibitors generally will regret his departure, although it is understood that his transfer is in the nature of a promotion.

Harry and Leo Brunhild, of the firm of Brunhild & Young, are planning a month's sea trip during

January. They expect to board the big liner Orca at New York and during the cruise touch at several ports in the West Indies and South America, including Bermuda, Havana, Panama Canal and Trinidad.

Manager Cecil Maberry, of Hodkinson's Chicago exchange, has secured the services of R. C. Geary, well known publicist and exploiteer. Mr. Geary will work in Chicago and throughout the territory and aid exhibitors in putting over Hodkinson features. He has been con-

nected with Paramount and Goldwyn and is a man with plenty of practical experience in this line of work and Manager Maberry is counting on his being of great assistance to exhibitors.

L. W. Goodell, of Beardstown, Illinois, has sold his Rose theatre to Edward Ship and Joseph Douglas, of Springfield, who took possession of the Rose on December 1st.

Al Marks and Meyer Marks are reported to be planning a new four thousand seat house to be erected at the corner of Loyola and Sheridan Road.

C. Ellis Jackson, of the Cozy theatre, Bushnell, Illinois, has purchased the Pershing theatre, London Mills, Illinois, from De Kay Vose of the latter city.

Walter Johnson, of the Auditorium theatre, Berwyn, is back home after a successful deer hunt in Northern Wisconsin.

Mort Henoch, formerly with Goldwyn-Cosmopolitan Distributing Corporation, has joined the Celebrated Players' sales staff and will work out of the Chicago exchange.

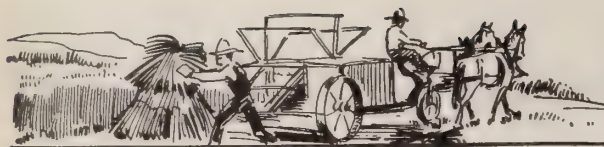
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Des Moines



EXCHANGEMEN of Des Moines met at the Hotel Fort Des Moines Saturday noon for lunch and for the discussion of problems of exhibitor and exchangeman. Harry Weinberg, manager of the Associated First National exchange, called the meeting and led in the discussion. As president of the Film Board of Trade of Iowa he urged the film men to make the film business clean, that the growth of the industry depended upon playing fair and not upon kidding one another, and that Iowa, which already has an enviable position, should continue as an outstanding, clean territory in the minds of the theatre owners and of the film manufacturers. He explained the purpose of the Arbitration Board, on which the exhibitors of Iowa have representation, and the Film Board of Trade in aiding exhibitors and exchangemen.

Herman Stern, manager of the Universal film exchange, urged courtesy in business dealings. Ben

Reingold, manager of the Goldwyn-Cosmopolitan exchange, in a talk on salesmanship, pointed out the old methods which are now passe, and Frank Crawford, manager of the Famous Players exchange, talked for a uniform contract and a specific playing date to be fixed in contracting pictures. Bill Barker, booker for Paramount, asked for co-operation of the salesmen with the men in the business office and William Strickland of the Universal exchange talked on putting the right spirit into the business. Mr. Ballentyne, manager of the Pathe exchange, requested that exhibitors be urged to join an exhibitors' organization formed a week ago for the purpose of aiding exhibitors to work out legislative problems, especially the elimination of the admission tax.

Tribute was paid to the effort of Miss Alma Anderson, secretary of the Film Board of Trade, in the adjustment of difficulties which come under her jurisdiction and in making the Film Board of Trade

an organization in which exhibitors have confidence.

Arthur Stolte, booking manager for A. H. Blank, has resumed the acting managership of the Des Moines theatre, since Mr. Thayer, who has held that position for some months, was transferred to the Capitol theatre. Mr. Thayer is well fitted to take charge of the Capitol, which is a vaudeville and picture house, as he has had considerable vaudeville experience. Mr. Stolte will manage the Des Moines theatre in conjunction with his duties as booking manager at least until the beginning of the new year. Leonard Neufeld, who was assistant manager at the Capitol theatre, is now house manager for the Des Moines.

Mr. Fairchild was the only salesman for F. B. O. who was home for Thanksgiving. Messrs. Gottlieb and Ross of Goldwyn spent the holiday in Des Moines. Si Fangman, booker for Goldwyn, spent Thanksgiving with his folks in Omaha.

Manager Reingold of Goldwyn states that the greatest amount of cash that ever was secured by the exchange in this territory was sent in in connection with Jimmy Grainger week. He desires through the *MOTION PICTURE NEWS* to thank the exhibitors who, through their co-operation, made this possible.

Paul Grove, who was with the F. B. O. office at its opening and for about a year in Des Moines, has returned to his old position, after a four months' absence. He's the shipper.

Exhibitor Collins of the Rex theatre at Perry made the round of the exchanges last week.

Manager Ballentyne of the Pathe exchange has a small daughter who is exhibiting the effect that the history series being made by Pathe is having to encourage the young idea to shoot. She saw the first three pictures of the series and right away hunted up the history books to read more about it.



Kansas City



F. J. HAWKINS, distributing manager for the newly organized United Producers and Distributors concern, was in Kansas City last week, seeking a location for a branch of the company. He went from Kansas City to Omaha, from there he will go to Chicago and New York.

Samuel Harding and Lee Balsley of the Liberty theatre, Kansas City, converted the stage of the house into the "back stage" of a radio broadcasting station for a few moments during each performance this week, advertising the fact that amateurs would be given an opportunity to "try out" as radio entertainers. The scheme worked well in stimulating the attendance.

Harry Graham, former branch manager of the Kansas City Pathe office, who has been transferred to St. Louis to manage the branch there, did not escape from Kansas City with a near motor

car load of gifts without getting a genuine scare. At the last minute before his departure Harry was summoned before the Kansas City Film Board of Trade and called upon the "carpet" by Sid Baldeman, oldest member. The complaint was:

"Harry, you are leaving Kansas City."

Words not only were difficult for Mr. Graham, but impossible, gifts being literally showered upon him.

The headquarters of Cleve Adams, Universal division manager, have been moved from Kansas City to Indianapolis. Three new offices have been placed under Mr. Adams, giving him supervision of Kansas City, Minneapolis, Des Moines, Omaha, Sioux Falls, St. Louis, Milwaukee and Indianapolis.

W. D. Fite of Kansas City has sold his interest in the Holland theatre, Wichita, Kas., to Charles

Bull, and now is endeavoring to find a house to purchase in a town of about 10,000. R. W. Cassity, owner of the Purdin, Mo., Opera Hall, has sold the contents of the house to Willard Ross. The Gem theatre, a negro motion picture theatre owned by Guy Shriner, has been remodeled and redecored, including a new front of terra cotta.

The state rights exchanges of Kansas City were visited last week by Jesse Goldberg, president of the Independent Pictures Corporation. Sam Sax, general manager of Weber & North Company, state rights distributors, also made the rounds of Independent exchanges.

A rather unusual, not to say humorous, condition prevailed at the Richards & Flynn independent exchange office in Kansas City last week, the entire sales force remaining "inside" all week. But the barriers were let down this week.

R. C. Rhoden, manager of the Kansas City First National branch, was host to W. J. Morgan of First National's distributing department last week. Mr. Morgan is making a trip over the territory.

E. D. Tate, Midwest Educational branch manager at Kansas City, does not leave the brunt of the burden entirely upon the shoulders of his sales force. He is making regular trips into the territory, having departed Tuesday for a visit to all principal key towns.

Frank L. Newman, owner of the Newman theatre, Kansas City, left for New York last week over some early releases and obtain some ideas on presentation.

Claude Ezell, special representative for Selznick, who just returned from an optimistic trip over the South, is in Kansas City spending a few days with M. A. Tanner of the Kansas City office.



Detroit



THE most important news in Film Row this week is the appointment of the new exchange manager of Universal, Sydney C. Hackford.

During the first two years of his association with Universal, Mr. Hackford was state salesman. He was then advanced by the New York office to the position of short production sales manager, and when Al. Mertz resigned, the New York office, again taking notice of good records made by their own men, appointed him manager. Prior to his association with Universal, Mr. Hackford was an exhibitor in Delray, a suburb to

Detroit. Like many film men, Hackford also has a war record, as he served in the capacity of instructor at one of the camps.

C. Lowenberg, publicity man for Universal, returned on Wednesday from Chicago, where he spent the last ten days assisting in the publicity campaign, which was put over in the interests of "The Hunchback of Notre Dame."

Al. Mertz, former Universal manager, left Saturday for Boston. He will be associated with Sam Carver, former Universal publicist, in the exhibiting of the American Legion picture, "Powder River."

Little Marie Prevost and Kenneth Harlan made a double personal appearance at the Adams theatre last week, in connection with the showing of "The Wanters," in which Marie plays the leading feminine role. This is Marie's first appearance on any stage.


Miss Dorothy Graves, stenographer in the Fox exchange, was married two weeks ago to W. D. Condon. The Fox force gave her a linen shower.

The Capitol theatre, Eaton Rapids, has a new manager and lessee in the person of F. Z. Lewis.


The Michigan-Minnesota game at

Ann Arbor last Saturday drew quite a representation of film men. Among those who attended the game were George Trendle, Harlan Starr and Mrs. Starr, salesmen from the Standard, F. B. O. and Favorite exchanges, all from Detroit, and Ed Beatty of Battle Creek and Gerald Hoag of Ann Arbor.

Fox exchange claims to have the two best bookers in local film circles in the persons of Freddy Dixon and Paul Ward, son of Manager W. D. Ward. They are said to be a couple of lively kids.



Washington



DIVISIONAL EXPLOITATION CHIEF BAMBERGER of Paramount was a caller at the office of Manager Harry Hunter of Famous Players-Lasky last week. E. T. Crall of Newport News and Harry Bernstein of Richmond were also in to pay their respects.

Unconfirmed rumor has it that when the present Crandall lease on the old Crandall Joy theatre at Ninth and E expires the lease is to be taken up by the Childs restaurant chain, Crandall retaining the lease on the Central as his permanent Ninth street location. It is known that Childs are building near the Union Station and contemplating branches at Fourteenth and Park, and Eighteenth and Columbia roads. Meanwhile an official communique from Crandall executive offices says: "Crandall's new Tivoli theatre at Fourteenth street and Park road, N. W., last week was completely put under roof. The huge proportions of this new addition to Washington's most beautiful and commodious amusement places becomes more and more apparent as work progresses. A competent authority after scrutinizing the specifications for the beautification of the theatre interior, expressed himself as convinced that the Tivoli is destined to 'become the most beautiful photo playhouse in the United States' on its completion." MORRIS PICTURE NEWS regional correspondent has been told that plans call for finishing the interior entirely in marble, draped with satin and silk tapestries. Boxes will be set in a mezzanine tier to the right and left of the customary balcony.

Orchestra, parquet, boxes in mezzanine and balcony will provide a seating capacity of 2,500 at a sitting, thus offering the greatest seating capacity in any Washington theatre.

Visitors Friday night at the Webster Electric Shop, local Simplex projection representatives, were the Hoffman brothers, A. C. and Graham Hoffman, now in Washington supervising their new theatre at Fourteenth and Crittenden, to be known as Hoffman's Park theatre, the first Eastern unit in the Hoffman circuit. Their architect is C. G. Webber of the office of the architect of the United States Treasury. They are maintaining, temporarily, offices at 308 Union Bank building, Washington.

Tiffany Toliaferro, colored theatre owner of Roanoke, Va., was a visitor at the Fox exchange Saturday.

First National executives and Crandall chieftains at Washington spent Thanksgiving helping Jack Connelly entertain Mr. and Mrs. John McCormick, who reached here Thursday morning and left at night by the Congressional Limited for New York. Mac is production manager of First National at Los Angeles, while the wife is popular to film fans as Colleen Moore.

Other Crandall office echoes broadcast the fact that Harry M. Crandall, owner of the Crandall theatres; Joseph P. Morgan, his general manager and Nelson B. Bell (the publicity hound) spent last Monday and other things at the Bowie races. Much of the afternoon was spent figuring how much longer the New York handicap was due to be successful in its perennial picking of the winners. It

picked seven winners out of seven races, but Messrs. Crandall, Morgan, Bell, et cie, don't yet believe it. ("They picked but one," says Nelse Bell.)

The Palace has just been equipped with two of the latest model blue enamel Simplex projection units, through the Webster Electric Company, local distributors. Three new model Simplex's have also now been tuned in at the Columbia. Besides all the new units in local Loew projection departments, Manager Webster announced that the Rex theatre at Front Royal, Va., has been equipped with three new Simplex projectors.

H. H. Hamilton is conducting the special twenty-piece orchestra appearing with Touring Company J the week of December 3 at Poli's. The engagement of "The Covered Wagon" train, advanced by William I. Love, veteran showman, and under the direction of J. J. McCarthy, opens its indefinite run at \$2 top scale on Monday evening.

Richard Lorieberg, solo 'cellist in George Wild's Rialto symphony, is featured on the Rialto bill this week in the prologue to Lenore Ulric in the Belasco-Warner Brothers offering of "Tiger Rose." He announced that he would play as his major number MacDowell's "To a Wild Rose," following with Owenshaw's "Love Sends a Little Gift of Roses" as an encore.

The Daniel Breeskin score arranged for Larry Semon's comedy, "Lightning Love," at the Metropolitan last week, included in its scope a new number by Milton Davis, organist of the Metropolitan.

Joseph Rosner, first viola in the Breeskin music team at the Metropolitan, is now located in his new

studio at the Kenois building, Eleventh and G streets, over Kresge's store. His large classes in violin, viola and allied stringed instruments will find him much better equipped to give them the benefit of his wide experience in the music world.

A new music organization that will largely popularize chamber music has recently been organized and is due to make its debut shortly. Known as the Metropolitan String Quartette, it consists of four of the most brilliant of the host of solo artists serving with Daniel Breeskin. Siegmund Ziebel, first violin; Alexander, viola; Roy Laing, second violin, and Preston Shelley, cello, are the artists. Aleck Podnes is assistant conductor of the Symphony orchestra and Herr Zeibel is concertmeister. "Pres." Shelley was heard last week in a special concert number with Miss Viola T. Abrams, Metropolitan harpiste.

Some local film row shifts resulted in Michael Thomas coming here from New York to manage the B. O'letzky Federated Film Exchange of Washington and in Goldwynner Whaley affiliating with the sales force of United Artists here. It was rumored that Charles Tyson of First National had switched over to the expanded promotion force of the Washington branch of United Artists. Goldwyn has not yet selected a successor to Whaley in its organization.

The girls of the First National exchange gave a linen shower to Miss Thomas, who is soon to marry Charles Boyd. The party was held at the residence of Mrs. Estes and all married officers and employees of the exchange were present.



Cleveland



J. A. KOERPEL and Nat Barach, division manager and exchange manager of the Goldwyn exchange, celebrated Thanksgiving by giving the Jewish Orphan Asylum children a treat. First they gave them a movie program at the institution, comprising the feature, "Three Wise Fools," "Our Gang" comedy and Aesop's Fables. Then ice cream and cake was served to all the 500 children, after which J. A. Koerpel revealed himself in the role of entertainer. He played the piano, sang a couple of ditties, and brought forth the best selection of his favorite jokes. It's hard telling who had the best time Koerpel, Barach or the kiddies.

H. A. Bandy, First National district manager out in these parts, was relieved of the agony of eating turkey hash for the remainder of the week by leaving Cleveland on Thanksgiving evening for a swing around his exchanges. He

expects to be gone about ten days.

Herbert Ochs, now associated with the local First National fraternity, packed his wife and daughter Patricia into the family flivver and hied himself to Toledo to spend Thanksgiving with Mr. Ochs' parents.

J. O. Brooks, special representative for the Fox Film Corporation, is with us. He arrived last week, and expects to remain until the close of the year.

Frank Drew, local Fox exchange manager, spent Thanksgiving in Girard, Pa., with the Frank Drews, Senior.

J. S. Jossy, of the Progress Pictures Company, went to Cincinnati last week, combining business with pleasure. The pleasure part of the trip consisted of driving down in his new Wills St. Claire.

The Film Board of Trade of Cleveland gave a wonderful party last Monday night to its members, their wives, and guests to the number of seventy-four. It began

with a 6 o'clock dinner at the Hanna Restaurant, and included The Passing Show, performance playing at the Hanna theatre. After the theatre, all the guests were invited to assemble again at the Hanna restaurant for dancing and supper. Willie and Eugene Howard, the Passing Show stars, joined the party and added their wit to Phil Spitalny's special jazz music. This was by far the most elaborate film party ever given in Cleveland. The members of the Film Board of Trade gave it to celebrate the close of a most successful year in their organization work. Maurice Safier, local manager for United Artists, was chairman of the reception committee, and was offered a vote of thanks by all present for the manner in which he arranged every detail of the party.

George Shenker, manager of the Pearl theatre, South Lorain, was one of the few out-of-town exhibitors seen wandering about the

Film Exchange building after Thanksgiving.

Louis Miller, manager of the Palace and Castro theatres, Ashtabula, together with his partner, C. D. Johnson, paid the local film exchanges a pre-Thanksgiving visit last week booking special attractions.

Dan Tolmides, who conducts the fortunes of Toledo's Superior theatre, did his holiday shopping in the Film Exchange building the early part of last week.

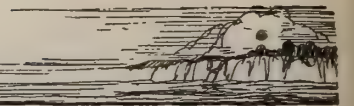
Ray Gould, manager of the Temple theatre, Lorain, and R. Bradshaw, manager of the Grand theatre, Crestline, signed their names on the visitors' list in the Film building last week.

The Alma theatre at Bowerson, O., has changed hands, having recently been purchased by Messrs. Forbes and Craig.

L. A. Pilliod has sold to J. Nofus the Photoplay theatre at Grand Rapids, O., according to announcements received locally.



Buffalo



AS the holiday season approaches the members of the Film Board of Trade of Buffalo are getting restless and have launched plans for a merry making. A banquet, therefore, is soon to be held and President Sydney Samson has appointed the following as members of the arrangements committee: Henry W. Kahn, Metro; Bob Wagner, Hodkinson; Clayton P. Sheehan, Fox; Howard F. Brink, Educational, and Mr. Samson Bond. The event will probably be held the end of this month. The affair will probably take the form of a dinner-dance and some member proposed that ex-members of the Film Board of Trade be invited. President Samson objected to this, however, on the grounds that he would be unable to obtain the drill rooms of any of the local armories. He probably had in mind the 87 local changes in managerial personnel in the last several years. Dependable Pictures exchange, James Speer, manager, has joined the Film Board. Miss Locks has succeeded Miss Curley as corresponding secretary of the board.

In order to handle the increased amount of product, Manager Sydney Samson of Bond Photoplays corporation, has made the following appointments and additions to the sales staff of the Buffalo exchange: Allen S. Moritz, manager of sales and special representative for Preferred Pictures; John M. Sitterly, covering the city territory; John Stevens, in charge of short subjects; Joe Lieberman, formerly with First National in Philadelphia, representative in the Syracuse district, and Frank Vennett, formerly special representative for Universal in Canada, salesman in the Rochester zone. Bond is now franchise holders for Preferred, Warner Brothers, Grand-Asher and Weber and North.

An ordinance governing the use of inflammable moving picture film in private homes is being prepared by Deputy Counsel Clarence Platt in Rochester. Officials of the city have in mind several proposed restrictions to relieve the menace of fire, as they claim. The ordinance, which will be submitted to the

common council for hearing, will be drafted along the lines of the state law, with restrictions applying to the use of inflammable film in public buildings made applicable to residents. No fires or fatalities have resulted in Rochester from motion picture apparatus in homes, which usage has greatly increased and strong opposition to unreasonable restrictions on the use of film in private residences is expected to develop.

Dolores Casinelli, screen star, is to start a vaudeville tour December 31, and the Lafayette Square, Buffalo, is to be her first stopping place. E. M. Hopcraft, formerly Associated Exhibitors representative in Buffalo, is personal representative for Miss Casinelli.

That old Jonah, the Criterion theatre, has closed again. This is the seventh time that it has thrown up the sponge and gone down for the count. Manager Harry Abbott on Friday, November 30, announced that he had given up the effort to keep the house going after sinking considerable iron men in the venture. The house is now closed and it looks like it will remain so for a considerable period.

Fenton Lawlor has resigned from the sales staff of Selznick Pictures corporation exchange. He has not as yet connected with another office.

Charles Henschel, division manager for Pathe, made a trip through the territory with Basil Brady, local manager, last week.

Mrs. A. C. Behling of the Fillmore Palace theatre, 1264 Fillmore avenue, put on a private show for the benefit of The Coterie, a local organization that aids tubercular children.

We don't know how they do it, but they do, do, do! Yep, Harry Dixon, F. B. O. salesman de luxe, has taken unto himself a new Nash and Brother Mullen, booker at Renown, is running around in a new Chevrolet. By the way, the first day that Mullen got his new car he dashed all the way from Buffalo to Elmira and back in it so that Manager Ben Berinstein would get his show on in time at the Majestic. "Mull" arrived a few minutes before opening with the can of film and saved the day

—or rather night—for Ben. That's what we call service.

Watch out, exhibitors. Mrs. Orpha Stucki, inspector for the state censorship commission, is becoming more active than ever, chasing film projected without the censorship license numbers. Better be sure they're on your features!

Miss Fannie Buxbaum, for seven years contract clerk at the Paramount exchange, has resigned. Fannie is going to that so dear old California to live with her sister away from this cold, bleak Buffalo clime and Film Row upheavals.

Well, well, whadaya know about this one? Our old friend Tom Brady, former manager of the Goldwyn exchange and various other film depositories, has taken over the New York state distribution rights on Raynsno, a material you rub on the auto windshield to keep off rain, snow, sleet, etc.

The opening of the new Family theatre in Batavia, N. Y., marked a new epoch in the amusement history of that thriving western New York city. On opening night it was necessary to station George W. Fotch, head usher, in the lobby at 8 o'clock to explain to those seeking admittance that every seat was gone and all standing room occupied. The house was packed with flowers from well wishers. Dusty Rhodes, organist, made a hit with his program on the fine new Wurlitzer.

The New Varsity theatre is now under way entertaining the residents of the rapidly growing Kensington district of Buffalo and Manager James Cardina took a whole page ad in the North Buffalo News to announce the opening and the newspapers came out this week with a special section describing the house and containing the ads of all the contributing equipment companies. Jim has a wonderful community house.

E. O. Weinberg post cards from bally old London that he is residing at the Hotel Cecil and has been too busy even to write a regular letter. Eddie is now managing a theatre in London for Uni-

versal. He was formerly manager of the Buffalo Strand, and was for a time at the Strand, Syracuse, and the State, Schenectady. He says he is full of pep in spite of the fog.

Under a decision handed down by the Court of Appeals in Albany, the Golde Clothes Shop, Inc., is given the right of possession of the Main street lobby of Loew's new State theatre, according to Simon Fleischmann, attorney for the Golde interests. The legal battle between the two companies has been waged for two years and has been in every court in the state. No move has been made as yet to force the theatre to abandon the lobby.

Buffalo exchange managers were surprised this week to hear of the resignation of Edgar Weill as manager of the Strand, Syracuse, although many had expected such a move as Mr. Weill has been in ill health for a long time. Walter McDowell, assistant manager, has succeeded Mr. Weill as manager.

Al Sherry, who recently opened the old Academy in lower Main street with tabloid musical comedy and pictures, is packing them in every night. And nobody thought such a stunt was within the realm of possibility.

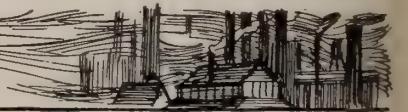
Gene Pfeil, manager of the Circle, reports business as being rotten, but blames it on the approaching Xmas shopping season for which the folks are saving their money. But Gene isn't the only one. Several other neighborhood houses are worrying about the drop in box office receipts.

Arthur J. Martel, organist at the Lafayette Square, has returned from a month's vacation, spent in Boston and other cities "Way Down East." Audiences gave him an enthusiastic reception at each performance this week.

Arthur L. Skinner, manager of the Victoria, pulled a good publicity stunt the other day when he got a big ad across the top of a calendar containing ads of the merchants in the vicinity of the house, in return for distributing them to his patrons. The patrons were pleased with the gift and the theatre will have its ad in the homes every day for the next year.



Central Penn.



TWO THOUSAND, FIVE HUNDRED boys and girls were entertained at the New Regent theatre, Harrisburg, Pa., as the guests of Peter Magaro, owner, at the annual open house for children on Thanksgiving Day. The film plays, "My Boy," starring Jackie Coogan, "The Merchant of Venice," and a Harold Lloyd comedy, were on the bill, and there were other features, including music by the Brunswick Orchestra and local talent numbers.

Mr. Magaro made a short address of welcome from the stage, which was followed by cheers from the youthful audience. The

kiddies joined in the singing of "America." "Bobby" Linebaugh, young son of a prominent New Cumberland physician, made a great hit when he impersonated Jackie Coogan. The Big Brothers' committee of the Harrisburg Kiwanis Club, of which Charles M. Williams is chairman, helped Mr. Magaro to greet and entertain the youngsters.

Fifty newsboys of Harrisburg were the guests of Walter J. Hurley, publicity man in that city for the Wilmer & Vincent theatrical interests, at the showing of "Penrod and Sam," in the Victoria picture theatre, on the evening of November 26. The boys were per-

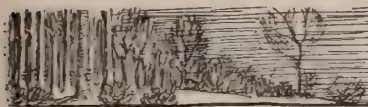
sonally escorted to the theatre by Mr. Hurley and they gave him an enthusiastic vote of thanks for his courtesy.

Amateur nights have been revived in some of the neighborhood motion picture theatres controlled by Carr & Schad, Inc., in Reading.

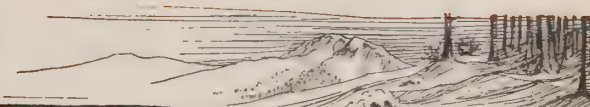
The Fulton Opera House, Lancaster, has been purchased by Ralph W. Coho, a coal merchant, at a figure said to have been \$51,000. The former owners were John Guerrine and the estate of Harvey Butzer.

Thirty guests, including film company representatives and or-

chestra members, were entertained at a turkey dinner on Thanksgiving Day, by Peter Magaro, proprietor of the New Regent theatre, Harrisburg. The dinner was held in the Broadway restaurant, Fourth street, near Market, and a short address was made by Mr. Magaro. The orchestra men were members of the musical organizations which play at the Coliseum, Mr. Magaro's fine dance hall, while the film men represented the distributing agencies in the Central Pennsylvania territory of the Fox company, the First National, United Artists and Universal.



Canada



F. G. SPENCER, one of the best known exhibitors in the Maritime Provinces of Canada, has just opened a brand new picture theatre at Woodstock, New Brunswick. This is a cosy little house, having a seating capacity of 500, while the furnishings and equipment are complete. A unique feature of this theatre is that it is independent of outside electrical service, current being provided in the building through the installation of a General Electric generator driven by a Weiss crude oil engine of 20 h.p. The house is heated by steam. There are two operating machines, a pretty stage setting, appropriate orchestra pit and other details.

E. A. Neal, well known among Woodstock theatregoers, is manager of the new house; C. LaFrance is the projectionist; Miss M. Blake pianist; Mrs. William Sullivan in charge of the box office, and other employees are John Evans and Frank Baker. The theatre was built by Messrs. Forbes & Brown, Woodstock, and local contractors carried out various details of construction.

J. Abers, owner and proprietor of the College Playhouse, Toronto, Ontario, for a number of years, has been obliged to give up his business because of ill health, as he has been ordered to take a long rest. The College Playhouse, which is one of the older neighborhood theatres of Toronto, is now being offered for sale. It has 600 seats.

The system theatre, Montreal,

formerly the first-run house in Canada's largest city for Canadian Universal films, has now been registered in the name of Harry Pulos of Montreal, a local exhibitor. The System was operated for a time by John Fiddes, who went to the Canadian West, where he is now engaged as a Vitaphone salesman. Mr. Fiddes recently appeared as the soloist at the Bijou theatre, Winnipeg, filling a week's engagement at that theatre.

Herbert Dixon, owner of the Lyric theatre of Minnedosa, Manitoba, has passed away in his 58th year. The late Mr. Dixon had been associated with the moving picture theatre business in Canada since 1916. He is survived by a widow and two sons, one of whom, Vernon Dixon, is a member of the staff of the Fox Film Company branch at Calgary, Alberta.

D. Clarke, formerly of Detroit, Mich., has become assistant to the Canadian manager at the Toronto headquarters of the Famous-Lasky Film Service, Limited. Mr. Clarke has been making a tour to the Canadian West for inspection purposes.

William Cranston, well known in film circles all over America, is seriously ill at his home in Toronto, Ontario. Mr. Cranston, who is the dean of moving picture men in Canada, has made a trip to Rochester, Minn., for several treatments, but without much success and his condition has been considered critical.

Mr. Cranston took "Birth of a Nation" and later "Intolerance" all over Canada and Alaska, playing practically every city and town, and even villages, throughout the territory in numerous tours. Later he became identified with the Allens at Toronto and ultimately became Canadian manager for United Artists Corporation. For a short time he was associated with Ernest Shipman in arranging Canadian bookings for Shipman's Canadian-made pictures. Mr. Cranston has been in the show business for almost half a century.

Clarence Tremblay, former theatre proprietor in Fort William, Ontario, and later Winnipeg district manager for Famous Players Canadian Corporation, has been transferred to Toronto, where he has been attached to the headquarters of the corporation.

W. L. Stewart, proprietor of the Patricia theatre, London, Ontario, is one of the several candidates who have qualified for election as alderman in Ward 2 of the municipality of London, the voting to take place in December.

Announcement has been made that the Continental Screen Service Corp. has closed a contract with the Canadian Division of the Motion Picture Theatre Owners' Association whereby the company is to supply an advertising slide or an advertising trailer to each of 700 moving picture theatres in Canada. When the exhibitor complies with the request to screen

the slide or film, the company is to pay a stated fee into the treasury of the M. P. T. O., it is stated.

C. A. Meade of Winnipeg, Manitoba, Western representative for United Artists during the past nine months, has been transferred to the Toronto office where he has been installed in a higher position. He has been succeeded at Winnipeg by J. A. Kraker, formerly with the office of Regal Films, Limited, Vancouver, B. C.

The Montreal branch of the Famous-Lasky Film Service Limited, was the winner of the All-Canada Paramount selling contest with 88 points, Toronto being second with 84; Vancouver, 74; St. John, 72; Winnipeg, 67 and Calgary 66. The sales staff of the Montreal office received a cash award of \$500 and the office received a large silver loving cup.

"The Hero of Ladysmith" is the third English-made film production to play the Piccadilly theatre, formerly the Strand theatre, Toronto, which is now operated under the direction of the Allens. The historical British production opened for a week's run at the Piccadilly on Monday, November 26. The English attractions have been holding up really well at this theatre, which is one of the principal downtown houses.

The Avenue theatre, Vancouver, B. C., has been reopened by the Lawrence Ray Company, a new organization, following a number of changes throughout the building.



Seattle



JOHN HAMRICK, general manager of the Blue Mouse circuit of motion picture houses, returned this week from a month's trip to New York. Mr. Hamrick was accompanied on his Eastern trip by Mrs. Hamrick, and following some business transactions in New York the couple returned to this city by way of California, where they spent a number of days in and around the motion picture colony.

Announcement was received here recently that Dominick Constanti, prominent suburban exhibitor of this territory, has let contracts for the construction of a \$150,000 suburban picture house in Sumner. Mr. Constanti now operates the Liberty and Stuart theatres in Puyallup and the Liberty and Everybody's theatres in Tacoma.

A wire received this week by Ed J. Myrick, assistant general manager of the Jensen-Von Herberg circuit of theatres, announced that Mr. John G. Von Herberg and Mr. C. S. Jensen had left London for New York the latter part of November, after a tour of a number of weeks on the European continent. After a short stay in New York it was expected that the party would return to this city and they were being expected between the fifth and tenth of December.

A. H. McDonald, owner and manager of the Rex and Castle theatres in Eugene, Oregon, was a recent visitor in this city, where he

spent a few days with local theatre and film men.

The Colonial theatre, Seattle's largest downtown second-run house, has started off on a policy of exclusive second-run features, according to announcement by John Danz, owner and manager. This new policy supersedes the former plan of running pictures varying from first runs to third or fourth runs. The house will now show all big second-run features before they go to suburban and neighborhood houses. C. Bates' orchestra was recently engaged by Manager Danz for the Colonial and now offers the concert and accompanying musical score for pictures there.

J. Brewett, operating the picture house in Sumner, Wash., recently announced that he has completed plans for the erection of a new film theatre in Auburn, work on which will be begun immediately.

Bob White, veteran film man, operating a large number of suburban and neighborhood houses in Portland and the Oregon territory, is now supervising the building of a new Bob White theatre in Portland to seat approximately 750 persons. Present plans indicate that the house will be ready for the proposed grand opening about Christmas time.

Jimmy Grainger, Goldwyn-Cosmopolitan's general sales manager, and J. E. Flynn, Western district manager, spent "Jimmy Grainger

Week" in Seattle the end of November as the guests of Manager Seth D. Perkins' exchange. The office was especially decorated in Mr. Grainger's honor, conspicuous among the decorations being a huge blackboard giving a list of all theatres in the territory that were playing Goldwyn pictures solid during the week from November 25 to December 1. After a short stay in this city the two visitors were scheduled to proceed on their tour of inspection of the entire Western district.

Jack Cohn, a member of the C. B. C. Film Corporation, spent a few days here late in November at Manager Jack Lannon's Greater Features exchange, and Mr. Lannon contracted for a number of forthcoming C. B. C. productions, which he will distribute in Washington, Oregon, Idaho, Montana and Colorado through his numerous Greater Features branches. Marjorie Rambeau, screen and stage star, was also a visitor at Mr. Lannon's office, as was also J. J. Parker, a member of the Jensen-Von Herberg organization in the Oregon territory. Miss Rambeau has just come from Los Angeles, where she has been playing a legitimate engagement.

Ned Edris, salesman for Al Rosenberg's De Luxe Feature Film Company, has just returned from a trip into Oregon and Montana that has kept him away from this city for fourteen weeks. In addition to his sales, Mr. Edris has also

been acting as a service manager, arranging exploitation, publicity and advertising for the exhibitors to whom he sells his pictures. He was expected to stay in town for a few weeks before starting off on another sales drive with the new films.

G. G. Maxey has just joined Manager Paul R. Aust's Selznick exchange and is now acting as special salesman for that organization. He was formerly connected with the First National and Goldwyn-Cosmopolitan exchanges here, having just resigned with Goldwyn after occupying the position of booker and assistant office manager for several months.

H. A. Black, manager of the Vitaphone exchange, has been out of the city for a number of days on a trip to Spokane and other cities and towns in the Eastern Washington territory. During his absence the office was under the direction of W. K. Beckwith, booker.

W. A. Cochrane, operating the Brook and Sunset theatres at Snoqualmie and the Pictureland theatre at North Bend, visited Film Row the latter part of November and booked a number of pictures to play at his houses during the coming holiday season.

L. K. Brin, president of the Kvality Pictures exchange, has returned from a two weeks' trip to his offices in Denver and Salt Lake City and is now established again in his local office.

News From San Francisco Photoplay Circles

R. R. BOOMER has been appointed manager of the Cameo theatre. Mr. Boomer, who is an old time actor, is well known on the Pacific Coast as a theatre and motion picture manager.

Lew H. Newcomb, one of the best known theatrical managers in this city, is now the new manager of the Strand theatre. For three years Mr. Newcomb was manager of the Casino and for a year and a half manager of the Oakland Orpheum.

Jack Joy, who is prominent in musical comedy circles in the Bay Cities, has been made director of the Cameo theatre orchestra.

O. V. Traggarth, who for the past six years was connected with the Paramount organization in Los Angeles, where he made a good name for himself, is now manager of the local Famous Players-Lasky office, as **H. G. Rosebaum**, the former manager, has been promoted to take charge of the Texas territory. Before leaving for Texas Mr. Rosebaum was presented with a watch by other film salesman and managers.

"Ben Black's Band," which has been employed to play at the new Egyptian built theatre, "Alexandria," made a hit the opening night at that motion picture house when

it played a new piece the leader composed, calling it "Alexandria" in honor of the theatre, and the management distributed free copies to all attending.

The death of **Thomas O'Day** caused much excitement on Film Row here, as he was one of the most popular picture men in this section. He was the first man who ever directed "Bronco Billy" Anderson and besides being part owner of the Hippodrome and Casino theatres in this city was also owner of the Vallejo theatre at Vallejo, the Roseville at Roseville and the Liberty at Marysville.

George O'Hara and **Kit Guard**,

prominent in "Fighting Blood," were recent visitors at the Film Booking offices.

G. F. Madsen has returned from a trip through the San Joaquin Valley with a smiling face, reporting good business for Educational films in that section.

Among the recent visitors to the West Coast Theatres' corporation offices were **Ward Morris**, manager of the Hippodrome at Fresno, and **C. L. Laws**, manager of the California theatre at Watsonville, both of whom reported good business and both stated they were optimistic regarding the future.



Salt Lake City



R. S. STACKHOUSE, manager of the Salt Lake Vitagraph exchange, returned this week from an extensive trip through the Idaho and Southern Utah territories.

A sales conference was held at the Universal exchange office last Saturday, with **Barney A. Gurnette**, manager, going over the salient features of the sales program of the product of the 1923-24 season, with the three salesmen working out of this exchange. The latter consist of **Ed Rowden**, covering Southern Utah territory; **Joe Solomon**, short subject salesman for the entire territory, and **Joe Roden**, working Idaho. Rowden was recently transferred to the local Universal office from the San Francisco exchange. He made his initial trip to the Southern Utah and Wyoming territory last Monday.

Barney A. Gurnette, Universal exchange manager, returned recently from a trip to the Butte, Montana, exchange.

Ed Skinner, prominent exhibitor of Ogden, Utah, announces that all details are completed for the opening of his new house, the Colonial theatre in that city, on Thanksgiving Day. The theatre vies with the finest in the West and will run on a picture policy, showing the best of the first-run features on the market. The house opens with "Little Old New York," produced by Goldwyn-Cosmopolitan.

George L. Cloward, resident Metro manager, just returned from Montana where he attended the annual banquet and conference of the Montana Film Board of Trade in Butte on November 19. **B. A. Gurnette**, Universal manager, and **John Rugar**, selling

out of the Film Booking Office exchange, were also present at the function.

R. A. White, General Sales Manager of the Fox Film Corporation, is expected in this city on December 15, to confer with **W. C. Gehring**, local manager, on company policies.

Manager Gehring announces that **Ed Skinner** of the Colonial theatre in Ogden, has signed for the entire year's output of Fox special features for presentation in his new house.

George Mayne, who recently opened the Preferred Pictures exchange over on Exchange Row, as manager, is busy introducing the product, and signing contracts.

Jesse D. Solomon, manager of the local Goldwyn-Cosmopolitan exchange, is spending a few days in Idaho visiting the key centers

in the interest of the season's program.

Raymond Pawley, treasurer of the W. W. Hodkinson Corporation, was a Salt Lake visitor last week, when he stopped off to visit **W. H. Adamson**, local manager, en route to his headquarters in New York City, coming from Los Angeles.

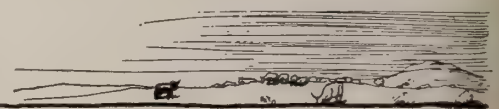
W. B. Corby, manager of the F. B. O. exchange, returned from a short trip.

Paul Spears has been added to the Hodkinson exchange, as salesman, covering the Utah territory.

Out-of-town exhibitors who paid the local exchanges a visit this week include **Joe Goss**, operating the Orpheum theatre at Ogden; **George Lindsay**, the Star theatre, Eureka; **Frank Knotts**, manager of the Orpheum, Park City; **Frank White**, proprietor of the Realart, American Fork, and **Abe Glassman**, owner of the Alhambra theatre at Ogden.



Southwest



R. G. (DICK) ROSEBAUM of San Francisco, has been appointed District Manager for the Famous-Lasky players with headquarters at Dallas. He assumes the duties with territory covering Oklahoma, Dallas, Texas, and Memphis, Tenn., which was formerly covered by the District Manager at Atlanta, Ga.

A. R. Powell, former manager of the Sugg and Kozy theatres at Chickasha, Okla., has purchased the Highland theatre at Guthrie, Okla.

Mr. Alifer has taken over the management of the American theatre at Enid, Okla. **Mr. Poole** has opened up a new theatre at Wewoka, Okla.

Famous Players are now erecting a two-story structure at Dallas, to be occupied exclusively by Famous Players-Lasky Corporation exchanges.

The Film Exchange building at Dallas will have a 60 x 200 four-story addition added in the near future.

L. Stevens of Threese, Kansas,

has purchased the Gayety theatre at Picher, Okla.

The Mission theatre at Wichita Falls, Texas, has reopened and is strictly modern, with over 1,000 seating capacity.

The Dallas Paramount office has reduced its force and eliminated one salesman, one exploitation man and three office clerks, in harmony with the F. P. program of retrenchment.

John N. Stewart has purchased the building housing the Wonderland theatre at Kaufman, Texas. **Harry Covett Post No. 290** will install a theatre at Southard, Okla., in the near future.

All theatres in San Antonio, Texas, joined in advertising week of Nov. 19-25, the houses including the Interstate, Majestic, Southern Enterprises, Empire, Princess, Palace and Rialto. The one big purpose of the effort to link up with the campaign of the city advertising San Antonio as a resort of amusement center was accomplished.

Fred Taylor has opened a new

picture theatre at Rising Star, Texas.

Only first run pictures will be run at the Unique theatre at El Paso, Texas, in the future, is the announcement of **J. M. Edgar Hart**, manager. New picture machines have been installed and the house completely renovated.

R. & R. theatre was destroyed by fire at Sweetwater, Texas, last week.

Burglars failed in their attempt to open the safe in Majestic theatre at Corsicana, Texas. \$1,500 in currency was in the safe.

E. C. Jensen, assistant general manager of F. B. O., visited the F. B. O. exchange at Little Rock, Ark., recently while on a Southern Division tour. The Little Rock office is only eight months old, and Mr. Jensen declared he had "expected to find a baby exchange, but instead found a grown-up office."

Little Rock is one of the twelve new exchanges opened by F. B. O. during the past year. Branch Manager **John L. Francain** was connected with the company in the

Kansas City and Oklahoma City territories before going to Arkansas. He has been with F. B. O. since its inception.



E. C. Jensen, Assistant General Manager, and Branch Manager **John L. Francain** of F. B. O.

NEW THEATRE CONSTRUCTION & EQUIPMENT PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT

TECHNICAL EDITOR

Theatre Recognizes Importance of Projection

*New National, Richmond, Va., Sets Example for
Up to Date Modern Houses*

THE National theatre, Richmond, Va., has a seating capacity of less than 2,500 and is not by any means one of America's largest or most expensive theatres, but in certain particulars it is not surpassed by any motion picture house in the world. This seems rather a strong statement, but the photographs and details which will be given in this article tend to prove that the claims have not been exaggerated. Photographs are shown of the interior and exterior of the building and some particulars will be furnished regarding the design, construction and decoration of the National theatre, which are the details owners and architects usually conceive to be of the greatest importance in the motion picture theatre. In this instance, however, it is our purpose to hurry through the general description of the National theatre and take up in detail the design, construction and equipment of the projection room of the National theatre, which has already attracted widespread attention.

Owners Opinion of Projection Department

The neglect of the projection room, even in some of the finest motion picture theatres in this country, has long been a source of considerable comment and criticism. The owners and manager of the National, who are of the opinion that projection is of the utmost im-



*A view of the alcove off the mezzanine of the new National theatre, Richmond, Va. The door to the left is the entrance to the manager's office.
C. K. Howell, Inc., architects*

portance in a motion picture theatre determined that this theatre should be designed and equipped so that the most satisfactory screen results would be secured. Mr. Jack Reville, manager of the National, was given full charge of the planning and equipping of the projection room by Mr. John E. Pryor, president of the First National Amusement Company, owners of this theatre, and in the course of this article we shall learn how well he suc-

ceeded in living up to the following claims which he made prior to the opening of the theatre.

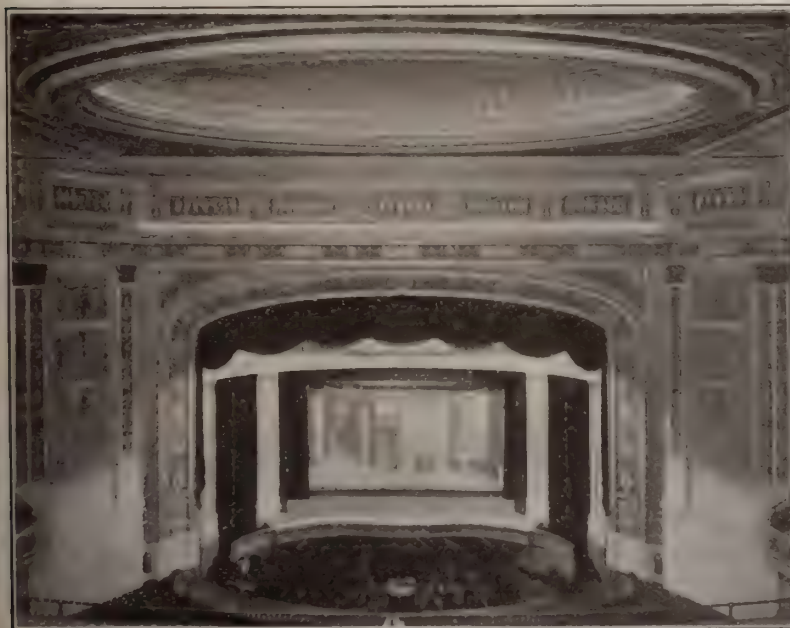
"It is a fact that the National will have the most complete and modern projection department in the world."

Appointments of the National Well Chosen

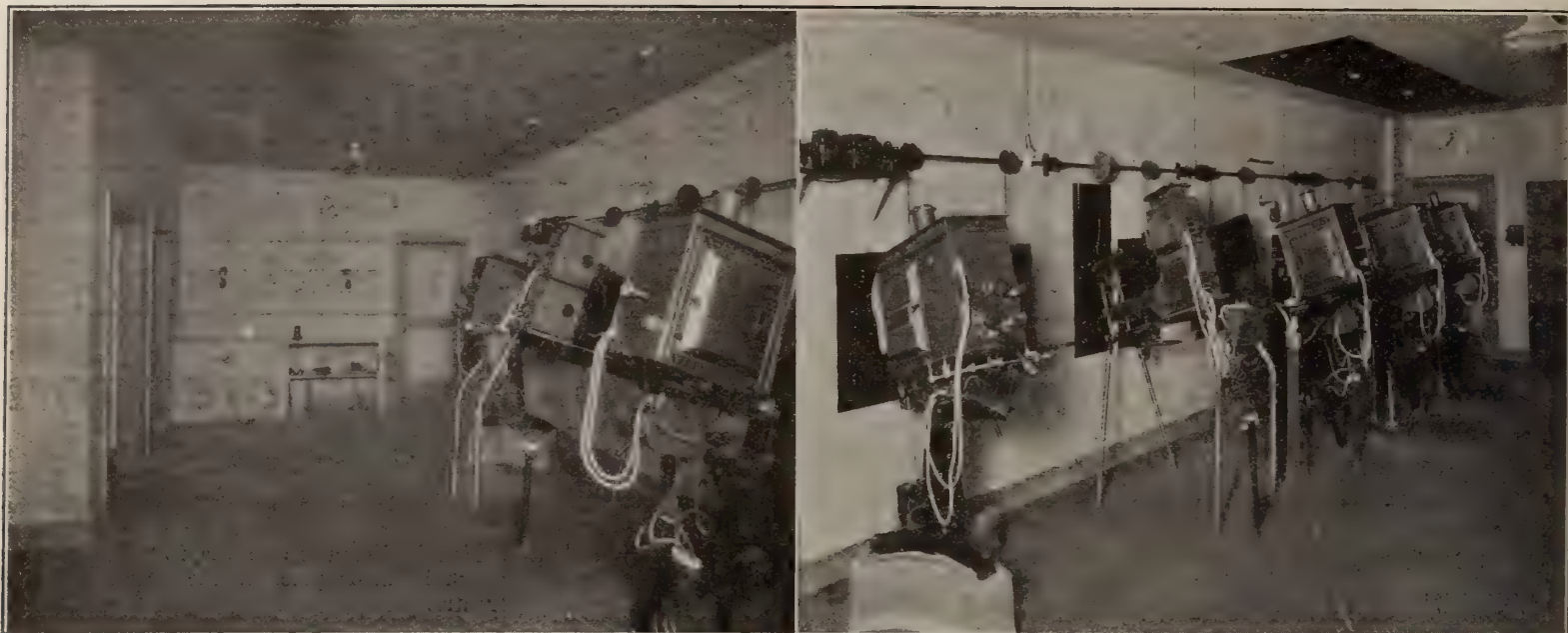
The architect of the National theatre is Mr. C. K. Howell, designer of more than fifty fine theatres, and the decorations were under personal direction of Mr. Frank Ferrandini, secretary and treasurer of the Company, who is also a member of the firm of Ferrandini and Legnaioli, Richmond, Virginia, decorative artists. The architect's opinion of the National is expressed in the following statement issued from the offices of C. K. Howell:

"Designing theatre buildings is our specialty, but we have never seen a more satisfactory job than the National theatre, and in sheer beauty and originality of plan, will literally place Richmond on the theatre map of the country."

The theatre proper has a depth of 140 feet and a width of 85 feet. The stage is 35 feet deep and 45 feet at the proscenium arc. There are dressing rooms and a music room beneath the stage, and additional dressing rooms on two tiers in the wings.



Two views of the new National theatre, Richmond, Va. On the left is shown the proscenium arch, orchestra pit, the attractively decorated dome and wall decorations. The view on the right gives an idea of the general layout of the house which is so designed as to give an excellent view of the picture from every seat in the house. C. K. Howell, Inc., architects



Two views of the fine projection room of the new National theatre, Richmond, Va. It is claimed that this room is not excelled for its thorough attention to detail, spaciousness and convenience to the projectionist. The room is 33 feet long and 18 feet wide and is supplied with three Powers 6B projectors of the latest type equipped with 75 ampere G. E. high intensity lamps and spot lights and dissolving stereopticon. The power is supplied by Westinghouse motor generators. C. K. Howell, Inc., architects

The lighting is handled from a "Bulldog" automatic preset switchboard, with a remote control located in the projection room.

The orchestra floor and mezzanine are outfitted with chairs containing automatic spring edge hydraulic cushions. Beneath each seat is a ventilator covered by an automatic control in an elaborate system of heating and cooling. During the warm weather each vent will serve as the equivalent of an eight inch fan, and in winter, will emit fresh heated air. Oil will be used exclusively in heating in the National and the entire system is under an automatic thermostat control, insuring an even temperature at any desired degree. To augment the cooling plan in summer, a 10 foot fan has been installed in each of the four corners of the dome.

The entire flooring is of special tile, resilient and silent. The decorative dome is recorded as an exceptionally fine example of artistic design. Adjoining the women's room is a nursery, properly equipped, with the walls decorated in characters of legend and fable.

The entire interior of the National is of the Georgian period done in cainstone and marble and illuminated by lights of three tones.

The mural decorations in pastel shades were under the personal supervision of Mr. Ferrandini, and the general scheme is carried out not only in the auditorium itself, but in the foyer and promenade, in the lounge, the women's room, the men's smocking room and the two writing rooms opening on the mezzanine.

Projection Room Given Especial Attention

It is evident from the foregoing that the National is well designed, beautifully decorated and a modern motion picture theatre in every particular.

The architect has been given a free hand and the owners and people of Richmond are undoubtedly proud of the fact that in the National they have a theatre which compares favorably with any of America's representative theatres in the leading cities of the United States.

We now come to the Projection Room. Mr. Jack E. Reville, manager of the National, with the consent of the owners said to the architect:

"General design of the interior and exterior of the National theatre is your job and you know more about it than I do, but when it comes to the projection room, I would like to have full say as to where it is to be located, what the size is to be, and how the room is to be planned and equipped."

The architect agreed to this and the projection room was built according to Mr. Reville's plans.

The National theatre has a projection department which sets a distinct mark, being superior to that of many larger and more expensive theatres and should be an inspiration to architects and owners.

Equipment Used

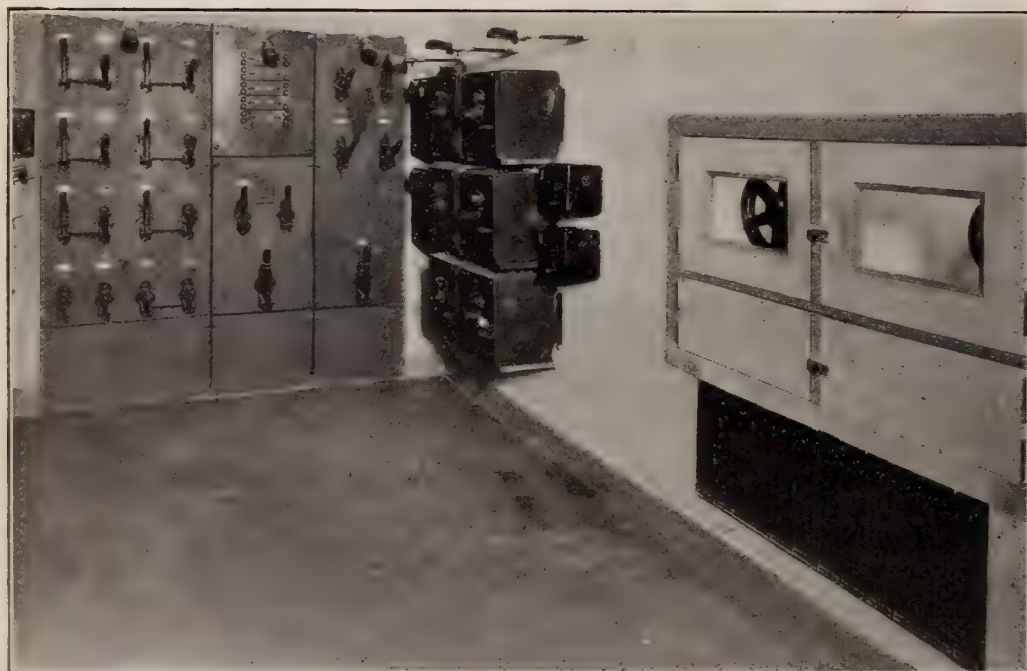
The projection room is 33 feet long and 18 feet wide. It is at once apparent that a room of this size permits working conditions which help the projectionists and result in getting better projection. The room is supplied with three Powers' 6B improved projectors of the latest type, equipped with 75 ampere G. E. high intensity lamps, Powers spotlights and dissolving stereopticon.

A picture 22 feet wide is thrown 123 feet to a Raven half tone screen. The angle of projection is nearly 15 degrees.

Two Westinghouse motor generators supply current to the arcs. The generators are connected in parallel to a switchboard which consists of a black marble dead face 7' x 8' panel.

A device claimed by the National theatre as the first in use, is a motor driven magnetic

(Continued on page 2822)



Particular attention is called to the rewind which is installed in the wall of the projection room of the new National theatre, Richmond, Va. This rewind installation is so arranged that automatic switches operate the motor causing the device to start or stop according to whether the door is open or closed and whether the reel is full or empty. To the left of this view can be seen the switchboards and other electrical apparatus. C. K. Howell, Inc., architects



One of our experimental research laboratories

The Story of a Steady, Consistent Advancement—*and a prediction for the future*

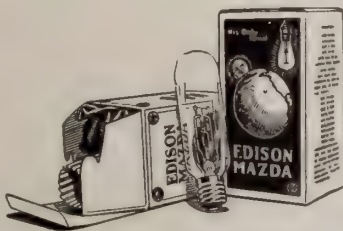
THE Edison MAZDA Lamp for motion picture projection is saving money and giving better pictures on the screen for exhibitors in all sections of the country.

When the idea was conceived that a high powered incandescent lamp could be designed to meet the requirements of a light source for motion picture projection, the engineers of the General Electric Company set forth first to compile all available data which would permit a thorough analysis and an intelligent study of the practicability of this idea.

As with practically all other new developments, it has taken years to perfect this lamp for motion picture projection. Additional data is constantly being obtained and new experiments made.

This lamp, the results of untiring research, is rapidly advancing in popu-

larity as a most reliable, economical and generally satisfactory light source for projection in the theatres throughout the United States. So complete has been the research that, in addition, apparatus has been designed and built especially adapted to secure the greatest dependability and efficiency of incandescent lamp projection.



There is a proper Edison MAZDA lamp for every requirement of the theatre; i. e., projection, marquee and sign, lobby and auditorium, stage, etc.

The undiminished study by the specialists of the General Electric Laboratory gives promise of much greater advancement in incandescent lamp projection to come. It is a safe prediction that the future holds forth great promise as a result of the policy of steady, consistent engineering research.

If your jobber does not handle Edison MAZDA lamps and G. E. equipment, get in touch with the Edison Lamp Works of the General Electric Company, Harrison, N. J.

EDISON MAZDA LAMPS

EDISON LAMP WORKS OF GENERAL ELECTRIC COMPANY

Theatre Recognizes Importance of Projection

(Continued from page 2820)

clutch for raising and lowering all port shutters with one operation. This is connected to the D. C. generators in such a manner that when a generator is started and any one projector switch is closed, the shutters automatically raise. If, in any way, a fire occurs, a fusible link (a short piece of film) and the switch automatically operated, would release the magnetic clutch and allow all port shutters to instantly close. When the generators are shut down, the shutters drop automatically.

Each projector is supplied with a panel which carries an ammeter, volt meter, and a Power's speed indicating instrument. Also the organist and the orchestra leader are supplied with speed indicators. In the manager's office is a hard rubber panel and mahogany panel box, carrying a volt meter, ammeter and speed indicator directly connected to the projection department. The reviewing room which is at the rear of the projection room switchboard has two Power's projectors with G. E. incandescent lamp equipment.

The projection room has an enclosed rewinder motor driven, built into the wall and flush with the surface. Directly beneath the rewinder is a twelve reel film cabinet, also built into the wall. This rewind cabinet is fitted with a switch on the inside of the door and also an automatic switch. The one on the door serves to cut out the rewind motor when the door is open and the automatic switch stops the motor when the film has been rewound.

The change-over device is electro-magnetic, controlled by a push button on each projector.

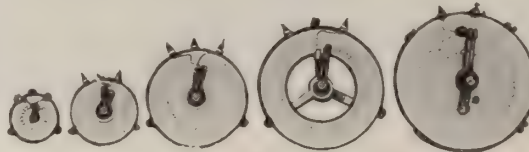
The chairs and other necessary furnishings,

a shower bath, toilet, wash basin, and telephones, have been supplied for the convenience of the projectionists.

Mr. Jack Reville, in addition to being responsible for the designing and equipping of the projection room, devised the port shutter equipment already described. He should also be given credit for the rewinder installation, but most of all he should be given especial credit for realizing the importance of the projection department and the comfort of the projectionists.

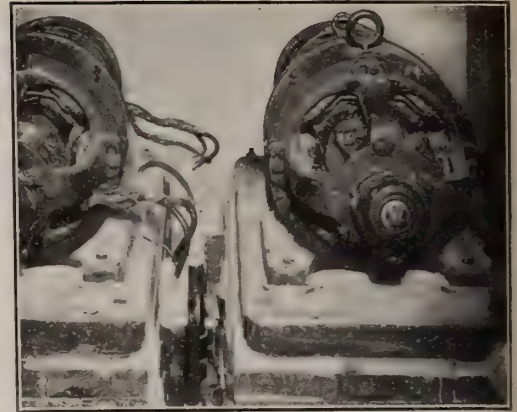
Vitrohm Plate Rheostats Increased

The Ward Leonard Electric Company of Mount Vernon, N. Y., has increased its line of Vitrohm (vitreous enamelled) cast iron type of variable rheostat plate by adding new sizes of plates. The field now covers from a 5½" square to a 14" square plate. They also include in the line a larger plate in standard size 15" x 24". The round type of plates are made in sizes from 5" diameter to 19"



New line of Vitrohm Plate Rheostats manufactured by the Ward Leonard Elect. Co.

diameter. On these plates a straight same ampere capacity of resistance throughout is used for motor armature control—a two to one taper to eight to one taper for generator and motor field control.



Westinghouse motor generators installed in the National theatre, Richmond, Va., for power supplied the projection department

Laboratories Plan Credit Control

The credit control plan submitted by the Hoy Reporting Service to the newly-organized Film Laboratories Credit Association, was adopted at a meeting of the laboratory men in the Hotel Astor, New York city, recently, and will be put into operation at once.

The meeting, which was held in the Yacht Room of the Astor, reiterated its previously announced policy for putting an end to "wild-catting" as a constructive contribution to the general rehabilitation of the picture industry.

Another meeting of the Association is scheduled for the near future at which officers will be elected. In the meantime, headquarters are being arranged for the conduct of the association business and the meeting of committees.

R. Waldo Emerson Plays Strand Wurlitzer

The Strand theatre of Tampa, Florida, is to have one of the latest Hope Jones Wurlitzer organs. Manager R. C. (Jack) Frost is having everything prepared for the installation of this monster instrument, which is now on its way to Tampa.

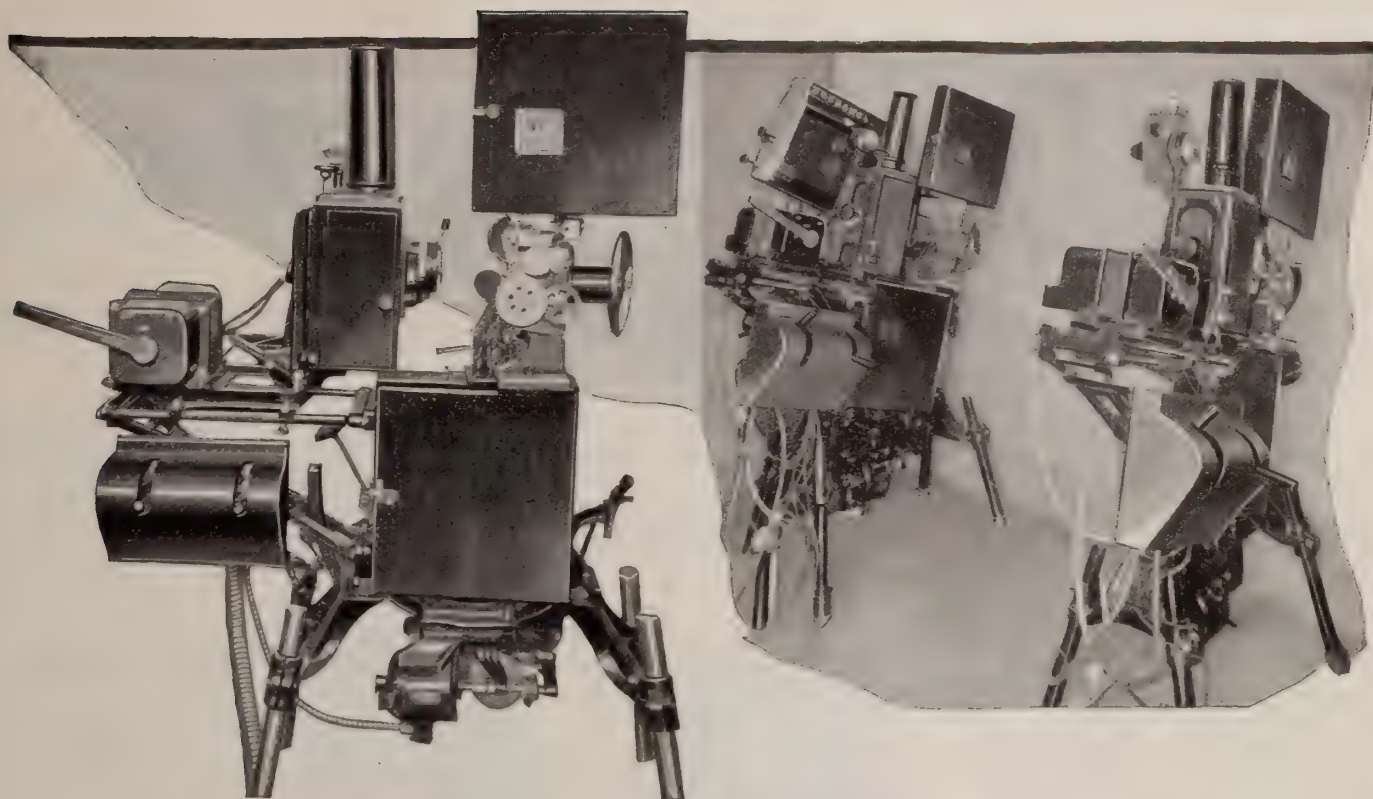
The organ will be used in addition to the regular Strand orchestra, and Mr. Frost has engaged Ralph Waldo Emerson to handle the key-board.—L.

S. Wertheimer Building in Buffalo

Application has been presented to the city council by Simon Wertheimer, owner of the new business block on the north side of Hertel avenue, between Saranac and North Park avenues, Buffalo, N. Y., for a permit to construct a new motion picture theatre in the rear of the building. The application has been referred to the City Planning commission. The plans contemplate a theatre in the rear of the block, with a lobby entrance through from Hertel avenue. The theatre planned will be fireproof, 75 feet and 175 feet and one story high. The property was purchased from the Rev. T. J. Timmons and the Saint Margaret Roman Catholic church society and it is stipulated in the deed that the above owners would have no objection to the erection and operation of any business with the exception of a dance hall or bowling alley. The new theatre would be only one block distant from Shea's North Park theatre which is now enjoying capacity business every night, having the entire populous section all to itself.



Exterior of the new National theatre, Richmond, Va. C. K. Howell, Inc., architects



More Light for Less Money With the G-E Incandescent Lamp Projector

Pictures equalling the best in the largest theatres can now be obtained in smaller theatres without costly apparatus.

The same steady illumination possible with a direct current arc can now be obtained with the G-E Incandescent Lamp Projector on either alternating or direct current at a great saving in first cost and at one-fourth the current consumed by the arc, taking into account all inevitable losses by either method.

Maintenance cost is also low because there is no carbon dust to injure the mechanism of the projection machine; and the cost of lamp renewals does not exceed the cost of arc lamp carbons.

The G-E Incandescent Lamp Projector produces better screen results than any a.c. arc equipment and is the equal of the d.c. arc outfit up to 50 amperes.

The simplicity of the Incandescent Lamp Projector (no adjustments during operation) and its healthfulness (no fumes or dust) recommend it to projectionists everywhere.

Send for literature and price including all necessary fittings for attachment to any American made projection machine.



General Electric Company
Schenectady, N. Y.

15 C-84

GENERAL ELECTRIC

Many Activities Among Theatre Owners in Southwestern States

HAROLD FORT, of Clinton, Oklahoma, is planning on erecting a modern picture theatre in Moberly, Mo. Theatre will be strictly modern and the very finest in theatre equipment will be installed. Work will be started at an early date.

H. D. McChesney has purchased the Princess theatre, at Crandon, Wis. This is the only picture house in this city.

Work is progressing very rapidly on the new Criterion theatre at Enid, Oklahoma. A new \$15,000 pipe organ will be installed and late type theatre equipment. Mrs. G. Billings and son are the owners. The theatre will be ready to open about December 1. Will be under the capable management of N. Mayberry. Pictures will be the present policy of the house and vaudeville next winter.

D. P. Anderson has recently opened a theatre supply house in Oklahoma City, Okla., and reports that business is very pleasing.

H. G. Manning is the live wire manager of the new American theatre at Enid, Okla. Pictures and vaudeville is the present policy of the house.

W. O. Perkins has opened a new modern picture theatre at Holdenville, Ark.

L. H. Carter has recently purchased the Folly theatre at Drumright, Oklahoma, and will conduct same as a first class motion picture theatre.

F. E. Wetteand has recently purchased the Liberty theatre at Bradshaw, Neb. Pictures will be the policy.

K. Walden, of Hardin, Mo., recently acquired the Royal theatre at Norborne, Mo.

The Southern Theatre Supply Co., Oklahoma City, Okla., reports that business is very pleasing with them as there are quite a few new picture and vaudeville theatres being erected in this state.

A new picture theatre has recently been opened at Drummond, Okla., and business is very good with them. Powers projector and mazda light is used.

The Capitol Carthage Theatre Corp., Carthage, Mo., was recently incorporated for the sum of \$10,000 for the erection of motion picture theatres in this state. The incorporators were: P. L. Ryan, S. Harding and Dave H.

Harding.

J. J. Morgan, of the Denver Theatre Supply Co., Denver, Colo., has recently returned from a vacation and is back at his desk as general manager of this large theatre supply house. They distribute Powers machines and other theatre equipment.

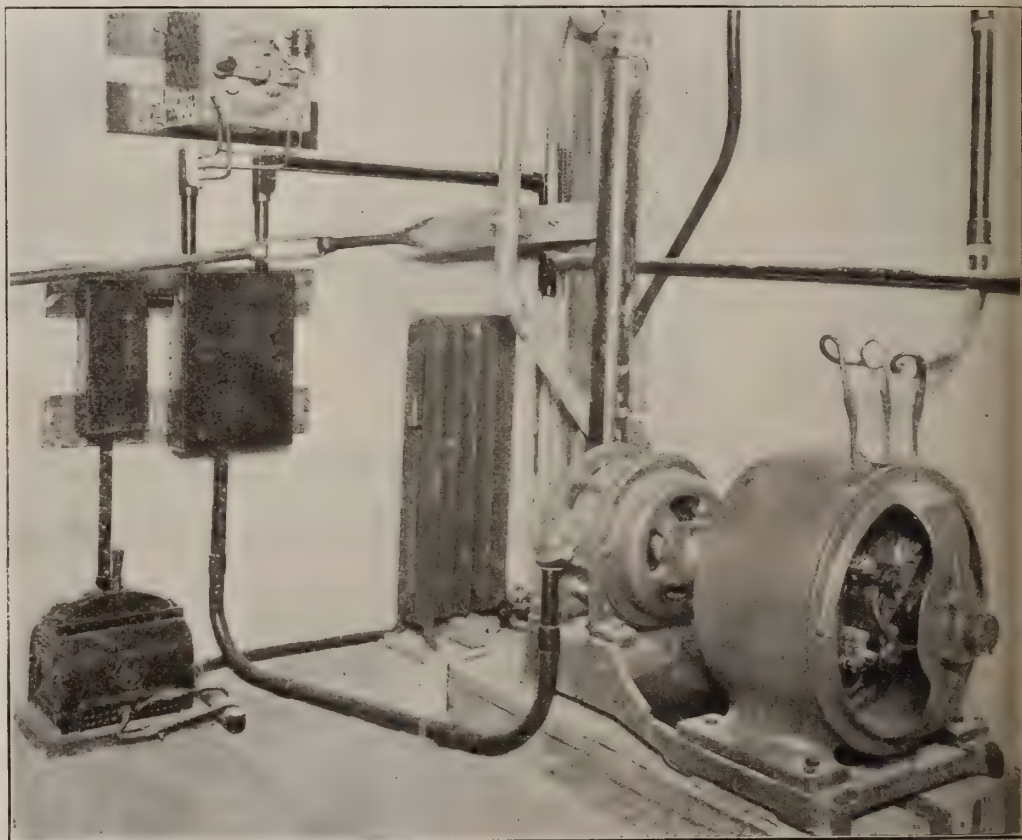
The Garden theatre at Garden City, Kan., has recently reopened its doors to capacity business with pictures as the present policy. New equipment and large pipe organ has been installed.

George Billings, manager of the Criterion theatre at Tonkawa, Okla., reports that his new theatre is doing a very pleasing business with pictures and vaudeville. Two new Powers projectors and a Transverter were recently installed.

J. Burke has purchased a site in Independence, Mo., and will erect a modern picture theatre on same at an early date.

A new pipe organ has been installed in the Empress theatre at Enid, Okla. This house is now running first run pictures. Business is very good.

A new motion picture theatre will soon be erected at Dallas, Texas. This will be one of the finest theatres in this city when completed—TROUT.



Installation of the General Electric Compensarc in the projection department of the Barchi theatre, Schenectady, N. Y.

Economical and Efficient Equipment for Theatre COOLING and VENTILATING

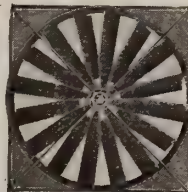
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Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

National Anti-Misframe League Forum

SIMPLIFIED ELECTRICITY for PROJECTIONISTS

Electric Power Distribution

Lesson IX—Part II

Electric Power Distribution

Work in transmitting electric energy from place to place over large distances by means of the alternate type of voltage transformations usually takes place before the power reaches the consumer on its way from the main generating station.

Wherever such a voltage transformation is of a large order, apparatus such as transformers, switches, lightning arresters, etc., is required as a fixed part of the distributing system in order to effect such changes. Similar equipment is also required at the main generating plant in order to "step-up" the voltage for the first journey over the high tension transmission line. This main generating plant is usually referred to as the "Main Station" whereas the auxiliary equipment used to effect minor transformations in the line is usually called a "sub-station."

These sub-stations may be either housed in a permanent building or left out in the open exposed to the weather at all times of the year since there are no moving parts and hence nothing to get out of order easily.

Another type, called an "automatic" sub-station, is rapidly gaining favor among inter-urban electric railways. These stations are contained in buildings and employ, as part of their equipment, a synchronous rotary converter changing from A. C. to D. C. to supply the overhead trolley or third rail, as the case may be, with power. These stations are so built that they require no person to give them close attention so the buildings are usually locked up, being only opened for periodic inspection. Hence the name "automatic."

Voltage Transformations

The use of a low voltage for power transmission, is, as we have already learned, very

consumer's premises are reached. Fig 144 shows at a glance the more common changes in voltage between main station and the ordinary residence consumer.

The voltage is originally generated in the main station at 2,200 volts or thereabouts, immediately stepped up to 110,000 volts for the transmission line. Arrived at the distant town it is stepped down to 13,200 volts at the receiving station and sent to sub-stations where it is further reduced to 440 volts and then sent out through the streets to local transformers usually supplying a single city block and finally reduced to 110-220 volts as the case may be.

Station Equipment

In order to obtain the voltage transformations mentioned, somewhat elaborate equipment is required since great care must be exercised to thoroughly insulate the high voltage apparatus. Then, too, auxiliary apparatus for lightning protection, cooling systems for the transformers, switchboards with all the necessary meters, oil switches, disconnecting switches and other equipment, all form part of the modern station.

The principal apparatus contained in the main generating station, minus such minor accessories as meters, panel boards, etc., is shown diagrammatically in Fig. 145.

A three phase, 2,200 volt, alternator (a) is tapped by the three main leads and connected by the three single pole oil switches (b) to the primaries of the three single phase "step-up" transformers (c). The primaries of these transformers are connected "delta" fashion whereas the secondaries are usually connected "star" fashion. These transformers change the voltage from 2,200 of the generator to 110,000 or some such high figure for transmission over the line.

The secondary leads are then connected to

of 1,000,000 cycles per second. We learned from our previous study of A. C. circuits that the reactance of a circuit increases directly as the frequency. Reactance, for that matter, is the result of the frequency or alternating current and exercises the same effect as resistance.

Now here is what happens when lightning strikes a transmission line. At one and the same time two currents all flowing in the line; one, the current from the generating station supplying the load and which is of very low

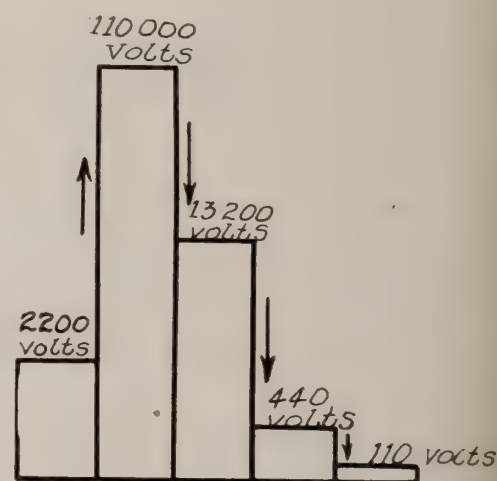


Figure 144

frequency (25 cycles) and hence has a low reactance drop and; two, the extremely high frequency lightning current which has a tremendously high reactance drop.

The "choke" coil is built of very heavy wire and so offers very little resistance to the flow of current. Now the load current from the station easily passes through the "choke" coil because the reactance of the coil in combination with the low frequency current is low and so offers but little hinderance to it. But the reactance of the coil in combination with the lightning current is extremely high due to the high frequency of this current. So high is this reactance, as a matter of fact, that the lightning current is prevented from passing through the coil and into the station. Instead it backs up in line similar to the action of water backing up when the pipe through which it is flowing is plugged up and the current then flows to the "horn-gaps" (F) where it jumps or arcs across to the lightning arresters (G) and the on into the ground (H).

The "horn-gaps" (F) are placed in the circuit to prevent the low frequency load current from flowing through the arresters (G) into the ground. The lightning current is so powerful that it jumps across these gaps and the arc travels up along the curved horns until it finally becomes too long and breaks thus preventing the load current from maintaining the arc so established.

Sub-Stations

The equipment in the Receiving Station is exactly similar to that in the main station with the exception that no generator is required and also the transformers usually change the voltage from 110,000 volts of the lines to a lower value such as 13,200 for further transmission to sub-stations.

(Continued on page 2828)

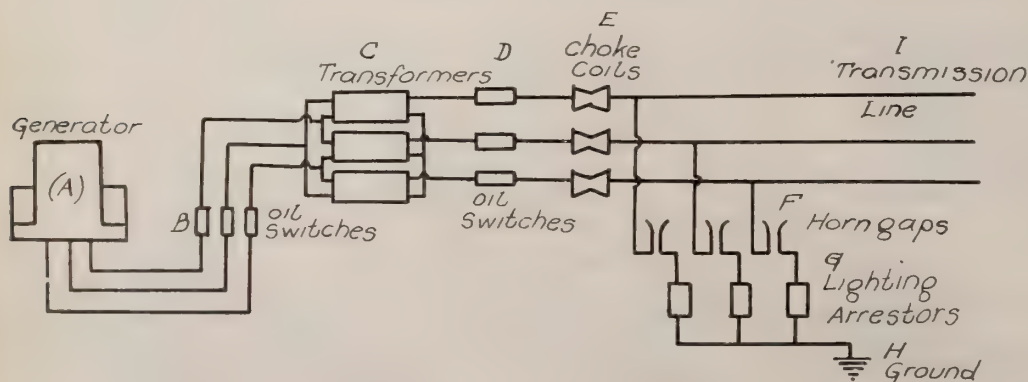
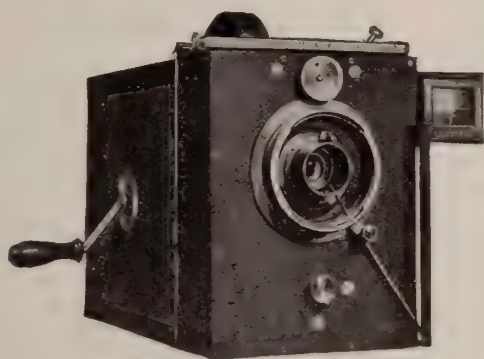


Figure 145

wasteful, not only of power, but also of copper and machinery. Therefore it is advisable to use a high voltage right up to the point where the power is ultimately used. This is impossible, however, since it would be extremely dangerous to carry 100,000 volts transmission lines about city streets and thoroughfares. The practice, therefore, is to make use of series of voltage transformations, each lower than the preceding one, until the

three more single pole switches (d) immersed in oil to quench the sparks when the switches are opened, and then pass on to three "choke" coils to prevent lightning discharges, which may and often do, strike the transmission line wires, from entering the station and burning out the costly apparatus contained therein. They act in this manner.

The frequency of lightning discharges is tremendously high, being in the neighborhood



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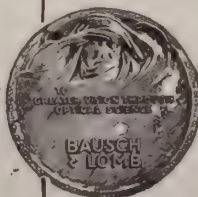
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Simplified Electricity for Projectionists

(Continued from page 2826)

The cycle of operation is exactly the same as that described for the main station but is naturally reversed. The current comes in off the lines, passes through the "choke" coils into the "star" connected primaries of the "step-down" transformers and issues from the "delta" connected secondaries at 13,200 volts from where it is sent to sub-stations for further reduction in voltage and distribution locally.

This covers briefly the essential points of what might be called primary distribution of power. That is the distribution of large amounts of power to localities from where it is distributed in relatively small amounts to individual consumers such as the theatre, residence, store, factory, etc.

A Special Projection Department

Instead of devoting more space in this particular issue to projection in the form of questions and answers, the available space was used in describing the unusual projection department of the new National theatre, Richmond, Va. This description which starts on the first page of this department should be read by all. The special features of the projection department of the National theatre can well be considered by projectionists and followed in a degree in all theatres. The trend of times certainly indicates that projection is receiving more attention in every way. The outlook for the future is encouraging.

New Theatre on Beacon Ave., Seattle

Proposed construction of an entirely modern motion picture theatre at 2352 Beacon avenue, Seattle, Wash., was announced recently through Architects E. W. Houghton and Son. The building will be of frame construction, 120 x 40 feet. It will be erected for the Prefontaine Building Company, at a cost of approximately \$15,000.

Suffolk Will Have Negro House

The Suffolk Amusement Corporation of Suffolk, Virginia, announces the sketching of plans and letting of contracts for a new 500-seat theatre for colored people exclusively whose policy will be pictures and vaudeville and is expected to be finished by the end of this year.

Besides the building of this new colored house, the Suffolk Amusement Corporation

will remodel the Fotosho theatre at Suffolk into a 1,200-seat house at a cost of \$25,000.

Attractive Signs

A few remarks concerning electric signs are here printed through the courtesy of the Reynolds Electric Company of Chicago, Ill.:

"The saying of the old dandy in regard to whisky—that there was none bad but some was better than other kinds—is literally true in the use of electric signs. Any sign in lights is better than a sign in dead letters, but there is still a better use to be made of light through the use of color and motion. Movie houses themselves are monuments to the appeal of motion. Isn't it logical that movie houses should make use of the greater attraction power of signs that move to impress their



Selection of colors for lights makes this sign exceedingly attractive, the flashing of the lights being of such a combination as to give a cog-wheel effect. (Through courtesy of Reynolds Electric Co.)

locations and their programs upon the attention of the public? The sign picture, through the use of an electric flasher and color hoods, becomes a living personification of the name 'Empress.' The chain border, wired 1, 2, 3, 4 in opposite directions, gives a cog-wheel effect that is different and very attractive. The crown can be wired the same way and flashed on and off very rapidly, to give the twinkling and sparkling effect that suggests the reflected radiance of diamonds, rubies and other gems that an empress's crown would possess. As a color suggestion, the crown might be colored with amber, green and ruby hoods, while the chain border could be colored with either ruby or green."

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Age of Desire.....	Special Cast	First National	5 reels	
Barefoot Boy, The.....	Special Cast	C. B. C. S. R.	6 reels	Sept. 29
Blinky.....	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife.....	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The.....	Allison Travers	Lee-Bradford	6 reels	July 28
Broadway Gold.....	E. Hammerstein	Truett Film	7 reels	July 7
Broadway Broke.....	Mary Carr	Selznick	6 reels	Nov. 3
Call of the Wild.....	Buck (dog)	Pathe	8 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North.....		Lee-Bradford	5 reels	
Cause for Divorce.....	Special Cast	Selznick	7 reels	
Cheat, The.....	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The.....	H. Rawlinson	Universal	5 reels	Sept. 22
Daring Years.....	Special Cast	Equity	7 reels	Aug. 11
David Copperfield.....	Special Cast	Asso. Exhib.	6 reels	Nov. 17
Daytime Wives.....	Dorothy Perdue	Film Book Offices	6 reels	Sept. 8
Defying Destiny.....	Monte-Blue-Irene			
Drivin' Fool, The.....	Rich	Selznick	6 reels	Oct. 27
Eleventh Hour, The.....	Wally Van	Hodkinson	6 reels	Sept. 8
Enemies of Women.....	Jones-Mason	Fox	7 reels	Aug. 4
Eternal Three, The.....	Rubens	Goldwyn-Cosmo	10 reels	Apr. 14
Fair Cheat, The.....	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fighting Blade, The.....	Dorothy Mackall	Film Book Offices	6 reels	Sept. 29
French Doll, The.....	Rich. Barthelmess	First National	9 reels	Oct. 6
Going Up.....	Mac Murray	Metro	7 reels	July 28
Gold Diggers, The.....	Douglas MacLean	Asso. Exhib.	6 reels	Oct. 20
Green Goddess, The.....	Hope Hampton	Warner Bros.	8 reels	Sept. 22
Gun Fighter, The.....	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Haldane of Secret Service.....	William Farnum	Fox	5 reels	Sept. 15
Hell's Hole.....	Houdini	Film Book Offices	6 reels	
Her Reputation.....	Charles Jones	Fox	6 reels	Aug. 11
Is Money Everything?.....	May McAvoy	First National	7 reels	Sept. 22
Lawful Larceny.....	Special Cast	Lee-Bradford	6 reels	
Lone Star Ranger, The.....	Special Cast	Paramount	6 reels	Aug. 4
Modern Matrimony.....	Tom Mix	Fox	5 reels	Sept. 22
Monna Vanna.....	Owen Moore	Selznick	5 reels	Sept. 22
Merry-Go-Round.....	Lee Parry	Fox	9 reels	Aug. 4
Mothers-in-Law.....	Philbin-Kerry	Universal	10 reels	July 14
Potash and Perlmutter.....	Special Cast	Preferred Pict.	7 reels	Aug. 18
Red Lights.....	Barnard-Carr-Gordon	First National	8 reels	Sept. 15
Rosita.....	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Roughed Lips.....	Mary Pickford	United Artists	9 reels	Sept. 15
Scarred Hands.....	Viola Dana	Metro	5 reels	Sept. 8
Shattered Reputations.....	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Silent Command, The.....	Walker-Saunders	Lee-Bradford	5 reels	
Silent Partner, The.....	Special Cast	Fox	9 reels	Sept. 15
Six Days.....	Special Cast	Paramount	6 reels	Sept. 1
Souls in Bondage.....	C. Griffith-F. Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
St. Elmo.....	Special Cast	Sanford Prod.	6 reels	
Strangers of the Night.....	John Gilbert	Fox	6 reels	Aug. 18
Tango Cavalier, The.....	Special Cast	Metro	8 reels	Sept. 15
Three Ages.....	Geo. Larkin	Aywon	5 reels	
To the Last Man.....	Buster Keaton	Metro	5 reels	July 21
Unknown Purple, The.....	Special Cast	Paramount	7 reels	Sept. 8
Untameable, The.....	Walthall-Lake	Truett Film	7 reels	
Virginian, The.....	Gladys Walton	Universal	5 reels	Sept. 8
Vow of Vengeance.....	Special Cast	Preferred Pictures	8 reels	Nov. 24
Where Is This West?.....	Jack Livingston	Independent Pict.	5 reels	
Why Worry?.....	Jack Hoxie	Universal	5 reels	Sept. 22
	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
April Showers.....	Harlan-C. Moore	Preferred Pict.	6 reels	Nov. 17
Ashes of Vengeance.....	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The.....	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan.....	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society.....	Bull Montana	Film Book Offices	5 reels	
Cameo Kirby.....	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile, The.....	Special Cast	Film Book Offices	6 reels	Nov. 17
Day of Faith, The.....	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire.....	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?.....	Hope Hampton	Fox	7 reels	Sept. 8
Drifting.....	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The.....	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The.....	Special Cast	Metro	8 reels	Sept. 22
Exiles, The.....	John Gilbert	Fox	5 reels	
Foolish Parents.....		Asso. Exhib.	6 reels	
Governor's Lady, The.....	Special Cast	Fox	5 reels	Sept. 29
Grail, The.....	Dustin Farnum	Fox	5 reels	Sept. 29
Held to Answer.....	Special Cast	Metro	6 reels	Nov. 3
In the Palace of King.....	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out.....	Ruth Stonehouse	Film Book Offices	6 reels	Sept. 22
Lone Fighter, The.....	J. B. Warner	Sunset-S. R.	5 reels	
Long Live the King.....	Jackie Coogan	Metro	10 reels	Nov. 10
Marriage Maker, The.....	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World.....	Special Cast	First National	5 reels	Sept. 29
Men in the Raw.....	Jack Hoxie	Universal	5 reels	Nov. 10
Min-A-Minute Romeo.....	Tom Mix	Fox	5 reels	
Miracle Makers, The.....		Asso. Exhib.	6 reels	
No Mother to Guide Her.....	Genevieve Tobin	Fox	7 reels	
Nonjola.....	Special Cast	First National	7 reels	Oct. 27
Prince of a King, A.....	Dinky	Selznick	6 reels	Oct. 27
Printer's Devil, The.....	Wesley Barry	Warner Bros.	6 reels	
Prussian Passions.....	Special Cast	Hodkinson	8 reels	Sept. 15
Ramblin' Kid, The.....	Hoot Gibson	Universal	6 reels	Oct.

Feature	Star	Distributed By	Length	Reviewed
Richard the Lion-Hearted.....	Wallace Beery	Allied Prod. & Dist.	7 reels	Nov. 3
Ruggles of Red Gap.....	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith.....	Special Cast	Independent Pict.	6 reels	
Six-Fifty, The.....	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire.....	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Steadfast Heart, The.....	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion.....	Edmund Cobb	Arrow	5 reels	
Thundergate.....	Special Cast	First National	7 reels	Nov. 17
Times Have Changed.....	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor.....	Special Cast	Independent Pict.	5 reels	
What Love Will Do.....	Kenneth McDonald	Sunset-S. R.	5 reels	
Wild Party, The.....	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A.....	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof.....	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza.....	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
At Devils Gorge.....	Edmund Cobb	Arrow	5 reels	
Blow Your Own Horn.....	Lewis-Perdue	Film Book Offices	6 reels	Oct. 23
Courtship of Myles.....				
Standish.....	Charles Ray	Asso. Exhib.	9 reels	Nov. 3
Crooked Alley.....	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The.....	C. Talmadge	First National	8 reels	Nov. 24
Drums of Jeopardy.....		Truett		
Extra Girl, The.....	Mabel Normand	Asso. Exhib.	7 reels	Dec. 1
Flaming Youth.....	Colleen Moore	First National	9 reels	Nov. 24
His Children's Children.....	Special Cast	Paramount	8 reels	Nov. 17
Hospitality.....	Buster Keaton	Metro	5 reels	Nov. 3
Human Mill, The.....	Special Cast	Metro		
Is Love for Sale?.....	Special Cast	Aywon		
Jealous Husbands.....	Special Cast	First National		
Light That Failed, The.....	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York.....	Marion Davies	Goldwyn-Cosmo		
Living Lies.....	Brent-Blue	Allied Prod. & Dist.	7 reels	
Love Pirate, The.....	Carmel Myers	Film Book Offices	5 reels	
Man, Woman and Temp-tation.....	Special Cast	Universal	5 reels	Nov. 3
Million to Burn, A.....	Herbert Rawlinson	Universal	5 reels	Nov. 3
On Banks of the Wabash.....	Special Cast	Vitagraph	6 reels	Nov. 3
Pioneer Trails.....	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad.....	Special Cast	Metro	8 reels	Dec. 1
Prince of a King, A.....	Dinky Dean	Selznick	6 reels	Oct. 27
Scars of Hate.....	Jack Livingston	Independent Pict.	5 reels	
Seventh Sheriff, The.....	Dick Hatton	Arrow	5 reels	
Shifting Sands.....	Special Cast	Hodkinson	6 reels	Oct. 27
Social Code, The.....	Viola Dana	Metro	6 reels	Sept. 29
South Sea Love.....	Shirley Mason	Fox		
Spanish Dancer, The.....	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out.....	Doug. Fairbank, Jr.	Paramount	9 reels	Dec. 1
Thrill Chaser, The.....	Hoot Gibson	Universal	6 reels	Dec. 1
Thundering Dawn.....	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes.....	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 3
Virginian, The.....	Harlan-Vidor	Preferred	8 reels	Nov. 24
Wanders, The.....	Special Cast	First National		
When Odds Are Even.....	William Russell	Fox	5 reels	Dec. 1

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Christie.....	Blanche Sweet-Wm. Russell	First National	8 reels	Dec. 1
Beaten.....	Jack Livingston	Independent Pict.	5 reels	
Big Brother.....	Special Cast	Paramount		
Border Musketeers.....	Jack Livingston	Independent Pict.	5 reels	
Call of the Canyon.....	Special Cast	Paramount		
Chastity.....	Kath. McDonald	First National	6 reels	
Darling of New York.....	Baby Peggy	Universal	6 reels	Nov. 10
Don't Call It Love.....	Special Cast	Paramount		
Eternal City, The.....	Special Cast	First National	8 reels	
Fashionable Fakers.....	Johnnie Walker	Film Book Offices	5 reels	
Her Temporary Husband.....	Special Cast	First National		
Kentucky Days.....	Dustin Farnum	Fox		
Mailman, The.....	Ralph Lewis	Film Book Offices	7 reels	Nov. 24
Maytime.....	Shannon-Ford	Preferred Pict.	8 reels	Dec. 8
Name the Man.....	Special Cast	Goldwyn-Cosmo		
Near Lady, The.....	Gladys Walton	Universal	5 reels	
No More Women.....	Madge Bellamy			
Red Warning, The.....	Mat Moore	Allied Prod. & Dist.	7 reels	
Rendezvous, The.....	Jack Hoxie	Universal	5 reels	
Reno.....	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Second Youth.....	A. Lunt-M. Palmeri	Goldwyn-Cosmo		
White Tiger.....	Priscilla Dean	Universal	7 reels	Nov. 24
Wild Bill Hickok.....	Wm. Hart	Paramount	6 reels	Dec. 1

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Aged in the Wood.....	Aesops Fables	Pathe	2/3 reel	Oct. 20
Aggravatin' Mama.....	Tincher-Murphy	Universal	2 reels	
Almost Married.....	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late.....	Monty Banks	Grand-Asher	2 reels	
Asleep at the Switch.....	Ben Turpin	Pathe	2 reels	Oct. 13
Back to Earth.....	Earle Engle	Universal	2 reels	Sept. 15

Barnyard Rodeo, A.	Aesops Fables	Pathe	1 reel	
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	2/3 reel	Dec. 8
Be Yourself	Billy West	Arrow	2 reels	
Big Game	Sid Smith	Grand-Asher	2 reels	
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Boyhood Rivals	Buddy Messenger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messenger	Universal	2 reels	
Bucking the Line	Buddy Messenger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messenger	Universal	2 reels	
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	Sept. 1
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Corn Fed Sleuth, A.	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 13
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	
Darkest Hour, The		Pathe	2 reels	
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	
Derby Day	Aesops Fables	Pathe	1 reel	Sept. 22
Derby Day	Children	Pathe	2 reels	
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down to Sea in Shoes		Pathe	2 reels	Oct. 13
Down to Ship to See	Pal (dog)	Universal	5 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	
Explorers, The		Fox	2 reels	
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	
Fashion Follies	Gorham Follies	Universal	2 reels	
Fearless Flannigan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S. R.	1 reel	May 17
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Five Fifteen, The	Aesops Fables	Pathe	2/3 reel	
Flip Flops		Pathe	2 reels	
Fly Time		Arrow	1 reel	
Forward Pass	Buddy Messenger	Universal	2 reels	
Fool Proof	Neal Burns	Educational	2 reels	Oct. 20
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	
Gasoline Trail		Arrow	1 reel	
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	
Go West	Animals	Pathe	1 reel	
Gown Shop, The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	1 reel	Aug. 4
Hang On	Cliff Bowes	Educational	1 reel	Nov. 17
Happy Go-Luckies	Aesops Fables	Pathe	1 reel	
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up		Educational	1 reel	
Heavy Seas		Pathe	2 reels	
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
High Fliers	Aesops Fables	Pathe	1 reel	
High Life	Lige Conley	Educational	2 reels	Sept. 29
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold Everything	Vernon-Steadman	Educational	2 reels	Sept. 1
Horseshoes	Larry Semon	Vitagraph	2 reels	
Hot Sparks	Cliff Bowes	Educational	1 reel	Nov. 24
Hustlin' Hank	Will Rogers	Pathe	2 reels	
Idea Man, The		Universal	1 reel	
Inbad the Sailor		Pathe	2 reels	
It's a Boy	Snub Pollard	Pathe	1 reel	
It's a Gift	Snub Pollard	Pathe	1 reel	
Join the Circus	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Kidding Capt. Kidd		Lee-Bradford	1 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	Dec. 1
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Knockout, The	Animals	Pathe	1 reel	Oct. 27
Laughing Gas	Joe Rock	Grand-Asher	2 reels	
Let's Build		Pathe	2 reels	Sept. 15
Life of Riley, The		Hodkinson	2 reels	Oct. 27
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Lobbygow, The	Jimmy Aubrey	Selznick	2 reels	
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	1 reel	Sept. 29
Lovely Dovey	Animals and Geese	Pathe	1 reel	
Lucky Rube, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A.	Stan Laurel	Pathe	1 reel	Sept. 15
Man of Position, A.	Sid Smith	Grand-Asher	2 reels	Aug. 18
Mark it Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Matter of Policy	Neely Edwards	Universal	1 reel	
Miles of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reels	
Mother's Joy	Stan Laurel	Pathe	2 reels	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Nobody's Darling	Baby Peggy	Universal	2 reels	
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Allowed	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
Oh What a Day	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Bobby Dunn	Arrow	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 3
One Dark Knight	Joe Rock	Grand-Asher	2 reels	
One Exciting Day	Earle-Engle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 18
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Perfect 36, A.		Educational	2 reels	
Pinhead, The	Clyde Cook	Vitagraph	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Pop Tuttle's Russian Rumor	Dan Mason	Film Book. Offices	2 reels	June 3
Regular Boy, A.	Buddy Messenger	Universal	2 reels	
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rip Without a Wink		Lee-Bradford	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 18
Roughest Africa	Stan Laurel	Pathe	1 reel	Sept. 29
Roughing It		Pathe	2 reels	Nov. 3
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Lige Conley	Educational	2 reels	Oct. 13
Save the Ship	Stan Laurel	Pathe	1 reel	
Scorching Sands	Stan Laurel	Pathe	1 reel	Dec. 8
She's a He	Buddy Messenger	Universal	2 reels	
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Simple Sadie	Special Cast	Educational	1 reel	Oct. 20
Skylarking	Special Cast	Pathe	2 reels	Sept. 8
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Soilers, The	Stan Laurel	Pathe	2 reels	
So Long Sultan	Chuck Reisner	Universal	1 reel	
Somebody Lied		Fox	2 reels	
Son of Ananias, A.	Geo. Arthur	Universal	2 reels	
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stepping Out	Animals	Pathe	1 reel	
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Taxi Please	Monty Banks	Grand-Asher	2 reels	
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tom's First Fliver		Arrow	1 reel	
Two Johns, The		Fox	2 reels	
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 8
Uncle Sam		Educational	2 reels	
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
What Next?		Universal	1 reel	
Whole Truth, The	Stan Laurel	Pathe	2 reels	Nov. 3
Why Pay Rent?		Fox	2 reels	
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 20
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Pajamas		Universal	2 reels	

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Ant, The (Secrets of Ife)		Educational	1 reel	Nov. 17
Babes in the Hollywood (Fighting Blood)		Film Book. Offices	2 reels	
Beasts of Paradise (Serial)		Universal	15 episodes	
Beauty and the Feast (Fighting Blood)		Film Book. Offices	2 reels	
Bill Brenon's Claim		Universal	2 reels	
Bottom of the Sea (Hodge-Podge)		Educational	2 reels	Dec. 8
Broad Highway, The (Bray Romance)		Hodkinson	1 reel	
Christopher of Columbus (Fighting Blood)		Film Book. Offices	2 reels	
Cloisters in the Clouds (Educational)		Fox	1 reel	
Code of the Mounted, The		Universal	2 reels	
Columbus (Chronicles of America)		Pathe	4 reels	
Comedy of Terrors, A (Fighting Blood)		Film Book. Offices	2 reels	
Companions (Sing Them Again Series)		Educational	1 reel	
Daniel Boone (Chron. of America)		Pathe	3 reels	
Discontent (Wilderness Tales)		Educational	1 reel	
Dropped From the Clouds, Eileen Sedgwick		Universal	2 reels	
Face to Face, Edmund Cobb		Universal	2 reels	Sept. 15
Gentlemen of the West, Pete Manson		Universal	2 reels	
Ghost City, The (Serial)		Universal	15 episodes	
Golden Gems (Sing Them Again Series)		Educational	1 reel	
Hard Luck Jack, Pete Morrison		Universal	2 reels	
Indian's Lament, The, Marie Walcamp		Universal	2 reels	
Ireland Today (Educational)		Fox	1 reel	
Is Conan Doyle Right?		Pathe	2 reels	Sept. 15
Jamestown (Chron. of America)		Pathe	4 reels	
Long Live the Ring (Fighting Blood)		Film Book. Offices	2 reels	
Memories (Sing Them Again Series)		Educational	1 reel	
Merchant of Menace (Fighting Blood)		Film Book. Offices	2 reels	
Midsummer Night's Scream (Fighting Blood)		Film Book. Offices	2 reels	
Mysteries of Yucatan (Educational)		Fox	1 reel	
No Tenderfoot, Edmund Cobb		Universal	2 reels	
Papyrus vs. Zev (International Race)		Pathe	2 reels	Nov. 3
Payroll Thief, The, Jack Mower		Universal	2 reels	Nov. 24
Perilous Leap, The, Helen Gibson		Universal	2 reels	
Rustlin' Buster, Jack Mower		Universal	2 reels	
Ruth of the Range (Serial)		Pathe	10 episodes	
Some Sense and Some Nonsense (Hodge-Podge)		Educational	1 reel	
Speedville (Hodge-Podge)		Educational	1 reel	
Stolen Gold, Jack Mower		Universal	2 reels	
Sunshine and Ice (Educational)		Fox	1 reel	Oct. 20
Taming of the Shrewd (Fighting Blood)		Film Book. Offices	2 reels	
Three Orphans, The (Fighting Blood)		Film Book. Offices	2 reels	
Through Yellowstone Nat'l Park with Late Pres. Harding		Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)		Fox	1 reel	
Twilight Trail, Bob Reeves-Marg. Morris		Century Girls	2 reels	
Why the Globe Trotter Trots (Hodge-Podge)		Educational	1 reel	

Experienced Organists Know!

Read *Terry's* Opinion

of the

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TRADE MARK REGISTERED

Unit Organ

ORGAN LEO TERRY NOVELTIES
Composers and Distributors
CHICAGO

November 20th, '23.

The Rudolph Wurlitzer Co.
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Gentlemen:
On this occasion, the first anniversary of the New Tiffin Theatre, the finest residential theater in Chicago, seating 3000, I want to commend you upon the installation of your three manual unit organ, which I have had the pleasure to play this past year.

My experience has taught me that your Unit Organ is the world's most wonderful accompaniment for highest class Motion Pictures.

I am exceedingly pleased with the wonderful tonal qualities, the different effects, and the most sublime or freakish combination of tone that can be obtained from my instrument, and for this reason I feel that this expression is due to you.

Sincerely yours,
Leo Terry

Solo Organist
The New Tiffin Theater
Chicago, Ills.



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Charles—Tivoli Theatre, Chicago
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Mallote—Shea's Hippodrome, Buffalo
Strong—Lyric Theatre, Huntington, W. Va.
Klingman—De Luxe Theatre, Duluth
Martel—Lafayette Square Theatre, Buffalo
Baucon—Capitol Theatre, Cincinnati

And Hundreds of Others—

THE statement of Mr. Terry, noted organist and composer of organ solo novelties, that "the Wurlitzer Unit Organ is the world's most wonderful accompaniment for highest class motion pictures" is certainly worthy of repetition. To instill a poetic atmosphere, enhance the beauty and reveal the dramatic effect for tragedy or comedy, there is no finer accompaniment than the Wurlitzer Unit Organ. Make a bid for increased stage now with Wurlitzer music.

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Charles H. Duell, Jr., President,
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Tracey, Dorothy Mackaill, Albert
Phillips and Bradley Barker—
Scenario by Josephine Lovett;
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Look Better—
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Founded 1910
by
Watterson R. Rothacker

DECEMBER 22, 1923

Motion Picture News

Reg. U. S. Patent Office

If You Don't Allow
A Daughter Some
Freedom She May
Take It All.



NAME

THE MAN!



VICTOR SEASTROM'S production
from Sir HALL CAINE'S
"The MASTER of MAN"

A Goldwyn Picture

Goldwyn-Gosmopolitan

MADE IN HOLLYWOOD



Why are more and more Release Prints being made in Hollywood?

The reason is obvious.

Dramatic effect is obtained largely by lighting and by correct photography.

It is important that the prints be made in a laboratory working closely with the director and the cameraman—a laboratory that understands these effects and understands what is wanted and why it is wanted.

Thus there is secured for presentation on the screen the picture that the director had in mind—not a picture made by the director and then interpreted by some one far remote from the guidance and control of the director.

That is why so many leading producers are demanding Standard Prints—"Made in Hollywood."

Standard Film Laboratories

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Hollywood, California

Service



Standard

Standard

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The Greatest Male Star on the Screen!

The Greatest Picture He Ever Had!

ENOUGH of the latest Thomas Meighan production, "Pied Piper Malone," by Booth Tarkington, has been completed so that this can be prophesied:

"PIED PIPER MALONE" IS THE GREATEST THOMAS MEIGHAN PICTURE EVER MADE!

Stop a minute and think what this means to your box office:

The greatest Thomas Meighan picture ever made.

Not excepting "Back Home and Broke." Not excepting "The Bachelor Daddy" or "Homeward Bound." Not excepting "Woman Proof." Not excepting all the other Meighan successes that have made him the greatest male film star in the business to-day.

Thomas Meighan doesn't need "Pied Piper Malone" to be a great star.

"Pied Piper Malone" doesn't need Thomas Meighan to be a great picture.

Put the two of them together and you have a picture that lives up to every promise of bigger and better pictures.

The story is new, original, filled with human interest, and fitted perfectly to Thomas Meighan by the author himself, Booth Tarkington, who also wrote the titles. It is the first story Tarkington ever wrote directly for the screen. Director Alfred E. Green tops anything he has ever done hitherto.

Thomas Meighan never had anything as fine as "Pied Piper Malone" to work with before. A great story never had such a fine star to portray it as "Pied Piper Malone" has in Thomas Meighan.

*—And that's the Truth about
this New Paramount Picture*



they're coming bigger and bigger!
and
NOW—

GLORIA SWANSON

in

"The Humming Bird"

A Sidney Olcott Production

WE'VE seen it.

And this we know:

Millions of persons will cram thousands of theatres in order to see it.

Too free use of superlatives in trade advertising has weakened their use.

But superlatives are inadequate to describe the business possibilities of *Gloria Swanson in "The Humming Bird."*

If Gloria ever was a success in your theatre—and you know she has been—she'll triple any success she ever attained—in "The Humming Bird."

If Sidney Olcott ever showed his merit—and you know he has in "The Green Goddess" and "Little Old New York"—he has topped anything he ever did—in "The Humming Bird."

Strong statements, but true.

Adjectives, praise, promises—we could use a bushelfull on this picture.

But when all's said and done it means this:

Here's a bigger and greater picture if ever there was one. Gloria Swanson in "The Humming Bird" is going to do absolutely tremendous business for exhibitors without any question of doubt.

You'll be able to see for yourself soon.

It's a Paramount Picture

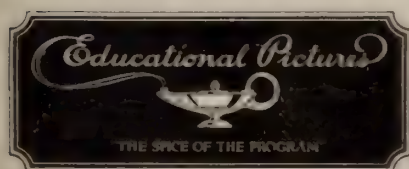
Ego or Entertainment

"THE ego of some directors," says Danny in an able editorial in the Film Daily condemning the too-long, "padded" picture, "will only permit them to think in 7-8-9-10-11 (i. e. 7,000—8,000—9,000—10,000—11,000 feet) and because some REAL director with a real story made a justifiable 9,000-foot picture, the ego (not ambition) made the second (great?) director feel it beneath his dignity to make anything less than 10,000 feet—and the third (great?) director's ego (not ambition) can then only think in 11,000 or 12,000 feet. * * * *

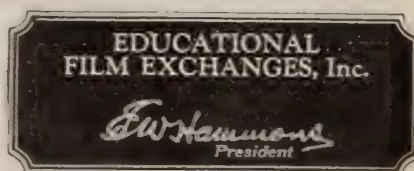
"Mr. Exhibitor: Do you realize the millions of dollars this ego costs you? * * * *

"Can you see that the public is willing and anxious to pay for real entertainment—and sooner or later will refuse to pay for 'Ego'?"

Are you giving your patrons diversified ENTERTAINMENT, or foisting some director's ego upon them in the form of long-drawn-out, "padded" features? If you are relying upon "padded" features solely, you are not only in danger of boring your patrons, but you are sacrificing the opportunity to appeal through the comedy and other Short Subjects to the considerable part of your audience that, under any circumstances, will not be entirely pleased with the feature.



Christie Comedies



DOROTHY DEVORE IN "KIDDING KATIE"

Bright and Amusing—
Moving Picture World

Have been credited by critics with having "saved the show" perhaps oftener than any other comedies on the market. The greater number of laughs in the new Christie Comedies add even more merriment to the great ENTERTAINMENT for which they are famous.



BOBBY VERNON IN "A PERFECT 36"

Alert showmen will carry a splash on this two-reel comedy. **** Here's a chance for a wise exhibitor to start something that will earn his theatre additional prestige and at the same time land him some business that he would not otherwise grab **** it is sure-fire stuff that is incorporated in the two-reels **** an exceptionally good comedy **** —*Motion Picture News*



Driven from Home She Went to Him for Shelter—

A SITUATION to make the soul thrill—drama carved out of life itself! Was she to blame that her tyrannical father drove her into the night? Was she to blame that forces of Fate sent her through the storm to the arms of one who could give her love! Only the vivid film

itself flashing this drama of humanity from the screen can give you a true idea of the magnificent surprise in store for exhibitors and public.

Here is a Big theme! Here is a motion picture that years will not forget!

Go

GOLDWYN presents

Victor Seastrom's

production of

Sir Hall Caine's

*Name
The Man!*

With Conrad Nagel, Mae Busch,
Hobart Bosworth, Aileen Pringle,
Patsy Ruth Miller, Creighton Hale



A Goldwyn Picture

Soon from

Goldwyn-Cosmopolitan

We Nominate
for the
Hall of Fame



Sir Hall Caine

Because he is the most popular author writing today. Because his latest and most popular novel, "The Master of Man," has been made into the most thrilling motion picture of many years. It is entitled "Name the Man!"



Victor Seastrom

Because this great Scandinavian director is the supreme master of human sympathy in the motion picture drama.

Because he has just produced "Name the man!", a picture that the years will not forget.

The screen that concealed Bessie accidentally fell over and there she sat, naive and embarrassed, looking up into Victor's eyes.

Screen Adaptation by Paul Bern
JUNE MATHIS, Editorial Director

Did You Ever Read

NEW YORK EVENING MAIL

NEW YORK DAILY NEWS

Mr. Laemmle advertises in the magazines that these courtroom scenes in "The Acquittal" are different. He has not overstated the case. You have the sensation as you watch witnesses and read subtitle testimony, of being yourself a spectator at a thrilling trial.

"The Acquittal" is an enormously clever film.

"THE ACQUITTAL," Rita Weiman's mystery melodrama, which had a successful stage appearance, has been made a gripping motion picture. It kept the spectators at the Cameo yesterday guessing aloud, but never guessing correctly who committed the murder.

We recommend "The Acquittal" for a real thrill. The element of mystery rarely exploited on the screen, yet so admirably suited to that medium, is well sustained. During the most intense moments bits of humor are most

THE MILWAUKEE JOURNAL

Here's a mystery story as is a mystery story—a story that keeps you guessing up to the last five minutes of the last reel just who did murder Andrew Prentiss! And, unless you saw the Rita Weiman play when it was produced by Cohart and Harris, you'll probably be surprised at the finish. The surprise is a tribute, indeed, to the directorship of Clarence Brown.

It's genuine entertainment with a kick—fine direction, fine acting, and fine mountings. Consider it recommended.

CHICAGO EVENING AMERICAN

'The Acquittal' So Good Rob Fears to Praise It

BY ROB REEL.
WRITING of "The Acquittal" is fraught with danger, inasmuch as you may think no mystery photoplay could be as good as this production must be pronounced.

Whatever drawbacks it may have would seem to lie in the fact that it may not only make you wonder what there was about a number of other mystery films to compel your

interest, but may lessen your respect for some productions of days gone by of considerably greater pretentiousness.

Story, action, direction—they are all extraordinarily good. And when it comes to baffling the spectator—well, you will not know until the very end just who committed the murder.

From first to last there is no let-up in the interest. "The Acquittal" will please you immensely.

Thrills and Suspense Crowd Mystery Play

All the amateur detectives and embryo Sherlock Holmes are welcoming their happy way to the Chicago theater this week to see "The Acquittal" and test their powers of ferreting mysteries by solving the question of who killed Andrew Prentice. And they are finding it a tricky problem of elimination, for here one of those rare pleasures—a mystery story which really mystifies.

They have you all excited from the very beginning of this picture. It starts right out with a big church wedding, and just as the minister says those solemn words, "If any of you knows just cause why this woman should only w..."

CHICAGO EVENING POST

The Great American Jury votes unanimously in favor of

The ACQUITTAL

with CLAIRE WINDSOR • NORMAN KER
UNIVERSAL SUPER-JEWEL • Advertised in THE

and Such Notices!

WASHINGTON D.C. POST

Mystery, gripping, enthralling mystery, this is the underlying feature of "The Acquittal." It baffles from the start; through an engrossing courtroom sequence one wonders "Who's guilty?" Through the sensational episodes that follow, one still wonders. The sinister finger of suspicion points first at one character, then another. Finally, in an astounding climax, the solution is cleared in one dramatic moment.

In fact, remarkable scenic effects mark the production throughout and help to make it "big" in every sense of the word.

By this time all the world knows which horse won the international

N.Y. MORNING WORLD

There is as fine and full and tremendous a moment on the screen in this little playhouse this week as there is to be found anywhere on Broadway. This includes drama of all kinds now on view, high, low and medium brow. It comes in that exciting court room scene which Rita Weiman wrote into the play that had such a successful sojourn on the Rialto several seasons back.

There is no question about the efficacy of the films in making tense and gripping views of just such things as "The Acquittal's" big moments. Given a background which leads deliberately up to the time when the accused steps upon the witness stand to be sworn, then applying the camera-shift method of reproducing the emotions of the various players through close-ups, one gets a far more intense situation than it is possible to present on the spoken stage—or in real life, for that matter.

The business which attaches to this court procedure in the picture is masterfully woven. It is a long time since we have been so thoroughly thrilled as yesterday.

presented by
CARL LAEMMLE

WASHINGTON D.C. TIMES

"ACQUITTAL," AT RIALTO, GOOD

If we were asked to characterize in one word "The Acquittal," Universal's adaptation of Rita Weiman's stage success which was presented at the Rialto yesterday in its screen version, we should say unique, and say it with emphasis for in our estimation it is all that the word imparts. Yes, we have found one which is in a class by itself.

We are of the opinion that it is the most remarkable trial ever portrayed on the silver sheet.

"The Acquittal" is worthy of consideration and commendation. As for its entertainment value, it is the most

THE MILWAUKEE SENTINEL

THE murder mystery melodrama reaches a new level with "The Acquittal." Universal's latest offering, which stands in a class by itself in point of novel treatment and power to completely puzzle the spectator. It is the most skillful and logical mystery we have seen unwound on the screen, for it is to be doubted if even so skilled a sleuth as Sherlock Holmes would be able to pick out the guilty chap in this most ingenious of mystery dramas.

From the start the action is smooth and fast and continues so until the unexpected and thrilling climax.

N.Y. EVENING WORLD

We've seen a good many movies in our time, but we want to go on record as stating that never have we seen a better working out of a courtroom scene or the workings of a District Attorney's office that we beheld yesterday at the Cameo when "The Acquittal" was unwound for the first time for public approval.

It's advertised as a Universal Super-Jewel, but it would be just as good a mystery picture if it was labelled a "Diamond-Diamond."

The best bit of praise that could be given "The Acquittal" came from an old-time police reporter, hard as flint, who accompanied us to the picture yesterday.

"That don't seem like a picture to me," he said on the way out. "That's just like a big yarn breaking down to Headquarters!"

you'll enjoy it; we did!

TTTAL

♦ Barbara Bedford ♦ Richard Travers
TURDAY EVENING POST ♦ Directed by Clarence Brown



MARY PICKFORD

in
"Rosita"

A Spanish Romance

with HOLBROOK BLINN

Adapted by Edward Knoblock

Story by Norbert Falk

Photography by Charles Rosher

An ERNST LUBITSCH PRODUCTION

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford

Charles Chaplin

Douglas Fairbanks

D.W. Griffith

Hiram Abrams, President

"'Rosita' Is A Good Film,
Mary Pickford Excellent"

"Mary Pickford has grown up. This is news of international importance. The transition is effected by means of the charming comedy 'Rosita.' She is excellent.

"Miss Pickford has burned all her bridges behind her. She is so good that she ought never to let down her hair again.

"'Rosita' is a good film. It has a dash of 'grand operaism', a dash of unusually good comedy and a dash or so of real melodrama."—N. Y. Sun.



"A WOMAN OF PARIS"

A DRAMA OF FATE

featuring

Edna Purviance

Written and Directed by

CHARLES CHAPLIN

*"Takes Its Place Among
New Things Of Screen"*

"Charles Chaplin in 'A Woman of Paris' proves beyond doubt that he can take a story of simplicity, usualness and human flavor, and make of it a film that easily takes its place among the new things of the screen. You laugh at the gentle comedy and you disguise a furtive tear at the pathos. It is logical. It is natural."

—Alan Dale, N. Y. American.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford

Charles Chaplin

Douglas Fairbanks

D.W. Griffith

Hiram Abrams, President



ANDERSON PICTURES

Announces the Presentation
by the

THEATRE OWNERS DISTRIBUTING CORPORATION



*A Drama of Intense Human
Emotions*

By Charles K. Harris

Inspired by the Author's Immortal Song

WITH:
Gaston Glass
By arrangement with
B. P. Schulberg
Miriam Cooper
Edna Murphy
Robert Frazer

After

READY IN JANUARY

ALL F.B.O.

Foreign Distributors—ANDERSON PICTURES, Ltd.
MANCHESTER: 28 Dean's Gate—LEEDS: Greek St. Chambers—GLASGOW: Dunlop St.—

3 Seventh Ave., New York City

The Ball

1,000,000 Copies of this
great song-story have
implanted its pathos in
the hearts of the world



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Four series of Short Subject Features—
One of each series released each month

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COMEDIES

Two Reels

BRUCE BARTON'S

BETTER DAY PICTURES

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BRAY STUDIOS, Inc.

COLONEL HEEZA LIAR'S COMEDIES

One Reel

STANDARD
CORP

CINEMA RATTON

Will Put Punch
In Your Program

Released Through Selznick Exchanges

SELZNICK
DISTRIBUTING
CORPORATION



Lenore Ulric in "TIGER ROSE"

From the famous play by
WILLARD MACK and DAVID BELASCO

ADAPTED BY EDMUND GOULDING

A SIDNEY FRANKLIN Production

Cast includes Claude Gillingwater, Forrest Stanley,
Joseph Dowling, Sam De Grasse, Theodore Von Eltz and others

WARNER BROS.
Classics of the Screen

As Seen by the Press at New York's Rivoli Theatre

Frank Elliott, in *Motion Picture News*: "Here is a picture! . . . containing every element that stamps a masterpiece . . . The climax is a knockout!"

Aileen St. John Brenon, in *Morning Telegraph*: "An event that has long been awaited . . . the audience at the Rivoli was kept on the edges of their seats. Sidney Franklin has handled the situations well."

Variety: "Lenore Ulric has created a living, breathing character . . . screen person . . . in 'Tiger Rose.' Her performance is as individual and convincing as her part in 'Kiki.'"

Harriette Underhill, in *New York Tribune*: "The David Belasco-Willard Mack play, which Warner Brothers have put on the screen, holds one more than any picture of the sort we can remember."

New York Evening Telegram: "The film is as good as a play and has the added merit of swinging out into a wider sphere of action."

Alan Dale, in the *New York American*: "The scenes are admirable. There are what one might almost call 'Belasco effects.' There is the lightning that dazzles, and there is the rainstorm that is astoundingly fierce, and devastating. It seemed like Belasco let loose for the occasion."

Quinn Martin, in *New York World*: "Large and rather excited crowds rushed into the Rivoli yesterday and last night."

New York Evening World: "'Tiger Rose' is a fine picture, finely done and really shouldn't be missed."

New York Evening Journal: "'Tiger Rose' is something for which the film fan can be thankful."

"THE LEAVENWORTH CASE"

A Whitman Bennett Production

MOVING PICTURE WORLD:

Almost at the first flash you find yourself face to face with a seemingly unsolvable mystery and from then on, with no waste footage, your interest is held tensely until the final and thoroughly satisfactory solution. Here is an absorbing and exciting entertainment for all who like a good detective-crime-mystery story—and who does not?

MOTION PICTURE NEWS:

No type of story is more popular in these United States than a good detective yarn, and Anna Katharine Green's mystery tale "The Leavenworth Case" is said to be her most widely read and best liked work. Therefore to begin with this picture it can boast of a real plot. It is one that bristles with action—action that begins soon after the introductory reel gets under way and keeps rolling along at a merry pace right up to the finish. The scene in "The Rat Trap," a sort of third-degree chamber, possesses real thrills. The entire mounting is of a type that stamps this as a high class offering.

EXHIBITORS HERALD:

"The Leavenworth Case" loses none of its entertainment value through transference to the screen. Its highly dramatic moments have been well retained. The picture is well staged and lighted and full of dramatic interest; the story flows smoothly and works up to a splendid climax.

EXHIBITORS TRADE REVIEW:

From the time the old man is found dead in his sound-proof study till the very end, where both girls are freed of suspicion and the culprit is run down, the film runs along with a smoothness and continuity which will carry its audiences along with it. The production is fairly peppered with thrilling incidents, not the least of which is a hair-raising fist fight on the very edge of the roof of the four-story house from which the villain is finally thrown and killed. The skill with which this situation is handled cannot help reflect itself on the reaction of the spectators, who, we feel sure will be edging forward on their seats.

"THE LEAVENWORTH CASE"

Distributed by VITAGRAPH

MR. EXHIBITOR— CAN YOU WRITE A MOTION PICTURE STORY?

WE BELIEVE THAT YOU CAN

We believe that you are the logical one to write a great screen play, for night after night you have learned the things that make or break a picture.

You should know what **must** go into a good story as well as a baker knows what must go into a good cake.

IF YOU WANT BETTER STORIES, WHY NOT WRITE THEM?

Here is a sincere invitation—

meet PRISCILLA MORAN

—meet a child born with the genius of a Bernhardt and the fragrant charm of a fine rose; meet a little sparkling personality that will have the whole world loving her before another year has passed.

IT IS INEVITABLE! For Priscilla is made of the stuff that humanity loves.

Here is another good influence in this industry. Here is a child that your people will take to their hearts—never to forget.

HERE IS MONEY FOR YOU!

WRITE A STORY FOR HER

—write a tale of life and love—of sunshine and clouds—of smiles and tears. Put the stuff into it **THAT YOU KNOW YOUR PEOPLE LIKE**. If you try, **YOU CAN DO IT!**

It does not have to be a complete scenario. Just give us a big idea in a few words. **WE ARE GOING TO BUY THREE STORIES.**

WE WILL PAY—

- \$1500.00 for the first choice.
- 1000.00 for the second choice.
- 500.00 for the third choice.

Your story must be at our office not later than **FEBRUARY 15, 1924.**

We will acknowledge the receipt of all stories and will return those for which a request is made.

Address all communications to

Priscilla Moran Productions

Hollywood Studios

Hollywood, California





ROBERT Z. LEONARD *presents*
MAE MURRAY
in
FASHION ROW



By SADA COWAN and
HOWARD HIGGIN
Photographed by
OLIVER T. MARSH
HORACE JACKSON
Art Director

A TIFFANY
PRODUCTION
M.H. HOFFMAN
GENERAL MANAGER
ROBERT Z. LEONARD
DIRECTOR GENERAL

*Gary Imperial Pictures
Ltd. Exclusive Distrib
utors through Great
Britain, Sir William
Garry, Managing Dir.*

*The First to Book
It Will Be First to
Cash In—Be First*

"Fashion Row" is the greatest hit Mae Murray ever put over — a box-office attraction that has everything to insure record-breaking business.

The star has a universal draw—this picture will build her vast following and will build business for you. In a terrific melodrama, pulsating with peril and passion, Miss Murray radiates genius, discloses amazing versatility, dominates every scene.

Robert Z. Leonard has given "Fashion Row" a production more elaborate even than his preceding Tiffany triumphs. Scenes like the society frolic at a Russian masked ball on a Long Island estate, like the packed theatre audience frantically cheering great Farinova, and scenes like the sumptuous society haunts on "Fashion Row," will dazzle audiences.

And the Murray gowns!—scores of gorgeous creations worth a king's ransom—that the women would walk miles just to see! The cast supporting the star has such well known names as Earle Fox, Elmo Lincoln and Freeman Wood. Every factor combines to make "Fashion Row" a sizzling success that will sky-rocket the exhibitor into record receipts. Be the first to book it!

*Picked at
Random*

"Mae Murray will get the business and fill the cash box."

—*Criterion Theatre, Oklahoma City.*

"Mae Murray great money-maker."

—*Grand Theatre, Bethlehem, Pa.*

ROBERT Z. LEONARD

MAE MURRAY
in
FASHION

Metro
Picture



REG. U.S. PAT. OFF.



You'll Smash Into "Dough" With "Fashion Row"

Here is the landslide you've been waiting for—a whale of a box-office picture with a different Mae Murray than you've ever seen before. You'll see her do the most amazing work of her career, in the dual role of two sisters, one a Russian peasant girl and the other a famous actress.

The fans will marvel at her as a whirlwind dancer in a Russian dive—they'll love her as Zita, the innocent immigrant girl who is made the pawn in a man's revenge—they'll rave over her as Olga Farinova, great tragedienne and idolized mystery woman of Broadway—until a man with a scar and an errand of vengeance came out of her past to solve the mystery!

"Fashion Row" is the story of Beauty and the Beast in a setting of New York's smart set—of a beautiful woman who built around her a world of fame and luxury and castles that touched the skies, and of the beast that made them all come tumbling down!

"Fashion Row" is a sure-fire box-office wallop. It will make money for every exhibitor who plays it. See that it makes money for you!

ONARD presents

MURRAY

ROW

*Gary Imperial Pictures Ltd. Exclusive
Distributors throughout Great Britain
Sir William Gary Managing Director*

A
Metro
Picture 

Robert Z. Leonard presents

MAE MURRAY *in* FASHION ROW



*Gary Imperial Pictures Ltd. Exclusive
Distributors thruout Great Britain
Sir William Garry Managing Director*

An Exhibitor's Picture

You can put over "Fashion Row" to a barrel of profits by using the Metro press sheet, exploitation ideas and the great array of high class accessories. Eight pages devoted exclusively to exploitation. Double the number usually supplied. That's what Metro thinks of this production.

All ready for you. The finest and most extensive line of advertising material ever made available on any picture.

You don't have to ask for newspaper space on Mae Murray—all you have to do is fill it. You can grab columns on this star and this picture.

The title means merchant tieups galore. Every angle of exploitation can be played to the limit on "Fashion Row"—and Metro shows you how.

It's Different!

An actress worshipped by the world, married to the scion of an aristocratic family, but tricked by her avenging pursuer into a trap from which there was no escape—that's Mae Murray as Farinova, whose life was a lie that hounded her, but whose love was honest.

A peasant girl seeking her sister in a strange land, made the tool of a hate-scarred villain—that's Mae Murray as Zita, the drab blossom who bloomed into a lovely flower.

The picture public will go wild over "Fashion Row." It's jammed with fighting action—thrills-a-plenty—and Mae Murray at her ravishing best!

Mr. Exhibitor:—If you had pictures as good as this all year round you could congratulate yourself on the permanency of your theatre and it's continued success.

Certain audiences like certain pictures but the big idea in successful production is to make pictures that ALL audiences want—such is—

Carmel Myers

in

The Love Pirate

A Richard Thomas Production

F. B. O. 723 Seventh Ave., New York, N. Y.
EXCHANGES EVERYWHERE

Sales Office, United Kingdom, R. C. Pictures Corporation
26-27 D'Arblay Street, Wardour Street, London, W. I., England



The Self-Selling, Self-Booming

//

The OLD



*A Pictorial Symphony in Human Notes
A Wonderful Story of Love for the Old Folks at Home*

WITH UNPRECEDENTED

Superbly Acted by a Splendid Cast

including

LLOYD HUGHES
BETTY FRANCISCO
LOUISE FAZENDA

and the New Screen Sensation

JAMES BARROWS

Directed by

E. D. VENTURINI

Presented by

OUTLOOK PHOTOPLAYS Corp.

**A Picture that
can be "Tied-Up"
in a Thousand
Different Ways**

To Reach Every Living Human Being—

HODKINSON
PICTURES

Business Building Bonanza



*A Drama of Powerful Personal Appeal
For Everybody, Everywhere, Regardless of Age Race or Creed*

EXPLOITATION ANGLES

Laughs and Thrills—Beauty—Youth—Romance
and a

New Startling Climax
SCREEN It and You'll BOOK It

Get a Copy of

The Giant Press Book

—it's a Gold Mine of Sure-Fire Exploitation Material and Tie-Up Suggestions

HODKINSON
P I C T U R E S

“LOCATED”

in the Greatest of all Dramatic Locations—“The Home,” where more Humor, more Pathos, more real Thrills are found than anywhere else in Life.

The History of Stage and Screen shows that plays of “Home Life” stand Head and Shoulders over all other Successes combined.

"Find time to see 'The Wanters'"

Indianapolis
Times
tells its
readers



LOUIS B. MAYER
presents the

JOHN M. STAHL PRODUCTION "The WANTERS"

From the story by LEILA BURTON WELLS
Directed by JOHN M. STAHL
Scenario by J.G. HAWKS and PAUL BERN
Photography by . . . ERNEST G. PALMER

and continuing the *Times* says:

"... the director has taken his story, photographed it in great style, assembled a splendid type cast and supplied a whale of a climax — the train scene. I received a terrible punch from this picture.

Find time to see 'The Wanters' at the Circle this week."

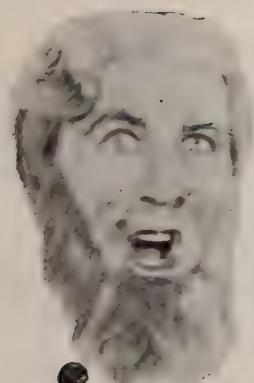
Foreign Rights Controlled by
Associated First National Pictures Inc.
385 Madison Avenue, New York



For a
PROSPEROUS
NEW YEAR
book
FIRST
NATIONAL
FIRST



FIRST NATIONAL MONTH JANUARY 1924



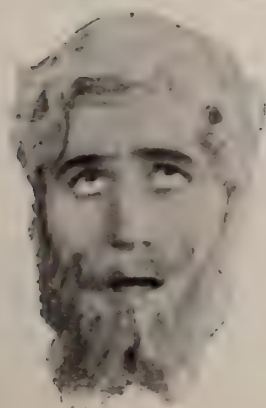
– – this
is the week!



– today
is the day!



– when
we r'elease



– – the

**- - greatest can of
guaranteed-riotous-
rip roaring howls of
continuous laughter
ever placed inside
of a projection room**

**But don't blame us if they
laugh so hard they shake
your building down —
A First National Picture**

"hit"

No. 5

of the Big 10 hitters

ASSOCIATED
FIRST NATIONAL
PICTURES INC
presents

"Her Temporary Husband"

To a Wise
Exhibit!



Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

with

**SYDNEY CHAPLIN
OWEN MOORE
SYLVIA BREMER**

and a Suberb Cast

directed by

JOHN F. McDERMOTT

by

Edward A. Paulton

Photography—S.E. Landers and Perry Evans

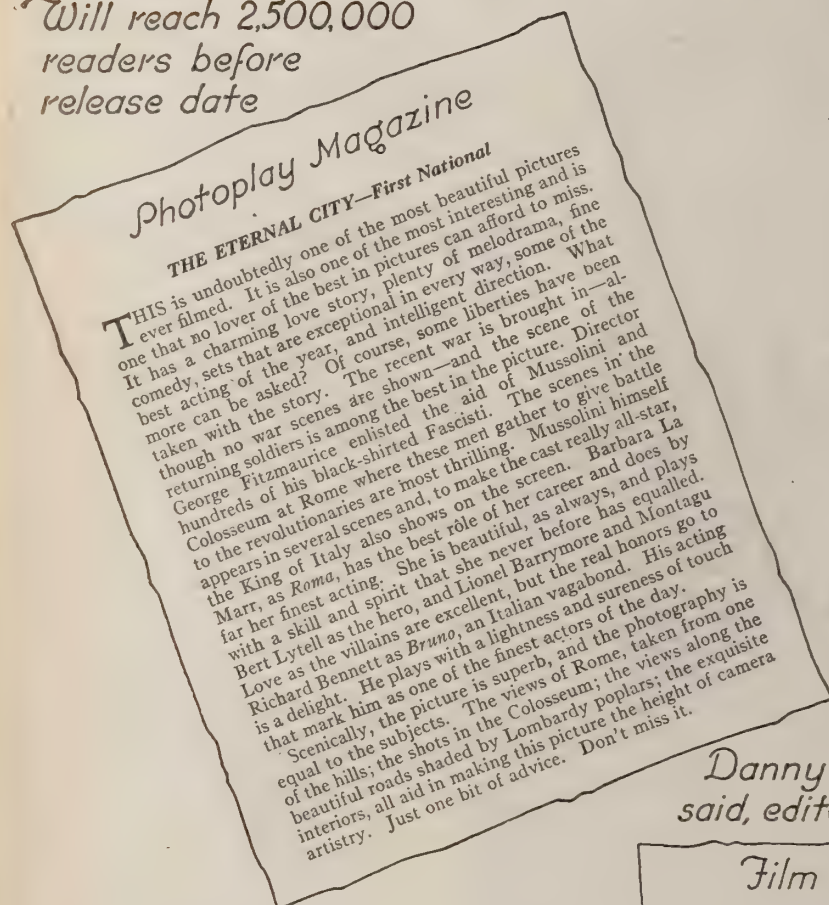
Settings designed by Milton Menasco

Edited by Edward McDermott

Titled by Harvey Thew

The Critics predicted – and 45,000 agreed –

Will reach 2,500,000
readers before
release date



After completing a record week's run at the beautiful EASTMAN THEATRE, Rochester, N. Y., manager William Tait, Jr., wrote the following:

"...the picture was well received by our audiences. We played to more than 45,000 people on the week.

You can certainly feel gratified with your two releases this year. Such pictures are a credit to the industry as a whole."

It's Big! It's Tremendous! With such a story; such settings; such a director and such a cast —"The Eternal City" was sure to have been a Knock-out!

—and it's
hit No. 9
of the
BIG 10
hits!

Nothing can stop us!

Danny himself
said, editorially, in

Film Daily

A Real Picture

"The Eternal City." The first Fitzmaurice to be produced by Sam Goldwyn. What a box-office! A great love story splendidly told; a splendid cast, and the settings of Italy. With Mussolini, the Premier, appearing in the picture. True, it isn't the wonderful story that Hall Caine wrote—it has been modernized with the Fascisti in it and the world war and other things. But the appeal is still there—the conflict between David and Bonelli for Roma with love triumphant, and some mob effects with the Coliseum of Rome as the setting—magnificent stuff. If you can't do business with this one there's something wrong—with you.



SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)
presents

George Fitzmaurice's

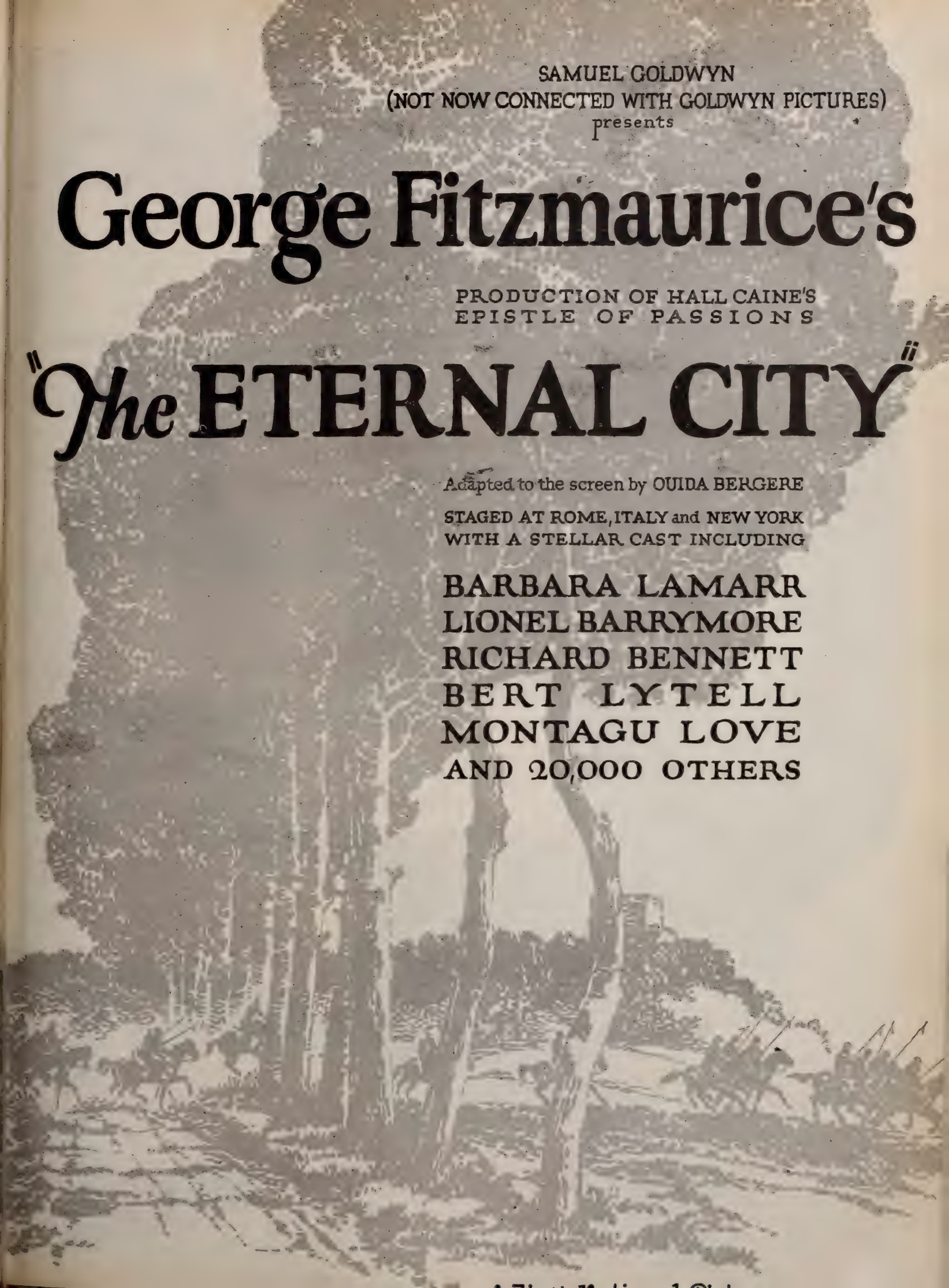
PRODUCTION OF HALL CAINE'S
EPISTLE OF PASSIONS

"The ETERNAL CITY"

Adapted to the screen by OUIDA BERGERE

STAGED AT ROME, ITALY and NEW YORK
WITH A STELLAR CAST INCLUDING

BARBARA LAMARR
LIONEL BARRYMORE
RICHARD BENNETT
BERT LYTELL
MONTAGU LOVE
AND 20,000 OTHERS



Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

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POSTAL TELEGRAPH - COMMERCIAL CABLES	
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Read the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

1157 K 31 EL

BUFFALO NY NOV 12

E A SCHMIDT

NY

FLAMING YOUTH OPENED TO THE BRADLEY BUILDING IN THE HISTORY OF THE LAFAYETTE THEATRE AND IT ASSURED OF A RECORD BREAKING WEEK STOP PERSONALLY CONSIDER FLAMING YOUTH THE BEST BOX OFFICE ATTRACTION OF THE CRACK

FRED H. CHAPMAN

9AM

POSTAL TELEGRAPH - COMMERCIAL CABLES	
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1157 K 19

NY NOV 18 11:55 809PM DEC 3

603 EXETER

NY

FLAMING YOUTH OPENED TO GREATST TUESDAY NIGHT EVER AT 1000 TICKET SALE STOPPED AT ONE O'CLOCK TODAY JEWELRY SHOP

JACK REIDER

400PM

POSTAL TELEGRAPH - COMMERCIAL CABLES	
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Read the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

1157 K 10 EL

CLEVELAND OH DEC 3

E A SCHMIDT

NY

FLAMING YOUTH HAS SAVED THE LEADER SEATED AT LEAD STAR THEATRE IN THE CAPACITY OF JOHN TENDON AND MAY NOT HAVE SEEN IN THE LEAD TWO THOUSAND MORE AT THE O'CLOCK IN THE EVENING STOPPED AT ONE O'CLOCK

FRED H. CHAPMAN

9AM

POSTAL TELEGRAPH - COMMERCIAL CABLES	
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Read the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

1157 K 36 EL

CINCINNATI OH DEC 10

E A SCHMIDT

NY

FLAMING YOUTH OPENED CINCINNATI SEVENTH STREET IN SPITE OF CRASH DOWNPOUR OF RAIN FROM MORNING UNTIL MIDNIGHT AND ONE OF THE WORST CRASHES IN THE CITY FLAMING YOUTH SEEN ALL NIGHT LONGER AT CAPITAL THEATRE

R. H. BAILEY

POSTAL TELEGRAPH - COMMERCIAL CABLES	
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1157 K 70 EL

CLEVELAND OH DEC 10

E A SCHMIDT

NY

FLAMING YOUTH HAS SAVED THE LEADER SEATED AT LEAD STAR THEATRE IN THE CAPACITY OF JOHN TENDON AND MAY NOT HAVE SEEN IN THE LEAD TWO THOUSAND MORE AT THE O'CLOCK IN THE EVENING STOPPED AT ONE O'CLOCK

FRED H. CHAPMAN

9AM

POSTAL TELEGRAPH - COMMERCIAL CABLES	
CLASS OF SERVICE REQUIRED Day Telegram Night Telegram Cablegram Telegram Cablegram Telegram Cablegram	TELEGRAM TELEGRAMS TO ALL AMERICA CABLEGRAMS TO ALL THE WORLD

Read the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

987 K 45 EL

ATLANTA GA DEC 3

JACK DOCKWICK

NY

IN PUNING RAIN WITH ALLEGED ALL AGAINST US FLAMING YOUTH OPENED IN THE HISTORY OF THE BRADLEY BUILDING IN THE CAPACITY OF JOHN TENDON AND MAY NOT HAVE SEEN IN THE LEAD TWO THOUSAND MORE AT THE O'CLOCK IN THE EVENING STOPPED AT ONE O'CLOCK

FRED H. CHAPMAN

950AM

The Greatest Everywhere

it will be a great party for all

a month of
exceptional
entertainment
for the
public —

—big pictures
—big business
—big profits
for YOU!

The Stars invite
you to their
**HAPPY NEW
YEAR PARTY**
at this theatre
**JANUARY 1st to
JANUARY 31st
1924**

Presenting their greatest
pictures to usher in a year
of screen achievement



JANUARY 1924

for a Prosperous New Year
book — *First National First*

**FIRST NATIONAL
MONTH**

**JANUARY
1 9 2 4**

Special
one sheet
for First
NATIONAL
MONTH
that you
can obtain
at our
Exchange.

For FIRST NATIONAL
MONTH—

J. K. McDONALD
presents

"BOY of MINE"

great Booth Tarkington story with
Ben Alexander. Directed by
William Beaudine.

Says the Moving Picture World:
"A gem among pictures. One of
the best of the year."

The most human picture ever pro-
duced.

"BLACK OXEN"

The greatest advertised picture
ever made. 231 newspapers telling
5,000,000 readers a day about it.
A Frank Lloyd production featur-
ing Corinne Griffith and Conway
Tearle.

NORMA TALMADGE in "The Song of Love"

Always a big money getter, Norma
in best picture yet.

GEORGE FITZMAURICE'S Masterpiece

"The ETERNAL CITY"

The picture the world is waiting to
see. Says Danny: "What a box of-
fice." Says Herald: "The sensa-
tion of the year." With tremen-
dous cast.

Presented by

SAMUEL GOLDWYN

(NOT NOW CONNECTED WITH
GOLDWYN PICTURES)

"PAINTED PEOPLE"

with

COLLEEN MOORE

The sensational star of "Flaming
Youth," and big cast in tremen-
dous audience picture.

Published Weekly

Motion Picture News, Inc.

William A. Johnston, President
E. Kendall Gillett, Treasurer

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Room 616 Security Bldg., Hollywood, Calif.

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Founded in September 1913

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J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
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and Philippine Islands. Canada, \$5. Foreign,
\$10.

VOL. XXVIII

NEW YORK, DECEMBER 22, 1923

No. 25

Sales and Production

MR. FORD is reported to have said that he didn't think much of the motion picture business because the manufacturing end went ahead at a furious pace and never asked advice of the selling end.

There is a good deal of difference, of course, between turning out one model of a car each year and making fifty or a hundred features each of which is a creative model in itself.

But in general the criticism fits. It is not merely that our manufacturing plants are on one shore of a continent and selling headquarters on the other; but, too often, the spirit of production doesn't recognize the selling end at all. Geographically the two efforts are three thousand miles apart; in sympathy and understanding they are often at the ends of space.

* * * * *

We don't suppose that Mr. Cruze sat up all night with the sales department before he tackled "The Covered Wagon." Some producers know just what they are doing; and again many a picture goes forth to a great public welcome to the consternation equally of the producer, distributor and exhibitor. We know one thing fully well by now and that is that the public doesn't know what it wants.

But let us take the reverse side. With many, and many and many a picture a seasoned sales manager would have asked the producer—before ever the pictures were released: "Why in the name of Heaven did you *make* the picture?" And most generally he won't be questioning the treatment of the story but the story itself, in other words the picture's very excuse for existence.

Salesmen are not creators, any more than are critics. They cannot tell how pictures should be made; but they can often tell what pictures should not have been made at all.

Why spend about forty cents of every dollar taken in from picture rentals on distribution and never ask distribution's advice about the goods to be sold?

We don't say it isn't done. We know it is and pictures are better for it. But it isn't done enough.

Some time ago—about eight years in fact—we suggested that every director would find it to his great advantage to take a trip along the firing line—to the exchanges and theatres where pictures were being dealt with. And we prophesied that he would probably go back to Los Angeles and change his production plans.

That suggestion still holds good today.

And if some stars would only make the trip! Not to talk but to listen.

* * * * *

There isn't anything in this business more vital and more interesting than a sales manager's figures. And it doesn't take an overwise man to read their lessons. With every successful picture, no matter how elaborate its treatment, there's some simple, elemental appeal that makes the public hunger for it. There's a reason for success of the successful picture and in each instance you can define it with some one word. Pictures have a definite basic appeal or they have not. The projection room may not tell of it: the sales manager's figures do.

* * * * *

Recently there has been a lot of talk about waste in production. The great waste of production lies in the pictures that never should have been made. We have a few producers and many directors but most directors are not producers. A producer is a man who by instinct and experience knows something of the public mind and heart. We will have more producers when directors know more about the lessons of the sales manager's figures.

W. A. Johnston

EVERYTHING went off Okay in the little town of Ojai which nestles in the wooded hills of Ventura County in Southern California, when Jackie Coogan's first Metro picture, "Long Live the King," was presented recently. Without any bombast or loud trumpeting—and with only gratitude, good will and prayers flowing into the Coogan coffers—lil' John appeared in person at the village theatre and greeted the favored audience.

The appearance of the youngster and his picture was inspired through a long-standing friendship between Father John Moclair and Coogan, Senior—the latter taking the opportunity to show his respects. The proceeds of the sale of seats went without deduction of any expenses whatsoever, to the needs of the Ojai parish. Which certainly expresses a true Thanksgiving and Christmas spirit.

GET this! In order to stop ardent loving, necking, petting, etc., and termed by spectators to be disgusting, motion picture houses in London, Ont., are resorting to the spotlight. Operators have been instructed to turn the "moon" on couples in the audience who are too much interested in each other. "Neckers" can easily be picked out from the booths. This is sure a pleasant duty for operators—and for once lovers will not seek the "moonlight."

FOR the first time in the history of British convict prisons a picture was shown at Dartmoor recently. The film screened was "Mighty Lak a Rose," and the unique event received widespread and editorial attention both by the London press and throughout the provinces.

The perseverance and ingenuity of Managing Director Ralph J. Pugh and Horace Judge, First National's publicity manager in advocating the project to the British Home Office and obtaining the Secretary of State's permission to show the film at Dartmoor, is causing lively comment in London trade and press circles.

IN The Nation, a weekly magazine devoted to the expression of liberal thought, the current issue, to be exact, appears a smashing indictment of censorship which carries the title of "Film Censors and Other Morons." The weekly backs up its argument with facts gleaned from censorship rulings in various states. It says a magnificent farce could be written on the works and ways of the film censors in the various States, but their antics are important because they illustrate what an irresponsible and dangerous thing censorship is.

Several examples are cited—such as the Kansas ruling—which ordered all scenes dealing with the Tulsa, Oklahoma, race riots eliminated. Another board objected to the title "Kick the dog and Brulet will fight"—in "The Oregon Trail"—as "tending to incite to crime." Still another objected to a picture of a marriage by radio as "sacrilegious," although such a marriage had in fact been performed. Texas barred a fantasy based upon Aladdin's Lamp as "medieval, fantastic, absurd and fit only for the dark ages." Pennsylvania would not even permit the word "anarchist" in a film, suggesting "fanatics" as an alternative. Here in New York filmgoers were not permitted to see these horrid words (in a scene showing the spanking of two children by their uncle): "This hurts me more than it does you!" "Yes, but not in the same place."

The Nation listing these few examples continues: "It sounds crazy. The movies sometimes try to defend themselves, but they are not permitted even to do that." After paying its

PICTURES AND PEOPLE

respects to the film censors in strong language, it turns to the stage and book censors, which it labels as useless as all other self-constituted dictators who are guided by individual prejudices.

THE race for the Juliet stakes has been narrowed down to two entries—Mary Pickford and Lillian Gish—Norma Talmadge having decided to abandon the Montague-Capulet feud. As no word has come forward regarding Miss Pickford's plans, Miss

Gish seems to have the Shakespeare love-tragedy to herself. The picture will be made in Verona, Italy, in the spring, following the completion of "Romola." Richard Barthelmess will play Romeo. The balcony scene should be a thing of transcendent beauty with Lillian and Dick as the immortal lovers.

RODOLPH VALENTINO will be back on the screen shortly according to all reports. This unexpected bit of information—which is something of a sensation in itself—has it that peace has been declared between the temperamental star and Famous Players. He will make but one picture according to his contract—after which he will appear under the banner for Ritz-Carlton.

Valentino is at present in Europe, but expects to start immediately upon production when he returns from a month's stay in Europe. It is said that Sydney Olcott will preside at the megaphone, although no information has been gleaned as to the contents of the story, or its author.

Valentino has not been long absent from the screen to lose any of his immense popularity. The fan magazines have testified to that in their voting contests—and the Italian star is very much alive in the feminine heart. It is feminine patronage which builds lines at box-office windows. But the main point is Valentino will be back on the screen before the coming spring. After his appearance there should be some interesting developments.

It will be recalled that the star broke with Famous in August, 1922—much of the argument being based upon the type of story offered him. Since that time the litigation has dragged through the courts. Valentino still has an action pending against him for services rendered by Arthur Butler Graham, his erstwhile attorney. It is expected this will come to trial shortly in the Supreme Court.

THE New York Times of Sunday, the 9th, in its BY-PRODUCTS column adorning the editorial page hurls an ironic bombshell into the censorship camp. The article is entitled: "The Way Out of Censorship."

After paying its respects to Justice John Ford, President of the Clean Books League, who is quoted as following out his ideas with a moral purpose, it presents Mrs. Hosmer of the New York State Censorship Commission—on trial.

"When she showed to the federated clubwomen the obscene passages deleted from moving pictures which it would have been a crime to show anywhere else, she did it with a moral purpose."

"This column has never been able to believe that the appetite for indecency was as ravenous, or the interest in indecency as acute, as the reformers seem to think. But, supposing that it is, this procedure suggests an easy way to satisfy both the appetite of the public and canons of propriety."

"Obviously, members of Bible classes and federated clubwomen are immune to the peril of immoral literature or immoral pictures. What might corrupt any of the rest of us, if we were allowed to see it, can't dent their armor of purity. So, if all the men in town join Bible classes and all the women

join the Federation of Women's Clubs, we can get all our indecency on prescription."

LEO A. LANDAU, one of the most prominent—one of the ablest—one of the most practical exhibitors in the country, is in New York looking over the season's forthcoming releases. Mr. Landau, who is the impresario of the theatres in Milwaukee—the Alhambra and the Garden—will have some interesting things to say in the columns of the NEWS in the near future—things vital to the three branches of the industry—production, distribution and exhibition.

TO dance, or not to dance—seems to be the question in Los Angeles. The picture industry and the city officials are having a warm argument over the stopping of the directors' ball at midnight on Thanksgiving Eve. The Wampus—the Western Association of Motion Picture Advertisers—have been refused a permit to dance until 3 o'clock at their annual frolic scheduled for February 23—and they are registering anger in no uncertain terms. It is said that they will stage their affair in San Francisco, Pasadena or some neighboring city—pointing out that studio work prevents guests from arriving before 9:30 and two hours entertainment leaves no time for dancing under midnight closing law.

The action of the police in stopping the directors' ball has aroused such antagonism that a movement is afoot to include the picture industry and twenty-two other organizations allied with them on a liberal platform for a city government which will abide by the demands of the majority.

Members of the City Council have gone on record as favoring a change in the law. The Wampus and the Writers Club are in favor of advancing the organization of a liberal political party to be known as "Better Los Angeles Non-Partisan League," to prevent recurrence of the alleged discrimination against film folk.

IN the reports of the Twentieth Century wreck at Forsyth, N. Y., last Sunday morning several instances of heroic conduct were cited. Among those who applied themselves diligently to the work of releasing injured victims of the disaster was Douglas Fairbanks, Jr. Fortunately he was in the section ahead of the ill-fated coaches—and he responded toward aiding the injured passengers in a manner which has earned him sincere tributes from railroad officials and the travelers on the Central's crack train.

Working in pictures which call for hazardous exploits in stills in one a composure under fire. Anyone reading of Young Doug's heroism has probably visualized him enacting one of his father's roles. Doug, Senior, would not have hesitated a minute in aiding the unfortunate passengers. When the rescue work was being carried on, Doug, Junior, was present with both hands.

By this time he has doubtless reached Los Angeles—but not to continue as a Famous star. The option which the company had on his services has expired with the one picture, "Stephen Steps Out," and it has not been renewed. Which will come as a surprise to those who saw him—for it was unanimously expressed by those who witnessed his debut—that he had made good.

There seems to be a distinct place for him on the screen—in likeable portraits of American youth—roles too advanced for Jackie Coogan and Wesley Barry—but which he could interpret in easy boyish fashion.

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GEORGE JACOBY, president of the Orplid Film Company of Berlin, has arrived in the United States where he will spend the next three months in studying American production methods. Herr Jacoby will divide his time between New York and the Coast.

IT was a foregone conclusion that when Famous obtained the film rights to "Merton of the Movies," it would place its star, Glenn Hunter, in the title role—the role which he is now interpreting upon the stage. Mr. Hunter by virtue of his boyish manner—best indicated in a whimsical charm and an expression which seemingly searches for the idealization of things, has been a happy choice for Harry Leon Wilson's film

aspirant. He should be as big a hit in the screen version as in the play, though naturally the inflection of speech which inspires so many laughs in his stage portrayal will be missed. We would enjoy the experiment of hearing his conversations synchronized with the action.

SEVERAL of our elderly character actors are known as the "grand old men" of the screen. One of them died last week—and the ranks will soon be as depleted as the long thin line which marches so bravely on Memorial Day.

Herbert Standing will answer no longer to the cry of "Camera!" He came from England several years ago and became a screen actor after long years of service upon the English stage. He joined the celluloid colony in Los Angeles and because he was a good type—as well as a good actor his services were always in demand.

Mr. Standing was usually cast as some benevolent father—a role which he could play from experience since he left a large brood of children—several of whom have won distinction on stage and screen. Herbert Standing was a gentleman of the old school. His sterling qualities were loved and admired by all who knew him.

IRVIN WILLAT and his bride, Billie Dove, will spend their belated honeymoon at the home of Mr. Willat's family in Florida during the holiday season—they having been delayed on their journey by the unfinished editorial work on the director's latest production, "The Heritage of the Desert."

A VERY commendable book, "Motion Picture Theatre Accounting" has just been published by William F. Morris, C. P. A., which makes the matter of keeping theatre records extremely simple and accurate. This book enables the exhibitor to keep his tax records correct, tabulates theatre bookings with any advance deposits which were paid and also tells profits and loss at a glance at any time during the year.

It is claimed that the system followed in this book is so elementary in its form that no bookkeeping knowledge is necessary to follow the entries in detail. It is further claimed that the owner of a small theatre could use this book without a bookkeeper and with fifteen minutes a day of his time know exactly how he stands. In the case the bookkeeper is employed, the book serves its purpose equally well.

Cohen Pleased Over Repeal Message

Expresses Gratification Over Tax Recommendation by President Coolidge

PRESIDENT SYDNEY S. COHEN, of the M. P. T. O. A., in a statement expresses his gratification over the recommendation of President Coolidge for the repeal of the admission tax. The statement follows:

"It was very gratifying to read the statement contained in the annual message of President Calvin Coolidge to Congress, especially his recommendation for the repeal of the admission taxes, as it expresses an appreciation of the public service activities of the motion picture industry.

"Governments are not run for profit. They are run for service to the people, and the industry generally is to be congratulated that its public service activities rendered since the inception of the industry, and particularly during the last few years, and the late world war, have merited the sanction and approbation of the President of the United States, as it has members of the Cabinet, leading United States Senators and Congressmen, Governors of States and other public spirited men.

"I am firmly of the opinion that in years to come this service rendered by the theatre owners and by the industry generally, will so impress itself on the official and public mind that this industry in all its branches will be exempt from any and all forms of taxation, because there will be a realization that the

service rendered by the theatre owners and the industry, will be of more value to Government, State, City and Community, than the service that the taxes imposed on the industry could buy.

"The co-ordinated effort and co-operation of all forces in the industry are required to help carry into effect the recommendations made by the President of the United States and the Secretary of the Treasury.

Atlanta Exchanges Fear Tax Increase

Atlanta film exchange managers are aroused over the threatened passage of a tax measure which would increase the present tax of \$100 on exchanges to \$1,000. The managers met last Saturday and each addressed a letter to each Senator protesting the tax.

Motion Picture Paper For Near East

The Near East is to have a motion picture trade journal in the near future, according to announcement. It will be published in Alexandria, Egypt, under the name of "Cinema." The journal is to appear weekly and will cover motion picture news of the world.

First National Salesmen to Aid Tax Repeal

ASSOCIATED FIRST NATIONAL PICTURES, INC. has announced its willingness to co-operate in the plan suggested by William Brandt, of the Theatre Owners' Chamber of Commerce, to assist in the effort to remove the troublesome admission tax from the shoulders of the industry. E. A. Eschmann, general manager of distribution of First National, has instructed his sales force to drive home to exhibitors the importance of taking an active part in the fight.

The use of salesmen as a propaganda medium to exhibitors was suggested recently by Mr. Brandt and was endorsed by H. M. Richey, special contact man between the Hays organization and the exhibitors of the country on tax matters.

Akron Exhibitors Launch Organization

At a meeting in the green room of the Portage Hotel, Thursday, the Akron Motion Picture Theatre Owners' Association was formed. Officers were elected and a constitution, which was approved by the entire membership, was adopted.

The officers elected to serve for the first year are: Ike Friedman of the Akron Theatre Co., president; Charles Menches of the Liberty theatre, vice president; F. C. Buben of the Palace, treasurer; A. Plones of the Botzum Theatres Co., secretary; L. J. Callinan assistant secretary. Clint Cline, Allen T. Simmons, James P. Dunlevy and C. N. Belden were elected trustees. Clint Cline is chairman of the legislative committee, Allen Simmons chairman of the publicity committee, James P. Dunlevy chairman of the entertainment committee and C. N. Belden chairman of the welfare committee.

First National Issues Preferred Stock to Original Franchise Holders

IN connection with the issuance of an amendment to its certificate of incorporation with the Secretary of State of Delaware this week, Associated First National Pictures, Inc., made public the following statement:

"The amendment to the certificate of incorporation of Associated First National Pictures, Inc., was made so that it might be possible to issue Second Preferred Stock to our Original Franchise Holders in order to fund their advances to First National into a stock account. Sixteen thousand shares of Second Preferred (par value \$100.) Class A Stock and Ten Thousand shares Second Preferred (par value \$100.) Class B Stock have been authorized. A total issue of about two million five hundred thousand dollars of Second Preferred A and Second Preferred B Stock will be issued at an early date direct to our Original Franchise Holders.

"This Second Preferred Stock is being issued for the purpose of funding the advances made by the Original Franchise Holders through the exchange corporations to Associated First National Pictures, Inc., which advances have been, up to date, carried on our books in the form of a current liability owned by this company to its exchange corporations and Original Franchise Holders. Thus this two million five hundred thousand dollars will be transferred from a quick liability into a Second Preferred Stock account.

"The willingness of our Original Franchise Holders so to fund in the form of Second Preferred Stock the advances they made to First National, is an indication of their confidence in the future of First National and places this company in a still sounder financial position.

"This matter was decided upon by the Directors of First National some months ago but the legal details involved have just been completed. The stock was divided into Second Preferred A and Second Preferred B Stock merely to take care of certain inequalities in the amount of the assessments paid to First National by our various Franchise Holders.

"An issue of three million dollars of First Preferred Stock has been authorized at this time because in view of the issuance of the Second Preferred Stock to fund the advances made by the original Franchise Holders, provision legally had to be made at the same time for the authorization of a prior First Preferred Stock.

"In other words, the arrangement for this issuance of First Preferred Stock has been made because of the willingness of the Original Franchise Holders to take Second Preferred Stock, thereby strengthening the financial structure of this company by having available three million dollars of First Preferred Stock, ready to be issued in the future if the expansion of the company should create a need for additional capital. However, there is no intention whatsoever of issuing such First Preferred Stock for the present or for the immediate future; and this authorization has been made solely with the desire to use full financial caution in setting up the new financial structure of the company."

Blumenthal Resigns A Member of T. O. C. C.

Louis F. Blumenthal, of Haring and Blumenthal, who have extensive theatre interest in New York and vicinity, has resigned as member of the Theatre Owners' Chamber of Commerce.

He charged that certain members of the T. O. C. C. were violating the resolution binding them not to book "Enemies of Women" until the matter had been settled on behalf of the whole body.

Mr. Blumenthal is also dissatisfied with the resolution against percentage passed by the T. O. C. C. Charles Haring has also tendered his resignation.

Despite the T. O. C. C. resolution in the "Enemies of Women" matter, it is reported bookings in the amount of \$100,000 have been obtained in the New York territory.

Two New Companies Formed in New York State

Companies incorporating to enter the motion picture business in New York State during the past week included the following: Hanlon Silhouettes Film Co., \$20,000, George W. Hanlon, M. G. Blankenburg, Paul Blankenburg, New York City; H. E. Studios, Inc., \$10,000, Grace Sheehan, John Thow, Isaac Schmal, New York City. This is the smallest number in many weeks.

Valentino to Make One More for F.P.

RODOLPH VALENTINO, according to reports current in New

York this week, will make one more picture for Famous Players-Lasky, and then will be free to begin work as a star for Ritz-Carlton Pictures, Inc. Mr. Valentino will receive no salary for the final picture for Famous, it is understood.

Sid Olecott will be the director of the Valentino picture for Famous, according to reports, and production is expected to start early in the new year. As to the story to be used, nothing definite could be learned, but it is possible that the author will be Vicente Blasco Ibanez, who wrote "The Four Horsemen of the Apocalypse" and "Blood and Sand," the star's outstanding successes.

Officials at Famous Players would not comment on the reports concerning the method of termination of the Valentino contract and the expected final picture, but no denial was issued.

J. D. Williams, president of Ritz, who returned from Europe Wednesday, had this to say: "Regarding the status of Mr. Valentino's contract and Famous Players, I can say positively that absolutely nothing in the way of an agreement has been signed. If such an agreement is reached it will be announced, doubtless, by Famous Players and Ritz Pictures. I shall have more to say on this subject at an early date."

Williams Back from Europe

Valentino's Paramount contract expires in February, but the document contains a clause permitting Famous Players to exercise an option on his services, if desired, for another year. This option, apparently, will be waived in consideration of the making of the final picture above referred to.

The break between the star and Famous Players came in August, 1922, since which time Valentino has been off the screen. The litigation is still pending in the courts, Famous Players having restrained him from appearing in pictures for any other company.

Upon his return from Europe, Mr. Williams issued a statement on conditions both here and abroad. He said:

"Motion pictures and the business of motion pictures are in the process of evolution in Europe in much the same way that they are in the United States.

"The European public is just as tired of inferior or even ordinary pictures as is the American public. The demand as demonstrated in the cinema theatres is for really worthwhile entertainment, big theme plays, diverting and well-acted subjects, so that the public really gets something when it goes to motion pictures.

"These conditions convince me more and more that the pictures of the immediate future must be created by our greater artists and that inspiration must precede the production. The trouble has been that we have had too much perspiration and not enough inspiration. I should call Mr. Griffith's 'Birth of a Nation,' Mr. Chaplin's 'The Kid,' Miss Pickford's 'Daddy-Long-Legs' and Mr. Lubitsch's 'DuBarry,' presented here under the title 'Passion,' examples of what I conceive to be pictures of inspiration. In each instance there was care, thought and competent effort in preparation and in production. In each instance the sceneing, the acting and the story were fine, but plus all these elements there

Then to Work for Ritz, Report

Binderup Counsel Discusses Recent Decision

THAT the Binderup case will be followed by many similar suits is the belief of Dana B. Van Dusen, city attorney of Omaha and counsel for Charles G. Binderup in the action against a group of distributors. The plaintiff recently won a decision from the United States Supreme Court.

Mr. Van Dusen personally conducted the litigation in this case, which, he declares, "settled several propositions definitely, namely, that the distribution of films through branch houses is interstate commerce and that concerted effort to interfere with the leasing of films or any other part of the industry is illegal.

was that added and almost intangible element which created in the spectator a certain sense and feeling of greatness. This was the direct result of the inspiration present in the creative artist responsible for the result.

"The recent weeks in Europe have convinced me that we must and will internationalize the motion picture. We will actually draw on all the world for our backgrounds. We will do away entirely with the great costs of the elaborate outdoor sets.

"Instead of building a Vatican or a Buckingham Palace or a Niagara Falls set at enormous waste in the back lots of Hollywood, we will use the actual things greatly to the advantage of the picture and the pocket-book.

Would Internationalize Films

"Regarding the high costs, of which so much is still being said, I am satisfied that internationalizing picture production will cut costs to a normal point. The old law of supply and demand has everything to do with this question. In production, if all of it is done in one place with a limited supply of artists and artisans to draw from, the costs naturally rise. This is so in any line of work. We propose to save money where money should be saved and spend it where it should be spent to insure our best possible approach to perfection.

"Rodolph Valentino joined me in London the day after my arrival and we spent a week together before his departure for the United States, during which time I succeeded in signing him up for five pictures instead of the two originally contracted for.

"There is absolutely no doubt in my mind that Valentino is as popular in England as in America. Every exhibitor there, without exception, tells me that Valentino pictures hold the record in his theatre; and, indeed, such pictures as 'The Young Rajah' and 'Beyond the Rocks,' which, you will agree with me, rank amongst Valentino's worst, have grossed as much as some of the biggest pictures which have come to England.

"I was besieged by Continental film buyers all anxious to assure themselves of obtaining Valentino pictures for their respective countries. I am told that he is the idol of the hour in Vienna, where a number of his pictures have already been shown, and also

in Paris. Film men from Belgium, Holland and Scandinavia interviewed me, and in each instance showed me film fan magazines from their own country in which Valentino's name is outstanding.

"Valentino is at the top of popularity's ladder, and, no doubt, he can remain there for many years. Big pictures, plus Valentino, will, in my opinion, be among the supreme box office attractions of the future.

"It is my opinion that the star is a worthwhile addition to any picture, no matter how good the picture may be without him, and that the expense of his salary is negligible to what he draws extra at the box office. I, personally, would not put a lot of money into a picture without a star, and I certainly know that such pictures as 'Prisoner of Zenda' and 'Rupert of Hentzau' would have got double the money with a star such as Valentino in the leading role.

Discusses Conditions Abroad

"I found exhibiting conditions very similar in England to those in America. Exhibitors are not breaking even on ordinary program pictures, but when they have a big picture they do capacity business. I think the public is bargain hunting for pictures nowadays and instead of spending their amusement allowance in seeing several picture shows a week they are spending it to see fewer and better pictures. It is going to be a difficult problem for the exhibitor to get enough of the big, worthwhile pictures in future and I think it is necessary to create big independent stars, directors and producers who can deliver the goods, otherwise our business will suffer.

"There are many excellent opportunities in Europe for producing big pictures with the proper atmosphere, and it is my opinion that the American public would rather see pictures produced in the right settings, provided the leading people are well known to them, and the pictures produced by American organizations who know the taste of the American public. I think it is nothing but a big waste of money to build big exteriors, such as have been built in Hollywood in the past, when the companies could be brought over to the scenes themselves for much less and the correct atmosphere obtained. For instance, it would be impossible for Henry King to have gotten the scenes for the 'White Sister' except in Italy, the locality which his production called for. King is now working on another big Inspiration picture, and Edwin Carewe left the other day for Algiers, as you perhaps know, to make a desert picture for First National, so at least some of our producers and directors feel the same as I do in this matter.

"The European trip was entirely successful and fully satisfactory."

Washington M.P.T.O. Open Executive Offices

Executive offices of the Motion Picture Theatre Owners of Washington, associated with the M. P. T. O., were opened recently at 1929 Third avenue, and J. M. Hone of Bellingham, executive secretary, now makes his headquarters in that location.



Write Your Congressman and Senator—Now!

ONE exhibitor wrote us this week and enclosed copies of his letter to his Congressman and U. S. Senator on the repeal of the admission tax; also enclosed were copies of the latter's replies. They were favorable.

If the mail that brought these letters had also brought enough to indicate that every other exhibitor in the land was likewise doing his duty to himself and his public we could, we feel, announce in this issue in heavy type: *The admission tax will undoubtedly be repealed by this Congress.*

An exhibitor criticized us some time ago for not fighting for the repeal of the tax.

This is not a fight for trade papers to make, gentlemen. A great deal has already been done by the industry's organizations. It remains for *you* to do the one thing that will make the repeal certain, and without which it is dubious and that is: write your Congressman and U. S. Senator.

Write your letter in your own words. Just state why you consider this war tax to be unfair, *now*, to the public and its need for motion picture amusement and education.

That's all. Your letter will win or lose this issue.

We take it for granted you have already written. But if not, the time to write is—*now*.

Wm. A. Johnston

Universal City Host to Marine Footballers

Universal City played host to the United States Marine Corps Friday, when members of the Marine Corps football team that met the eleven of the U. S. S. Pennsylvania in Los Angeles on Thanksgiving Day, and members of the drum and bugle corps from San Diego barracks, playing an engagement in vaudeville in Los Angeles, made a pilgrimage to the big studio.

The Marines had luncheon at the Studio Inn, following which they saw Bert Roach and Neely Edwards make comedies and witnessed the filming of scenes in "The Leather Pushers," being directed by Edward Laemmle.

The men were taken on a complete tour of Universal City, viewing the big sets for "The Hunchback of Notre Dame," "Merry Go Round," "My Mamie Rose," "The Acquittal" and other Universal productions.

K. C. Petitions on Record of Tax Win Favor

Petitions being circulated throughout Kansas by the M. P. T. O. Kansas, urging a repeal of the federal tax, are meeting with marked success, according to reports. Slides informing patrons of theatres that petitions await their signatures at corner drug stores and other places are being shown on the screens of Kansas. Exhibitors also are making an appeal to patrons for them to make known their sentiment to their respective congressmen and senators.

New Organization Attracts Iowa Exhibitors

Good results are apparent as the result of the organization of the Film Board of Trade and the Arbitration Board in Iowa, according to reports. The initial meeting of the Iowa Theatre Owners' Association brought out an attendance of forty theatre owners and a thousand dollars was subscribed to finance the association.

The following officers were elected: J. C. Collins of Perry, president; E. P. Smith, Chariton, secretary-treasurer, and Leo Moore, Centerville; E. Metzger, Creston; Will Mart, Grinnell; J. Smith, Fort Dodge, and Harry Hersteiner, Des Moines, as members of the board of directors.

Charges About Rothacker Co. Branded as False

Secretary Work of the Interior Department, in a statement issued recently, describes

Montana Shows Decline in Picture Houses

ACTUAL conditions among motion picture theatres in the state of Montana were brought to the attention of the members of the Northwest Film Board of Trade of Seattle recently by one of the film men who has just returned from that state.

A survey of the field showed that three years ago, in 1920, Montana had 216 picture houses, whereas at the present time there are only 156 in that territory. Of this 156 it is reported that practically 110 of them are merely halls, in very small towns, which operate only one or two nights a week and are not really entitled to be classified as theatres.

Madden Would Keep Tax on High Class House

HON. MARTIN B. MADDEN, chairman of the Appropriation Committee of Congress expresses his views on the admission tax question in an article appearing in the current issue of "The Magazine of Wall Street."

He says in part:

"I would class as luxury taxes those now levied on admissions to theatres. It should be remembered that there is no tax now on small neighborhood movies attended by children and the very poor, where the admission is not above 10 cents. This means that untaxed theatrical amusement still can be provided for those who may need it; those who want something better should be willing to pay taxes for the privilege of enjoying this form of amusement."

as "entirely unsustained" the rumors of irregularities and favoritism in the production of films for circulation by the Interior Department and, for a time, by the Department of Commerce. This statement is based on a thorough investigation by Director H. Foster Bain of the Bureau of Mines.

No proof of any kind was submitted to substantiate the insinuation that M. F. Leopold, engineer in charge of this work, was receiving a percentage of the profits made by the Rothacker Film Manufacturing Co.

"I have no hesitation in branding the insinuation as false in every particular," Director Bain said.

Concerning the charges that favoritism had been shown in the production of these films, the report states that this work has not been confined to one company, but that six motion picture producing concerns have shared in it. The report also states that, when the work was inaugurated, announcements were sent to all producers of educational films of which the two departments had any record. Of these companies, the Rothacker firm was the first to exhibit a keen interest and, because of its facilities and large organization, has been able to interest more firms and industries in offering such films to the government than has been true, as yet, of any competitor.

K. C. Ordinance Puts Ban on Sunday Circuses

Mayor Cromwell of Kansas City Wednesday signed an ordinance, passed by both houses of the council, prohibiting circuses from showing in Kansas City on Sunday. The ordinance was sponsored by the Council of Churches of Kansas City.

While it is believed the ordinance was a diplomatic move on the part of reformers, to be used as a stepping stone to Sunday closing of motion picture theatres, exhibitors are showing little concern over the matter, as the city is said to be too busy devising methods of taxation of theatres to seriously consider a Sunday closing ordinance.

Pugh Declines Nomination for Parliament

Ralph J. Pugh, Associated First National's general manager in the United Kingdom, recently rejected a nomination by the Lloyd George wing of the Liberal Party to stand for election to Parliament as a representative of one of the Home counties at the present election.

Colleen Moore Honored at Luncheon

Seventy-five representatives of the press and members of the industry gathered around a festive luncheon board at the Ritz-Carlton on Tuesday, December 11th, to meet and do honor to Colleen Moore, the dainty star of "Flaming Youth." It was a "Flaming Youth Luncheon" from the start, when two bobbed-haired beauties, pajama clad a la Pat Fen-triss in the picture, served monogrammed cigarettes, to the end of Miss Moore's little speech to the gathering.

Harry Reichenbach acted as toastmaster and Richard A. Rowland, general manager of First National, toasted the toastmaster. H. O. Schwalbe gave the theatre man's opinion of Colleen Moore and stated that the screen would always be waiting for such pictures as "Flaming Youth." John McCormick, the husband of the star, and Western Representative of First National, told how, as a publicity man, he was told to deliver the goods and he delivered—Miss Moore.

Mr. and Mrs. McCormick left New York later in the week and will arrive in their new home in California in time for Christmas.

Cleveland Editor Secures Hollywood Pictures

The Hippodrome, Cleveland, co-operated with the Cleveland News and sent Billy Leyser, motion picture editor of the News, out to California to get some interesting, intimate pictures of film folks. Leyser got about 5,400 feet of film out there and under the title "Seeing Hollywood" this picture was shown last week at the Hippodrome.

That is, not all of the picture was shown. It is being released in five installments. The first was an airplane view of Universal City and then a detailed tour of Universal City with Leyser. The picture made a big hit in Cleveland.

Film Companies in India Organize

The film industry in India, though in its infancy, has taken a stride towards its perfection and development. Actuated by this idea, under the efforts of the manager of the Oriental Guild of Actors, the Upper India Industrial Development Company of Lucknow, India has been formed which intends to manufacture select oriental films.

Another formation is that of Messrs. D. Shameer & Sons, proprietors of the Station & Circle Cinemas Hinaidi, Cantonment, Baghdad, India, for the purpose of producing pictures for the motion picture industry.

Fox Executive Injured in N. Y. Train Wreck

JOHN ZANFT, Vice-president of Fox Film Corporation, General Manager of the William Fox Circuit of theatres, was seriously hurt in the rear-end collision of two sections of the Twentieth Century Limited, near Forsythe, N. Y., early last Sunday morning. Mr. Zanft is at his home in New York City under the care of a physician and trained nurse.

Mr. Zanft, who was in the rear Pullman, which received the full force of the impact, sustained a broken arm and several ribs and laceration of the head and back.

Alabama Congressman For Admission Tax Repeal

AN example of the vital part the exhibitor can and should play in the repeal of the Admission Tax is at hand in correspondence sent to Motion Picture News this week by N. L. Royster, manager of the Canitol, Odeon and Royal theatres, Birmingham, Ala.

Mr. Royster wrote to his congressman, George Huddleston, and received this reply: "It gives me pleasure to assure you that I am in harmony with your views on said subject."

"This, just to let you know that we are doing our bit towards the repeal of these taxes," Mr. Royster writes.

Many Stars to Appear at Cosmopolitan Ball

What is expected to be the biggest theatrical and motion picture event of the year is the Cosmopolitan Ball and "Midnight Frolic" that will be held in the grand ballroom of the Hotel Plaza this Friday evening. The affair, which is for the benefit of the Marion Davies Christmas Fund for disabled veterans of the World War, is being planned on a lavish and extensive scale and has attracted the attention of those outside the motion picture and theatrical world.

The foremost figures in production activities on Broadway, as well as all the leading players, are behind the affair and giving it their whole-hearted support.

In addition to Miss Davies, star of "Little Old New York" and numerous other Cosmopolitan features, score of other stars will attend.

Cleveland Exhibitors' Ball Is Great Success

The Cleveland Motion Picture Exhibitors' League had a great party last Tuesday at the Winton Hotel. It was said to be the best exhibitor ball ever given in Cleveland and a tremendous social success. There were 250 guests present at the dinner, which started at midnight. A cabaret, made up of the week's local vaudeville acts, was presented while the guests were at dinner. Dancing followed. John Harwood, Martin Printz and Julius Schwartz comprised the entertainment committee.

"Rose of Ghetto" to Soon Be Under Way

R. William Neill's production of "Rose of the Ghetto" will be one of the new enterprises at the Grand studios. This is a film version of Edward Rose's play which Oliver Morosco produced on the stage of his New York theatre with success.

Tax Repeal Gains Strength in Washington

FOLLOWING the delivery by President Coolidge of the tax message, members of the Senate and House were quizzed as to their latest reaction to the amusement repeal. The few cautious replies indicated a strengthening of the demand and desire for the ticket-tax repeal as soon as possible in this session. As soon as committee assignments are announced a poll is to be taken of members of the Ways and Means Committee of the House; and the Finance Committee of the Senate.

New Charters Granted in Delaware

The State House at Dover, Delaware, has handled only a minimum of charters of interest to the amusement field in the past ten days. The Drama Guild incorporated to produce motion pictures, stage plays, etc., was granted a charter on a capital of \$25,000. L. K. Holland, David Lee Alexander, G. W. Holland, all of Washington, D. C., were named as incorporators and prospective directors of the proposition.

The International Devices Company, Inc., formed for the purpose of installing devices on amusement properties, was granted a charter for \$50,000 capitalization. C. B. Blakely of Wilkinsburg, Pa., and H. H. Diehl, and A. W. Carrel of Pittsburgh, were sponsors for the concern.

The Temple Theatre Amusement Company, authorized to construct places of amusement, was granted a charter for a capital of \$25,000. C. B. Outten, S. L. Mackey, L. C. Christy, all of Wilmington, were named as incorporators, George Enos, Throop, Inc., capitalized at \$250,000; to own and operate billboards.

Court Dismisses Order to Tax Eastman Theatre

Without going into the question of whether or not the Eastman theatre in Rochester is properly excluded from taxation, Justice John B. M. Stephens has dismissed the order granted previously on the application of Julius Hoesterey, Jr., for a review of the action of the city assessors in including the property in the list of untaxed holdings.

Justice Stephens says in substance that a writ of certiorari, as the order of review is technically known, cannot be employed and that there is no remedy at law in a case of this kind. The Eastman theatre was classed as untaxable property on the theory that it came within the meaning of an educational institution.

Daylight Saving Vote Is Likely in Toronto

Exhibitors of Toronto, Ontario, have been very much disturbed again over the daylight saving question, which is to come up as a referendum at the civic elections on New Year's Day. The matter is more serious than ever before because the City Council has seen fit to submit authorization for the application of daylight saving for the spring and summer periods for no less than three years—not merely a commitment of one year. The Ontario M. P. T. O. has interested itself in the matter and is placing various aspects of the situation before the people.

Exhibitor Committee Works With Hays

Members of the special committee working with the Hays organization are: W. A. Steffes, president, Minnesota M. P. T. O.; J. R. Dennison, president, Michigan M. P. T. O.; H. B. Varner, president, North Carolina M. P. T. O.; H. A. Cole, president, Texas M. P. T. O.; F. G. Heller, president, Indiana M. P. T. O.; Jacob Wells, president, Virginia M. P. T. O.; R. C. Liggett, president, Kansas M. P. T. O.; and Glenn Reynolds, president, Illinois M. P. T. O.

H. M. Richey is secretary of the committee, with headquarters at the Hays office, 522 Fifth avenue, New York City

Report Is Submitted on Motion Picture Day

THE committee on National Motion Picture Day has submitted a report showing subscriptions amounting to \$7,371.63. This includes 229 pledges already collected, with 55 still to be heard from. The total pledges received numbered 284.

The report reads in part:

"Our report of funds collected is not as big as we had hoped for, but owing to the handicaps under which we were working we think the result has not been bad."

Midnight Shows Withdrawn In Harrisburg

Following the liveliest sort of a city-wide controversy started by the protests from three prominent reform organizations in Harrisburg, Pa., against the recently adopted policy of running so-called "Sunday Midnight Matinees" in the Broad street motion picture theatre, in that city, an adjustment has been reached, satisfactory to all, through the voluntary withdrawal of the shows by the management.

Announcement of their withdrawal was made by O. B. Feldser, the manager, even after Mayor Hoverter had told the reform bodies that he had no legal right to prevent the shows, inasmuch as they did not actually take place on Sunday, the hour for starting being one minute after Sunday midnight, or 12:01 a. m. on Mondays.

Renee Adoree Recovering From Auto Mishap

Renee Adoree will not bear any facial scars as a result of her recent automobile accident, according to a statement issued by her attending physician. Suffering from five broken ribs and a number of bruises and cuts on her neck and shoulders following a smash-up while en route to the Mayer studio in her car nearly two weeks ago, Miss Adoree has been in a serious state until the last few days when her condition underwent a change toward improvement. The doctors believe she will shortly be able to renew work in Reginald Barker's new picture, "Cape Cod Folks."

Indianapolis Trade Board Sponsors Session

The Indianapolis Film Board of Trade has arranged for a Get Together Meeting and Banquet to be held at the Severin Hotel, Friday evening.

C. C. Pettijohn, general counsel of the Film Board of Trade, will be speaker of the evening. Among the guests will be Mr. L. Ert Slack and Mr. Geo. Rinier of the law firm of Slack & Rinier, attorneys for the local board.

Famous Players Declare Regular Dividend

AT a meeting held during the week the Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of \$2.00 per share on the preferred stock, payable February 1, 1924, to stockholders of record at the close of business on January 15, 1924. The books will not close.

Lloyd Building Fleet for "The Sea Hawk"

A fleet of five large vessels of the sixteenth century type will be completed shortly by Frank Lloyd, independent producer-director for his production of Rafael Sabatini's "The Sea Hawk" for release as a First National Picture.

The five ships ranging from 90 feet to 192 feet in length are now being constructed for Mr. Lloyd at the shipyards at San Pedro, Cal., under the supervision of Fred Gabouri. Mr. Gabouri has been loaned to Mr. Lloyd by courtesy of Buster Keaton.

Mr. Lloyd, with Harry E. Weil, his general manager, is preparing the filming schedule and the cast. Filming is expected to begin in December and last until late in April. The man who will play "The Sea Hawk" character still remains undecided.

Hodkinson Will Release "Grit" Next Month

"Grit," the fourth of the Film Guild Productions will be released by Hodkinson, some time next month. F. Scott Fitzgerald is the author and Glenn Hunter the star.

This is Mr. Fitzgerald's first attempt at a movie story, and he wrote it especially for Glenn Hunter.

The supporting cast includes Clara Bow, Osgood Perkins, Roland Young, Dore Davidson, Borden Harriman, Townsend Martin, Helenka Adamowska, Martin Broder and Joseph Depew.

"Grit" was directed by Frank Tuttle and adapted for the screen by Ashmore Crellman.

"Little Old New York" Runs Extended

"Little Old New York" has been held over for a third week at the Blue Mouse theatre, Portland, Ore. The showing of this film at Ascher's Merrill theatre in Milwaukee has likewise been continued for a third week. This is the first time in the history of that theatre that a photoplay has been held three weeks.



Ben Alexander in scenes from "Boy of Mine," a J. K. McDonald production of Booth Tarkington's story for First National.

Emerson and Loos to Edit "Eternal City"

JOHN EMERSON and Anita Loos have been engaged by Samuel Goldwyn to put George Fitzmaurice's production, "The Eternal City," in its final shape. "The Eternal City" is a current First National release.

Wally Van to Star in Series of Comedy Dramas

Wally Van will be starred in a series of four comedy dramas for Wally Van Productions, Inc., according to advices from Los Angeles. The method of release has not been determined.

Production week will start in two weeks.

Goldburg Takes Lease on Horsley Studios

Jesse J. Goldburg has signed a long term lease for the Wm. Horsley Studios, pending the erection of his own studio in Hollywood.

Mr. Goldburg, who is a pioneer in the independent field, has surrounded himself with a staff of capable assistants, including J. P. McGowan, who will direct a Franklin Farnum series of eight Westerns, and W. L. Griffin, as head camera man.

Alyce Mills, who won three beauty contests, has been engaged as leading lady for the Farnum series. Mr. Goldburg engaged Miss Mills in New York following her work in Vitagraph features.

"Covered Wagon" Success in Australia

"The Covered Wagon" is continuing its success in Australia, according to advices just received by E. E. Shauer, director of the foreign department of Famous Players-Lasky Corporation. The picture recently completed a six weeks run in the Auditorium theatre, Melbourne, and on October 26 began an indefinite engagement at the Crystal Palace in Sydney.

Lopez Composes "Barefoot Boy" Dance Music

The song issued in conjunction with the film, "The Barefoot Boy," which C. B. C. Film Sales Corporation is distributing for Mission Film Corporation, has won the attention of Vincent Lopez, one of the foremost players of dance music in the country. Mr. Lopez has composed a special dance arrangement of "The Barefoot Boy," which is proving popular.

Rupert Hughes Starts on "True as Steel"

Author-Director Rupert Hughes' "True As Steel" went into production Monday last at the Goldwyn studios.

The cast so far selected, includes Aileen Pringle, Eleanor Boardman, Huntley Gordon, William Haines, Kathleen Key, Jean Haskell, Lucien Littlefield and William Orlamond.



Glenn Hunter in Scenes from the Film Guild Production, "Grit," Which Will Be Distributed by the W. W. Hodkinson Corp.

First National Sales Drive All Set

Eschmann Launches Contest With Meetings in U. S. and Canada Exchanges

SALES meetings in every exchange throughout the United States and Canada on the morning of December 15th gave the final impetus to the First National Month drive in January and launched the biggest contest, with corresponding prize awards, ever to be held by First National. E. A. Eschmann, took his sales organization completely by surprise in unexpectedly calling forty meetings in as many exchanges and explaining the details of a sales competition which will result in the most powerful concentrated sales effort in the history of the big distributing organization.

As spontaneous as the meetings themselves was the enthusiasm of the sales force. Mr. Eschmann's surprise crowded the determination already generated by the productions themselves. The five pictures to be issued during First National Month represent the attainment of the First National ideal of consistent, big-time entertainment, and their quality coupled with the stimulant created by the contest, makes it highly probable that the exchange winning the first prize will set up a new record in played and paid business in its territory.

"Never was there such a demand for high-class box office pictures," stated Mr. Eschmann, "than at the present moment, and never has any company had such an opportunity to give five such pictures wider distribution. This is First National's intention and aim and the bookings already written on our productions point surely to its accomplishment. They are pictures which of themselves create enthusiasm and the prizes which have been offered will not be so much in the nature of an incentive as they will be reward for sales efficiency.

"First National quality productions in the field of drama, comedy-drama, human interest

pictures and costume drama will provide the exhibitor with a wide variety of screen entertainment, all designed for and meriting presentation in the biggest and finest theatres of the country.

"Scaramouche" Opens New St. Louis Pershing

Rex Ingram's "Scaramouche" was selected to open the New Pershing theatre in St. Louis several days ago. The event took on the color of a city festival.

The Pershing is among the most pretentious and beautiful theatres in the city of St. Louis.

Invitations for the opening had been sent out to many prominent people in St. Louis as well as to prominent people in other parts of the state, with the result that a brilliant assemblage attended the opening ceremonies.

Prepare "Under Red Robe" for National Release

"Under the Red Robe," which on next Monday starts on the sixth week of its first run engagement at the Cosmopolitan theatre, New York, is now being prepared for national release through Goldwyn Cosmopolitan. The picture will be presented in all the leading cities of the country.

"Lucretia Lombard" Will Open at Strand

"Lucretia Lombard" (or "Flaming Passion," the name under which this Warner Classic will be released by numerous exhibitors throughout the country), opens at the New York Strand December 16th.



Scenes from the William Fox production, "Hoodman Blind"

Franklyn Farnum Feature Finished on Coast

News comes from the West Coast studios of the Independent Pictures Corporation that production has been finished on "Baffled," the first of a series of eight westerns, starring Franklyn Farnum.

"Baffled" is an original story written by Agnes Parsons and was directed by J. P. McGowan. It is scheduled for January release.

Alyce Mills is the feminine lead and J. P. McGowan, Mack V. Wright, Andrew Waldron and Harold Austin have outstanding roles in support of Mr. Farnum.

Delight Evans Signs for Goldwyn Publicity

Miss Delight Evans has associated herself with Harry Reichenbach and the Goldwyn Publicity force. She will confine her efforts to the Fitzmaurice productions.

Miss Evans' name has become very familiar to fans and those inside the industry, alike, for from the time she was fifteen years of age when she received her first assignment, which was to interview Douglas Fairbanks, her articles have appeared in prominent publications all over the United States.

Blanche Sweet Signed for New Ince Picture

On the strength of Blanche Sweet's portrayal of "Anna Christie" Thos. H. Ince has contracted with her to play the leading role in his new picture.

The foundation of the story is George Kibbe Turner's Saturday Evening Post serial, "Those Who Dance."

Lambert Hillyer is directing.

Effective C. B. C. Trailer on "Innocence"

One of the most effective trailers ever made by C. B. C. Film Sales Corporation was completed this week on "Innocence," the newest production from that company, featuring Anna Q. Nilsson.



Scenes from "After the Ball," the First Anderson Release for the Theatre Owners Distributing Corporation

California Women Endorse "Long Live the King"

The Committee of the Federation of Women's Clubs of California have given their endorsement of "Long Live the King," Jackie Coogan's first Metro picture. The following letter was sent by Mrs. E. H. Jacobs, Vice-Chairman of Previews of the California Federation of Women's Clubs to B. F. Rosenberg, manager of the Metro exchange in Los Angeles:

"The Committee of the California Federation of Women's Clubs takes great pleasure in endorsing and recommending 'Long Live the King.' It is a magnificent production, interesting and entertaining, well directed, cleverly titled—the kind of film the public wants in greater numbers—excellent throughout, a joy to behold, with all its gorgeous detail, grandeur of scene; a film marked for splendor of atmosphere and background."

Mail Men Present Lewis With Oil Painting

In token of their appreciation of his splendid characterization of the veteran letter carrier in "The Mail Man," a delegation of Los Angeles postal workers this week presented Ralph Lewis, the screen star, with an oil painting of himself in the role of Bob Morley—mailman.

Mr. Lewis was visited by the donors in his dressing-room at the Robertson-Cole studios. Raymond Simpson, assistant superintendent of mails, served as spokesman and made the speech of presentation.

Universal Buys McCulley Story for Gibson

Johnston McCulley has written an original story for Hoot Gibson, Universal's cowboy star. The story is as yet unnamed.

The McCulley story is laid in California in the days preceding the Civil War. Hoot will play the part of the Cocopah Kid, with an unjustly acquired reputation as a bad man.

"Haunted Hours" Titling Is Completed

"Haunted Hours" has been edited and titled, according to announcement from Fred Wehl Productions, producers of the picture. It is a mystery story starring Olive Hammerstein and will be released on the independent market.



May Murray in scenes from her latest starring vehicle for Metro, "Fashion Row"

Fox Releases Named for December 16 Release

"HOODMAN BLIND," a William Fox special production adapted from the stage play of the same name by Henry Arthur Jones and Wilson Barrett; "Cupid's Fireman" featuring Charles Jones and a Sunshine Comedy, "The Riding Master," are announced for release by Fox Film Corporation for the week of December 16th. The Charles Jones vehicle was previously announced for release on December 2, but it now is included among this week's releases.

David Butler, has the chief part in the "Hoodman Blind" Gladys Hulette plays the dual role. The supporting cast includes Regina Connelly, Frank Campeau, Marc McDermott, Trilby Clark, Jack Walters and Eddie Gribbon. John Ford directed the production.

"Cupid's Fireman," the latest Charles Jones feature, was adapted from the story, "Andy McGee's Chorus Girl" by Richard Harding Davis. William Wellman was the director. Marion Nixon has the leading feminine role. The supporting cast includes: Brooks Benedict, Eileen O'Malley, Lucy Beaumont, Al Freemont, Charles McHugh, Mary Warren and L. H. King.

Ralph Block Signs New Famous Agreement

Ralph Block, former New York dramatic critic, signed a new agreement recently with Famous Players-Lasky, following a period of over a year as supervisor of productions of the West Coast studios. Block plans to leave for the Metropolitan city within the next fortnight to occupy an executive position at the home offices of Paramount.

While the exact duties of Block under the new agreement with Lasky were not made known, it is understood he will occupy an important post at the New York headquarters of the company.

"Sheriff of Tombstone" Cast Completed

The cast supporting Fred Thomson in "The Sheriff of Tombstone," the third picture of the Monogram's series of six westerns featuring Thomson, includes: Hazel Keener, Frank Hagney, Kate Price, Nelson McDowell, "Shorty" Hendricks and Andy Morris. Albert Rogell is doing the directing and the cameras are under the direction of Ross Fisher.

Universal Will Produce Prize Story

"The Throwback," the psychological adventure drama written by William Ellwell Oliver, University of California student, which won the Carl Laemmle scholarship prize in an inter-collegiate scenario competition, will be produced by the Universal Pictures Corporation within the next few weeks.

The story will be prepared for screening under the supervision of Raymond L. Schrock, scenario editor of Universal five-reel attractions.

"Tiger Rose" Booked for Randolph, Chicago

"Tiger Rose," the Warner Brothers' screen version of the David Belasco stage play of the same name, goes into the Randolph theatre, Chicago, on December 23 for an indefinite run.



"The Fire Patrol" Is a Chadwick Pictures Corporation Production, from Which These Scenes Were Taken

Goldwyn Cosmopolitan Releases Due

Eighteen Special Features Included in Schedule Within Next Few Months

EIGHTEEN special features are announced for release within the next few months by the Goldwyn Cosmopolitan Distributing Corporation. Most of these productions are completed; on others the photography has recently been finished and work is now under way on the rest.

"Little Old New York," Cosmopolitan's latest Marion Davies production, heads the list. It is now being released to exhibitors of the country after its run of three months at the Cosmopolitan theatre in New York.

"Little Old New York" was directed by Sidney Olcott and adapted from Rida Johnson Young's stage play by Luther Reed. In the cast supporting Miss Davies are Harrison Ford, Mahlon Hamilton, Louis Wolheim, J. M. Kerrigan, Courtenay Foote, Riley Hatch, Charles Kennedy and others.

On the schedule is Cosmopolitan's production starring Lionel Barrymore and Seena Owen, "Unseeing Eyes," from Arthur Stringer's novel of the Canadian wilderness, "Snowblind." Bayard Veiller, prepared the continuity, and E. H. Griffith directed.

Rupert Hughes' new picture, "Reno," which he wrote and directed, is one of the early releases. The cast includes Helene Chadwick, Lew Cody, George Walsh, Carmel Myers, Hedda Hopper, Dale Fuller, Kathleen Key, Marjorie Bonner, William Orlamond, Howard Truesdale and a dozen others.

Marshall Neilan's version of Madeleine Ruthven's Siberian story, "The Rendezvous," is on the list. The cast includes Conrad Nagel and Lucille Rickson in the leads; Sydney Chaplin, Emmett Corrigan, Elmo Lincoln, Richard Travers, Kathleen Key, Kate Lester, Cecil Holland, Lucien Littlefield, Eugenie Besserer and R. O. Pennell.

"Second Youth" is a Distinctive Pictures production of an Allan Updegraff story in which Alfred Lunt, Herbert Corthell, Walter Catlett, Jobyna Howland, Lynn Fontanne, Mimi Palmeri, Margaret Dale, Faire Binney, Hugh Huntley, Lumsden Hare and Winifred Allen have the leading roles. John Lynch prepared the continuity and Albert Parker directed.

Victor Seastrom's first American production, "Name the Man," a Goldwyn picture

from Sir Hall Caine's novel, "The Master of Man," is a December release. In the cast are Conrad Nagel, Mae Busch, Patsy Ruth Miller, Creighton Hale, DeWitt Jennings, Hobart Bosworth, Evelyn Selbie, Winter Hall, Aileen Pringle, Anna Hernandez and Mark Fenton.

For early release is Cosmopolitan's picturization of Stanley Weyman's story, "Under the Red Robe," directed by Alan Crosland, with settings by Joseph Urban. Robert B. Mantell appears as Cardinal Richelieu in this production. John Charles Thomas and Alma Rubens have leading roles. Bayard Veiller made the adaptation.

Goldwyn's King Vidor production, "Wild Oranges," from Joseph Hergesheimer's novel, is one of the outstanding pictures in the list. There are but five characters in this production. In the cast are Frank Mayo, Virginia Valli, Ford Sterling, Nigel de Brulier and Charles A. Post.

Another Cosmopolitan production is "Out of the Dark" from Jack Boyle's story, "The Daughter of Mother McGinn." Frances Marion made the scenario and she aided George Hill in directing it. In the cast are Colleen Moore, Forrest Stanley, Margaret Seddon and George Cooper.

Distinctive's new George Arliss production, "The Adopted Father," was adapted from a story of Edgar Franklin's by Forrest Halsey and directed by Harmon Weight. Supporting Mr. Arliss are Edith Roberts, Taylor Holmes, Ronald Colman, Ivan Simpson, Redfield Clarke and Joseph Donahue.

"Greed," adapted and directed by Erich von Stroheim from Frank Norris' novel of San Francisco, is another early release. In the cast are Gibson Gowland, ZaSu Pitts, Cesare Gravina, Jean Hersholt, Chester Conklin, Sylvia Ashton, Dale Fuller, Frank Hayes, Fanny Midgley and others.

Elinor Glyn's "Three Weeks," directed by Alan Crosland, with a cast embracing Aileen Pringle, Conrad Nagel, Stuart Holmes, H. Reeves-Smith, Mitchell Lewis, John Sainpolis, Dale Fuller, Joan Standing and others will be screened early in the new year.

Goldwyn's second Emmett Flynn production, "Nellie, the Beautiful Cloak Model," adapted by Carey Wilson from Owen Davis'



Monte Banks in scenes from "Racing Luck," his first feature for Grand-Asher

old melodrama, is among the many features. The cast is headed by Claire Windsor, Mae Busch, Edmund Lowe, Lew Cody, Raymond Griffith, Hobart Bosworth, Will Walling, Dorothy Cumming and Arthur Hausman have prominent roles.

Then there will be Cosmopolitan's James Oliver Curwood story of the Canadian wilds, "The Flaming Forest." John Lynch prepared the scenario.

Sir Gilbert Parker's novel of Egypt, "The Weavers," was directed by Harmon Weight, with Alfred Lunt and Mimi Palmeri in the leads. John Lynch made the adaptation.

Another Marion Davies picture produced by Cosmopolitan, "Yolanda," from the novel by Charles Major, author of "When Knighthood Was in Flower," is among the releases. Luther Reed made the adaptation, Robert Vignola directed and Joseph Urban is responsible for the settings. Lyn Harding appears as Duke Charles the Bold of Burgundy, playing opposite Miss Davies.

Two other Cosmopolitan productions will follow—an American historical romance, "Janice Meredith," from the novel by Paul Leicester Ford, which will furnish Marion Davies, another vehicle, and "The Great White Way" from H. C. Witwer's story, "Cain and Mabel," directed by E. Mason Hopper, in which Anita Stewart has the leading role. In the supporting cast are T. Roy Barnes and Oscar Shaw.

Official War Film for "Humming Bird"

Several thousand feet of official film showing actual combat in the World War have been received at the Paramount Long Island studio from the British and French war departments for use in "The Humming Bird," Gloria Swanson's latest Paramount picture, it is claimed. Scenes to be selected from the foreign films will be combined with others that have been picked from the files of the U. S. War Department in Washington to give the war background that is called for in the story of the picture.

A special courier was sent to Paris by the Famous Players-Lasky Corporation to obtain the French war films. Actual scenes of the fighting in Belleau Wood and at Chateau Thierry, Vimy Ridge and Verdun will be shown in "The Humming Bird."



Colleen Moore in scenes from "The Swamp Angel," a First National picture

Associated to Reproduce Big Chicago Fire

Recent announcement of Arthur Beck's decision to produce a pictured version of the great Chicago fire of 1871 as the first of his 1924 Specials for Associated Exhibitors created a considerable sensation.

J. S. Woody, General Manager of Associated Exhibitors, returning from the West a few days ago, brought information respecting the preliminary work incident to the completion of the scenario. In Chicago he was in conference with Arthur F. Beck, who, for several weeks past, has been supervising the necessary research work in that city.

The tragedy which, according to popular legend, resulted from the kicking over of a lamp by Mrs. O'Leary's cow, and which was followed by the building of a metropolis on the site of a second-rate city, was one of the important events of American history in the last half of the nineteenth century.

F. B. O. Will Distribute "By Divine Right"

The Film Booking Offices announces this week that they will handle the distribution of "By Divine Right," the first production made by the Grand-Asher organization starring Elliott Dexter and Marion Harris.

The production was made at the Grand-Asher studios in Hollywood under the direction of William Neal and carries a supporting cast including De Witt C. Jennings, Anders Randolph, Grace Carlisle, Sidney Bracey, Hazel Deane and baby Jeanne Carpenter. The story has been adapted to the screen by Florence Hein from Adam Hull Shirk's novel, "The Way Men Love."

Gasnier Will Go Abroad for Exteriors

B. P. Schulberg announced this week that Gasnier will leave for Monte Carlo in the near future to take exteriors for "Poisoned Paradise," Robert W. Service's story which is now in production as a Preferred Picture.

The contingent to make the trip will not be a large one. The party will consist of Director Gasnier, Karl Struss, his cameraman, Clara Bow and Kenneth Harlan who play the leading roles.

Grauman Gives "Commandments" Elaborate Setting

AN elaborate prologue, containing some unusual features, was staged by Sid Grauman for "The Ten Commandments," which had its world premiere at his Hollywood Egyptian theatre December 4.

An overture dedicated to Cecil B. De Mille, entitled "Pharoah," was played by the orchestra. After an organ number, "Holy Night, Silent Night," a prologue entitled "A Night in Pharoah's Palace" was presented, showing the Biblical characters of De Mille's picture, followed by an Egyptian ballet. Then came pictures in life from the works of famous sculptors, featuring the Rinaldo brothers.

Just before the picture itself, another prologue was given under the title, "The Master Came." It was acted in three scenes: 1. "The Wise Men"; 2. "The Babe of Bethlehem," and 3. "The Last Supper." The latter was an exact reproduction in every detail of the famous painting.



Action Stills from "The Call of the Canyon," a Paramount Picture

N. Y. Capitol Staff to Give Show and Dance

The uniform staff of the Capitol theatre, New York, consisting of doormen, ushers and pages, will give a vaudeville performance made up from talent recruited entirely from the staff, to be followed by a dance on the evening of January 3d, 1924, at the Palm Garden.

Harry Schepps assisted by Elsworth Minn and Edward Fox are in charge of the entertainment, and they promise a lot of fun for that evening.

While the program is not yet entirely completed, some of the outstanding numbers of the evening will be an impersonation of "Red Light Annie," by Jack MacGrath, "Doing It Like Frisco," by Sidney Rintoul, while Al Coughlin assisted by Frank Burns, William Langan and several others will show the public just how pretty they can look by impersonating a bunch of bathing girls.

"Black Oxen" Has World Premiere in S. F.

By special arrangement with Associated First National Pictures, Inc., Loew's Warfield theatre in San Francisco presented Frank Lloyd's production of "Black Oxen," a First National picture, with Corinne Griffith and Conway Tearle in its world's premiere on December 8th.

The staging of the premiere was a tribute to Gertrude Atherton, celebrated author of the story of rejuvenation. Mrs. Atherton attended the opening with a party of friends, and Frank Lloyd made the trip from Los Angeles to San Francisco to witness the enthusiastic reception.

Oumansky Ballet Master for Grauman Houses

Alexander Oumansky, who for the past three years has been associated with S. L. Rothapel at the Capitol theatre, New York, has been engaged as ballet master for the Grauman theatres, Los Angeles.

Oumansky will take to Los Angeles a varied repertoire of many years' experience, and should be an added asset to the splendid organization maintained for the Grauman theatres.

"The Acquittal" Opens at New York Cameo

"The Acquittal," Universal's Jewel production of Rita Weiman's stage play, made with Claire Windsor and Norman Kerry in the leading roles, had its New York premiere this week in the Cameo theatre.

The showing at the Cameo theatre was on short notice, with little or no advance advertising, and with no other exploitation, yet, the picture got off to a good start.

Following its run in the Cameo, it will be shown over the entire U. B. O. Circuit in the New York metropolitan district, including the Moss, Keith and Proctor houses, in runs varying from three and four days to a week.

Arctic Explorers Scenes for Fox Production

Motion pictures taken during scientific explorations of the arctic wastes are used in the William Fox production of "The Blizzard" which is soon to be released as one of the special productions of the 1923-24 season. This picture is an adaptation of the novel "From a Swedish Homestead," by Selma Lagerlof, winner of the Nobel prize for literature.

These pictures are said to show an actual stampede of thousands of reindeer during a terrific blizzard.

"Hoosier Schoolmaster" Leads Selected

Jane Thomas and Henry Hull will be featured in "The Hoosier Schoolmaster," according to announcement by Whitman Bennett, the producer and Oliver Sellers, director. All the costumes for the picture are said to have been designed from wood cuts which appeared in the first edition of the story published in 1873.

Hoffman Will Plan Truart Coast Production

M. M. Hoffman, vice-president and general manager of Truart Film Corporation, left this week for an extended trip to the Coast. While there he will go actively into the Truart production schedule for the year. It is anticipated that by the end of this month, under Mr. Hoffman's supervision, all of the five units of Truart will be under way on new productions.

Hodkinson Plans Release of Features

A PROGRAM of feature distribution is announced by the W. W. Hodkinson Corporation for the first quarter of the New Year.

January releases include "Grit," starring Glenn Hunter, as well as Whitman Bennett's production of Edward Eggleston's "The Hoosier Schoolmaster."

In February, Hodkinson will release the first of the James Kirkwood-Lila Lee co-star productions, "The Inner Sight," produced under the direction of Bruce Mitchell, and in the same month Harry Carey makes his film debut under the Hodkinson banner in "High Dawn."

Tentatively scheduled for March is "Painted Women," the second of the series co-starring James Kirkwood and Lila Lee, and possibly the second of the Harry Carey productions.

"After the Ball" First T. O. D. C. Release

Carl Anderson announced this week his first release for the Theatre Owners' Distributing Corporation, "After the Ball," written by Charles K. Harris and founded on his world-famous ballad of a generation ago. James Colwell prepared the scenario from the Harris song-hit, and Dallas FitzGerald directed the production.

The leading parts are taken by Gaston Glass, Miriam Cooper, Edna Murphy and Robert Frazier.

"After the Ball," will be ready in all F. B. O. exchanges, through which the Anderson Corporation effects physical distribution, early in January.

English Showman Is First National Executive

Associated First National Pictures, Ltd., of London, England, has added to its sales representatives Leonard Denham. Mr. Denham will represent First National in the Yorkshire and surrounding territory, with offices at Leeds, according to Ralph J. Pugh, managing director of First National in Great Britain.

Mr. Denham is a leading English exhibitor. He will retain his extensive theatre holdings in addition to representing First National in his territory.

Quick Named Accounting Chief by Metro

Charles E. Quick, formerly assistant to W. M. Gulick who was in charge of the Metro Accounting Department, has been advanced to Mr. Gulick's post following the transfer of Mr. Gulick to other duties. Mr. Quick has already taken up his new work.

Mr. Quick has been in Metro's employ for the last seven years. He is recognized as one of the most earnest workers in the Metro organization and is highly popular. His promotion to the head of the Accounting Department is a reward for the efficiency with which he conducted his duties under Mr. Gulick.

Fox Starts New Shirley Mason Feature

Shirley Mason's next starring feature for William Fox is under production at the West Coast studios and bears the working title of "The Morocco Box." David Solomon is directing. Fred Jackson wrote the story and Doty Hobard prepared the scenario.

Edna Flugrath, a sister of the William Fox star, is playing a character part in this production. Jack MacEdwards has the leading male role and the others in the cast include William Irving, John Miljan and Carl Levinas.

Metro Cast Is Completed for "Happiness"

Metro has selected the players to support Laurette Taylor in her screen version of her stage play "Happiness" which is now in production at the Metro Hollywood studios under the direction of King Vidor. The complete cast to support Miss Taylor now consists of the following:

Pat O'Malley, Hedda Hopper, Edith York, Cyril Chadwick, Laurence Grant, Mario Carillo, Charliotta Minneau, Patterson Dial, and Charles Mailles.

Cabanne Creditors to Be Paid In Full

CREDITORS and stock subscribers of the William Christy Cabanne Motion Picture Trust, Limited, of St. Louis, which recently was thrown into the hands of a receiver appointed by the United States District Court in New York City, will be paid in full according to advices received by George T. Priest, St. Louis, counsel for the company.

Priest stated that the receivers have signed a contract with the Anderson Pictures Corporation providing for an advance of \$6,000 when the first negative of "The Eternal Force," a picture produced by the St. Louis company, is delivered to the Anderson company and guaranteeing \$30,000 not later than six months after the release date, February 1. Another \$15,000 is to be paid eight months after release and \$21,000 eleven months thereafter.

It is believed that this contract will enable the company to eventually pay all its outstanding obligations of which there was some \$200,000 when it was thrown into the hands of a receiver.

Carewe Will Complete Interiors in Paris

Edwin Carewe will film the interiors of First National's "A Son of the Sahara" in the Eclair studio in Paris. This plan, which was only tentative when the director left the States, became definite when Mr. Carewe with his chief cameraman, Robert Kurrel, and his laboratory expert, Lawrence Coureier, inspected the facilities of the Eclair studio and laboratory in Paris. They found the equipment unusually complete and decided on the spot to complete the picture there before returning to the United States.

This will mean that the Carewe company will be located in Paris for at least a month after its return from Biskra, Algeria, where the exteriors are now being taken. The company will probably take up its work there some time during the first two weeks of the new year.

Mr. Carewe's cast includes Claire Windsor, Rosemary Theby, Bert Lytell, Montague Love and Paul Panzer. They sailed from New York early in November.

Meade Joins Selznick In Detroit Office

The Selznick Distributing Corporation, through its director of sales and distribution, David R. Blyth, announces the appointment of Charles A. Meade to managership of the Selznick office in Detroit, Michigan.

Mr. Meade at one time was special home office representative for Pathe. His last position was Western Canadian district manager for the United Artists.

N. Y. School Teachers See "David Copperfield"

Associated Exhibitors' release "David Copperfield," was shown to a large and appreciative audience last week in the auditorium of the American Museum of Natural History, New York, the spectators being guests of the Department of Visual Education of the City Board of Education.

The audience, which was composed largely of school teachers of Greater New York, was impressed with the picture.

"Captain January" Cast Is Announced

Sol Lesser announces the cast to support Baby Peggy in her first feature production for Principal Pictures Corporation. The story is an adaptation of Laura E. Richards' "Captain January," the scenario of which was prepared by Judge Grey in consultation with Eve Unsell.

Baby Peggy plays the title role, with Hobart Bosworth as First Mate Judson. Lincoln Stedman has the part of Bob Peet, and Irene Rich will play the little girl's aunt, Isabelle Morton. Harry T. Morey plays the heavy, Emmett King has the role of the minister in the story.

Camera work began early this week at Principal Pictures studio on Santa Monica Boulevard, with Glen MacWilliams and Al Breslay in charge of photography, and E. C. Clark handling the still work. Edward F. Cline is directing.

Hodkinson, Canada, Gets New Pictures

The W. W. Hodkinson Corporation, Ltd. (Canada), through Harry Kaufman of Premier Films has secured three years' distribution rights in the Dominion of Canada, for the following productions: "Bright Lights of Broadway," "Marriage Morals," "Passionate Friends," from the novel of the same name by H. G. Wells, "The Spider and the Rose," starring Gaston Glass and Alice Lake, "Don't Marry for Money," starring House Peters, "East Side West Side," "Temporary Marriage," starring Mrs. Harold Lloyd; "The World's a Stage," an Elinor Glyn story, and "Flesh and Blood," starring Lon Chaney.

Selznick Plans "Woman to Woman" Showing

The Selznick Distributing Corporation has completed its arrangements for a special showing of Betty Compson in "Woman to Woman" at the Ritz-Carlton Hotel on the evening of Thursday, January 10, 1924.

Two orchestras have been engaged for the occasion, one to play in the grand ballroom where the picture will be shown and the other in the crystal room for the entertainment of the guests who enjoy dancing.

Lionel Barrymore Signs With Griffith

Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production, "America."

In addition to Barrymore, the cast for "America" now includes Carol Dempster, Neil Hamilton, Erville Alderson, and Marie Burke, with many of the important minor roles still to be selected.

Hodkinson Productions in New Publication

Sixteen of the fifty illustrations for "With the Movie Makers," a new book on motion pictures by John Amid, are photographs of Hodkinson productions. Of these, four are of "Free Air" and three of "Down to the Sea in Ships." The longest description of the entire book is given to "Down to the Sea in Ships." Four pages are devoted to this production.

Preferred Arranges Tieup on "Maytime" Music

Preferred Pictures Corporation is doing its utmost to capitalize the popularity of the music score of "Maytime" for the benefit of the exhibitors who are booking the production of this stage success, which Gasnier has made for B. P. Schulberg.

Arrangements have been completed with the Victor Talking Machine Company for close co-operation between their hundreds of agents and the theatres which will show the picture. This, coupled with the tie-up made with G. Schirmer for a special photoplay edition of the sheet music used in the opera, will be a valuable aid in putting the picture over.

de Mille Seeks Locations for "Icebound"

William de Mille and members of his producing unit have gone to New England to seek suitable locations for the filming of "Icebound," the Paramount picture which Mr. de Mille is to make in the East. With the director are Clara Beranger, who has written all the recent de Mille scenarios, and George Hibbard, chief cameraman.

"Icebound" will be an adaptation of Owen Davis's stage success. The play was awarded the Pulitzer Prize for 1922 and is the second winner of that award to be produced in pictures by Mr. de Mille, the other being "Miss Lulu Bett," by Zona Gale.

Lenehan on Sales Staff of Warners

George F. Lenehan has joined the sales staff of Warner Brothers Pictures, Inc., as general field representative. His first assignment is to the Kansas City branch.

For four and one-half years Mr. Lenehan was branch manager of the United Artists in Washington, D. C. For two years he held a similar position with Goldwyn and for a like period was branch manager for Vitagraph in the same city. He was also branch manager for Hodkinson in the New York exchange.

Sports Humorist Joins Ralph Lewis

Ashley Weed Dickinson, for a number of years a sports humorist on the staff of the New York Morning Telegraph, has joined Ralph Lewis, the veteran character star, to serve as literary counsel in connection with Lewis' production activities, which are scheduled to begin soon at the Robertson-Cole studios.

Mr. Dickinson recently resigned as managing editor of the Casper, Wyoming, Tribune and has purchased a home in Hollywood, where he intends to settle down and devote himself to literary work.

Rogers Hands Resignation to Mastodon

CHARLES R. ROGERS announces that he has tendered his resignation as an officer of Mastodon Films, Inc., and the Burr-Rogers Producing Corporation. He gives as the reason lack of time to devote to those organizations because of his activity with the Corinne Griffith, Hunt Stromberg and Harry Carey units.



Barbara La Marr, who will be featured in a series of tour pictures to be produced by Asso. Pictures Corp. and released through First National

Barbara La Marr to Be First National Star

Confirmation was made this week of the report that Barbara La Marr is to be a First National star. A contract was signed this week, stated that R. A. Rowland, general manager of First National, whereby Miss La Marr will be presented in a series of pictures by Sawyer-Lubin, to be produced by Associated Pictures Corporation under the supervision of Arthur H. Sawyer.

It has been definitely decided, according to Associated Pictures Corporation, that Clarence Badger will direct Miss La Marr in her first production for First National release.

The La Marr pictures will be produced at the new West Coast studios of S-L productions and early in 1924 Miss La Marr will make her debut as a First National star.

Jackie Coogan to Assist Xmas Seal Sale

Jackie Coogan will play a prominent part in the sale of Christmas Seals for the New York Tuberculosis Association this year. Arrangements are now being effected between Arthur Elliot Sproul, acting for the Association and Metro whereby it is hoped that Jackie may give the sale the tremendous impetus it requires to provide finances for the work all through 1924.

Union League Club Sees "Scaramouche"

Rex Ingram's "Scaramouche" was given a special showing recently before officials and members of the Union League Club of Philadelphia.

More than eleven hundred people attended and the event aroused general enthusiasm.

Lowe Signs Long Contract With William Fox

Edmund Lowe has been signed to a five year contract to star in William Fox productions. His first picture is expected to be "The Plunderer," a Fox special for this year, made from the well known novel by Roy Norton.

"Barefoot Boy" Released on Whittier's Birthday

"The Barefoot Boy," the feature based upon Whittier's Poem which C. B. C. Film Sales Corporation is distributing for Mission Film Corp., will be released in all territories this week.

December 17th, the poet's birthday, has been set aside by all franchise holders, as the day on which this production will be released to exhibitors.

This is said to be the first time a picture released on the State Right basis has been held back in all territories for simultaneous release.

Billboard displays, window displays, and special exhibits to tie up the poet's birthday and the motion picture have been perfected. Literary societies are co-operating and special showings of the picture have been planned in many places.

Cleve Adams Goes to F.B.O. from Universal

D. C. H. (Cleve) Adams, assistant general sales manager for Universal, has resigned from that position to join the Film Booking Offices in a similar capacity.

Mr. Adams has been with Universal for seven years starting as a salesman in the Indianapolis exchange. His good sales record soon won for him the position of branch manager. Later he was made district manager and then assistant general sales manager with headquarters at Kansas City.

Schulberg Art Director Renews Contract

A. E. Freudeman has signed a new contract with Preferred Pictures as art director of the B. P. Schulberg Studios. During his affiliation with the Schulberg forces, his work as designer of settings, particularly in Gasnier's productions, has attracted much attention. He has lately designed elaborate interiors for "Maytime" and "Poisoned Paradise," and now is working on those to be used in "The Triflers" and "The Breath of Scandal."

New Educational Manager Named for Texas

Robert Cotton has been appointed manager of the Educational Film Exchange of Texas, the Dallas office of Educational Film Exchanges, Inc., succeeding Mr. A. H. Tomes, resigned. Mr. Cotton was formerly manager of the Fox Exchange in Cleveland and was for two years president of the Film Board of Trade of that city.

Metro Purchases Rights to "Wife of Centaur"

METRO has purchased "Wife of the Centaur" by Cyril Hume, for screen production. The purchase was effected early last week from the George H. Doran Company, publishers of the book, by Colonel J. E. Brady, who is in charge of Metro's Eastern Scenario Department, and William E. Atkinson, General Manager of Metro Pictures Corporation.

Metro is planning to give the story a brilliant production. No announcements can be made at the present regarding production details.

PROGRAMS FOR THE WEEK OF DECEMBER 9TH.

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—

Film Numbers—Slave of Desire (Goldwyn), Capitol Magazine (Selected), Children of Other Lands (Scenic).

Musical Program—Selections from "Faust" (Orchestra and Ballet Corps), Selections from "The Blue Paradise," including "Here's to You, My Sparkling Wine," "My Model Girl," "The Tune They Croon in the U.S.A." and "Auf Wiedersehn" (Vocal and Dance Divertissements), "Song of the Soul" (Prologue), Recessional (Organ).

Rivoli Theatre—

Film Numbers—The Dangerous Maid (First National), Rivoli Pictorial (Selected), Film Foolish (Educational).

Musical Program—"La Forzo del Destino" (Overture), "Pastoral" (Vocal Quartette), "Polka Sergeant" (Dance Divertissement).

44th Street Theatre—

Film Numbers—Scaramouche (Metro), continued.

Lyric Theatre—

Film Numbers—The White Sister (Distinctive), continued.

A PICTURE TO SET DES MOINES ABLAZE

TODAY and WEEK

DES MOINES THEATRE

A story that is Right This Minute
Sweeping the Country Like a Prairie Fire

FLAMING YOUTH

Co-Produced by
COLLEEN MOORE
and directed by
MILTON SILLS
ELLIOTT DEXTER
MYRTLE STEDMAN

The Story
—Explosive youth—the youth of today—meets all those who live in the past in its rampant excesses. Will find romance in the real world and in the same time "Flaming Youth."

There is no searching for sentimentality in the story and youth that is the heart of the picture. The story is a modern romance.

In a group of ultra-modern actors, the author who didn't dare run his right wing in the youth had made something new.

OF THE STAGE
WELCH MALE QUARTETTE
Real singers of REAL MUSIC
Supporting cast—
LEE MORAN

The Camera
"UNCLE SAM"
with
LEE MORAN

One column "Flaming Youth" (First National) newspaper ad by the Des Moines theatre

LIBERTY

Exciting! The rollicking melo-dramatic comedy of the Spanish Main and modern London—

Strangers of the Night
(Captain Applejack)

With
ENID BENNETT
BARBARA LA MARR
MATT MOORE
ROBERT McKIM
EMILY FITZROY
THOMAS RICKETTS

How pirate adventure frolics its way into a mild man's life and thrills with hilarious intensity.
As peppy as a cocktail with a laughing gas chaser!

WALLACE
URLITZER
Organist
ERNEST P. RUSSELL
Organist

LIBERTY NEWS
Admission: 10c, 20c, 30c, 40c, 50c, 60c, 70c, 80c, 90c, 1.00, 1.25, 1.50, 2.00, 2.50, 3.00, 3.50, 4.00, 4.50, 5.00, 5.50, 6.00, 6.50, 7.00, 7.50, 8.00, 8.50, 9.00, 9.50, 10.00, 10.50, 11.00, 11.50, 12.00, 12.50, 13.00, 13.50, 14.00, 14.50, 15.00, 15.50, 16.00, 16.50, 17.00, 17.50, 18.00, 18.50, 19.00, 19.50, 20.00, 20.50, 21.00, 21.50, 22.00, 22.50, 23.00, 23.50, 24.00, 24.50, 25.00, 25.50, 26.00, 26.50, 27.00, 27.50, 28.00, 28.50, 29.00, 29.50, 30.00, 30.50, 31.00, 31.50, 32.00, 32.50, 33.00, 33.50, 34.00, 34.50, 35.00, 35.50, 36.00, 36.50, 37.00, 37.50, 38.00, 38.50, 39.00, 39.50, 40.00, 40.50, 41.00, 41.50, 42.00, 42.50, 43.00, 43.50, 44.00, 44.50, 45.00, 45.50, 46.00, 46.50, 47.00, 47.50, 48.00, 48.50, 49.00, 49.50, 50.00, 50.50, 51.00, 51.50, 52.00, 52.50, 53.00, 53.50, 54.00, 54.50, 55.00, 55.50, 56.00, 56.50, 57.00, 57.50, 58.00, 58.50, 59.00, 59.50, 60.00, 60.50, 61.00, 61.50, 62.00, 62.50, 63.00, 63.50, 64.00, 64.50, 65.00, 65.50, 66.00, 66.50, 67.00, 67.50, 68.00, 68.50, 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Grauman's Million Dollar Theatre—
Film Numbers—Rosita (United Artists), continued.
Rialto Theatre—
Film Numbers—Why Worry? (Pathe), continued.
Criterion Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), continued.

CHICAGO

Chicago Theatre—
Film Numbers—Long Live The King (Metro), News Weekly, Aesop Fable (Pathe), Topics of the Day (Pathe).
Musical Program—"Musical Notions" (Overture), "A June Nocturne" (Specialty), "A Romance in Four Choruses" (Organ Solo), Pianist (Specialty).
Tivoli Theatre—
Film Numbers—The Bad Man (First National), Weekly (Universal), Comedy, Fun From the Press (Hodkinson).
Musical Program—"Prince of Pilsen," "The Chinese Plate" (Presentation), "Bonnie" (Organ), "Covered Wagon Days" (Specialty).

Riviera Theatre—
Film Numbers—The Bad Man (First National), Scenic, Weekly, Comedy.
Musical Program—Selections from "Carmen" (Overture), "Voci di Primavera" (Vocal), "Midnight Rose" (Specialty).
Roosevelt Theatre—
Film Numbers—Why Worry? (Pathe).

Woodlawn Theatre—
Film Numbers—His Children's Children (Paramount), News Weekly (Pathe), Review (Pathe), Topics of the Day (Pathe), Lodge Night (Pathe).
Musical Program—Organ Solo.

McVicker's Theatre—
Film Numbers—Wild Bill Hickok (Paramount), Fun From the Press (Hodkinson), News Weekly (Pathe), No Noise (Pathe).
Musical Program—"Pagliacci" (Overture), "Hungarian Fantasia" (Piano Solo), "Mama Loves Papa" (Organ Solo), "The Broken-Hearted Pierrot" (Specialty).
Randolph Theatre—
Film Numbers—A Lady of Quality (Universal), International News (Universal), O, What A Day (Universal).

Stratford Theatre—
Film Numbers—His Children's Children (Paramount), Around The World With the Stratford Camera Man (Weekly), Lodge Night (Pathe).
Musical Numbers—"Home Sweet Home" (Presentation), "Songs Our Mothers Used to Sing" (Organ Solo).

GRAND CENTRAL DELMONTÉ
WEST END LYRIC CAPITOL
Jackie Coogan
Long Live the King
Ad on "Long Live the King" (Metro) at the Grand Central, Delmonte, West End Lyric and Capitol theatres, St. Louis

SAN FRANCISCO

California Theatre—
Film Numbers—Wild Bill Hickok (Paramount), Exit Caesar (Educational), International News (Universal).
Musical Program—"Covered Wagon Days" (Overture), "Come On, Spark Plug," "Tell Me A Story," "Wonderful One," "Somebody's Wrong" (Vocal), "Oh, Suzanna," "The West Nest and You" (Banjo).
Granada Theatre—
Film Numbers—Woman Proof (Paramount), Felix Fills a Shortage (S. R.), World Events (Fox and Educational).
Musical Program—"Pagliacci" (Overture), "Sweet Carmen" (Violin Solo), "Song of the Boatmen of the Volga" (Specialty Vocal), Mitchell Brothers' Banjo Ballet, "Claire de Lune."

Cameo Theatre—
Film Numbers—Held to Answer (Metro), Bucking the Line (Universal), International News (Universal).
Musical Program—Singing Orchestra and Organ Novelty.
Strand Theatre—
Film Numbers—The Eleventh Hour (Fox), Up in the Air (Fox), Fox News.

Warfield Theatre—
Film Numbers—Flaming Youth (First National), continued.
Imperial Theatre—
Film Numbers—Little Old New York (Cosmo), continued.
Capitol Theatre—
Film Numbers—Scaramouche (Metro), continued.

SEATTLE

Blue Mouse Theatre—
Film Numbers—Little Old New York (Cosmo), continued.
Coliseum Theatre—
Film Numbers—What a Wife Learned (First National), Fun From the Press (Hodkinson), One-Cylinder Love (Fox), Educational and Pathe News.
Musical Program—"Finlandia" (Overture).
Columbia Theatre—
Film Numbers—The Thrill Chaser (Universal), Down to the Ship to See (Universal), International News (Universal).
Musical Program—Selections from "Rose of Algeria" (Overture), "Just a Little Longer" (Specialty), "Aria from Robert the Devil" (Vocal).
Liberty Theatre—
Film Numbers—Anna Christie (First National) Pathe Review, Exit Caesar (Educational), International News and Liberty News.
Musical Program—"A Dream" Novelty Overture).
Strand Theatre—
Film Numbers—Pleasure Mad (Metro), No Loading (Educational), Kinograms (Educational).
Musical Program—Selections from "Hi Jinks" (Overture), "No, No, Nora" (Specialty).
Winter Garden Theatre—
Film Numbers—The Village Blacksmith (Fox), Felix and the Radio (S. R.), Fox News.

ROCHESTER

Eastman Theatre—
Film Numbers—Anna Christie (First National), Eastman Theatre Current Events (Selected).
Musical Program—"Fra Diavolo" (Overture), "The Fountain" and

Pershing
DELMAR AND HAMILTON
SCARAMOUCHE
THE PICTURE THE THEATER

Bold, arresting ad on "Scaramouche" (Metro) at the Pershing theatre, St. Louis

READ'S HIPPODROME
CLEVELAND'S GREATEST AMUSEMENT VALUE
CONTINUOUS DAILY 10 A.M. TO 11 P.M. COMMENCING MONDAY
A CATALYST OF HUMAN EMOTIONS AND ELEMENTAL FURY
THUNDERING DAWN
Featuring Anna Q. Nilsson
"FIGHTING BLOOD" VAUDEVILLE
10c 15c
NEXT WEEK "THE ACQUITTAL" with NORMAN KERRY and CLARE WINDSOR

"Thundering Dawn" (Universal) ad for the showing at Read's Hippodrome, Cleveland

"Waltz" (Eastman Theatre Ballet), "Danny Deever," "Romeo and Juliet," "Heav'n Heav'n" (Double Male Quartette).

ST. PAUL

Capitol Theatre—
Film Numbers—Six Days (Goldwyn), Capitol Snickers (Selected), Capitol Digest (Selected), Felix Cat Cartoon (S. R.).
Musical Program—"Finale from the Fourth Symphony in F Minor" (Symphony Orchestra), Frosini (Piano-Accordion Solo), "Le Cygne" (Organ Solo).

DALLAS

Capitol Theatre—
Film Numbers—Tea—With a Kick (Asso. Exhibs.), Fun From the Press (Hodkinson), Felix The Cat (S. R.), Hustlin' Hank (Pathe).
Musical Program—"Creme de la Creme" (Overture), "The Mystic Revealer" (Mlle. Flo Le Roy), Organ Solo.

NEWARK

The Branford Theatre—
Film Numbers—Anna Christie (First National), Branford Review of Events (Selected), Topics of the Day (Pathe), Kid-ding Katie (Educational).
Musical Program—"The Redemption" (Prologue), "Just a Girl That Men Forget" (Soprano Solo), "Ave Maria" (Tenor Solo), "Fingal's Cave" (Overture).

ALL WEEK
WHAT ABOUT YOUR CHILDREN?
Are you giving too much time to the empty dollar and too little thought to the child?
The strongest, smartest, most modern, all American society ever written. From the sensational A-1 Our Crime novel by the same name.
PROLOGUE
OVERTURE
"HIS CHILDREN'S CHILDREN"
Howard
The Famous Theatre in the South

Striking layout of ad on "His Children's Children" (Paramount) at the Howard theatre, Atlanta

The Brooklyn Mark Strand, Brooklyn, departed from its usual text style on "Flaming Youth" (First National) as shown

WASHINGTON

The Fox Terminal theatre's art ad on "Does It Pay?" (Fox) in Newark

Film Numbers—Punajola (First National), Newman News and Views (Pathe and Educational). Musical Program—Selections from "Blossom Time" (Overture), Harper Sisters (Vocal Number), Novelty Singing Orchestra, Recessional (Organ Solos).

Musical Program—Mrs. E. Earle Oullette (soloist).

Musical Program—Five acts of vaudeville.

Unusual newspaper ad on "April Showers" (Preferred), used by the Pantheon theatre, Toledo



Top to bottom—1—John Flinn in Los Angeles reports "Covered Wagon" big. 2—John Flinn in New York reports "Covered Wagon" big. 3—John Flinn in London reports "Covered Wagon" big. 4—John Flinn in Paris reports "Covered Wagon" big

WITH LENS AND PENCIL

ARTHUR S. FRIEND, of Distinctive, arrived in New York this week from a visit to the camera lots at Hollywood.

R. T. CRANFIELD, President of Hepworth Distributing Corporation, sailed for London Saturday on the Aquitania for important conferences with Cecil M. Hepworth relative to next season's productions.

JULIUS STEGER, production chief for Fox Film Corporation's Eastern plant, returned last week from Europe.

AMONG the departures for the Coast was C. A. ("Doc") Willat, of Technicolor Pictures, Inc.

APROMINENT exhibitor visitor of the week was Leo A. Landau, of the Alhambra and Garden theatres, Milwaukee.

W. F. RODGERS, Sales Manager for Goldwyn Cosmopolitan for the western division, left Sunday night for a trip to several of the corporation's exchanges in the Southwest. He was a passenger on board one of the sections of the Twentieth Century Limited which was wrecked near Forsyth, N. Y. He luckily escaped with only a severe shaking up.

Mr. Rodgers will visit the branch exchanges in Chicago, Des Moines, Omaha, Kansas City, Oklahoma City, Dallas and St. Louis, returning to New York the day before Christmas.

COL. W. S. BUTTERFIELD, of Michigan, was in town this week for important business conferences. So was Emanuel Mandelbaum, of Cleveland. Other prominent visitors of the week were Fred McQuig, Photoplay Editor of the Chicago American, and Jack Connolly, Washington representative of the Hays organization.

GEOERGE FITZMAURICE, Samuel Goldwyn and Ouida Bergere spent the past four days at Ritz-Carlton Hotel in Atlantic City where, undisturbed by business, Mr. Goldwyn, producer, and Mr. Fitzmaurice, director, heard Miss Bergere's recital of the scenario she has constructed in adopting Joseph Hergesheimer's novel "Cytherea" to the screen.

J. I. SCHNITZER, vice-president of F. B. O., left last week for the R-C studios in Hollywood on distribution matters. He will confer with A. A. Schmidt, formerly general sales manager of Universal, who recently joined F. B. O. as western division manager.

AALEXANDER S. ARONSON, general manager of sales for Truart, is on an extended tour through the East and Middle West.

ANUMBER of film personages came in from Europe on the Majestic, which docked December 11. They were: J. D. Williams, of Ritz-Carlton Pictures; Albert L. Grey, of D. W. Griffith, Inc.; William M. Vogel; John D. Tippet, of London, and Harry J. Cohen.

JOHAN E. O. BARBER, vice-president of the First National Bank of Los Angeles, and guiding spirit of the Cinema Finance Corporation, is in New York on a brief visit.

IRVING COBB is about to blossom forth as a debonair matinee idol of the silver sheet. The humorist appears in Cosmopolitan's "The Great White Way," which is destined for Broadway shortly. Cobb is said to register 100 per cent in personal pulchritude and in his own opinion 123 per cent. The director declares the pride of Paducah (Kaintuck suh), in beauty of visage even surpasses Louis Wolheim.



E. Mandelbaum, President of Ohio First National, looked happy when we took this picture; probably he was thinking of "Flaming Youth"

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

The Spanish Dancer—

Pola Negri's best American picture to date. Has met with the approval of most of the audiences, and did a very nice business for ten days, in a regular week run house. (West.)

Stephen Steps Out—

Good picture which seemed to please audiences. Young Doug good box office attraction. (Middle West.)

Pictures did just fair business us. (Middle West.)

Wild Bill Hickok—

The Hart admirers will come to see their old favorite again. Did splendidly during week's run. (Middle West.)

The Light That Failed—

Those who come to see this picture were strong for it from the comment, but not strong enough to send back their friends. Did fair business. (Middle West.)

FIRST NATIONAL

The Fighting Blade—

Well produced production. Fine acting. Popularity of star helped in jamming 'em in (East.)

This is a dandy good picture and received some enthusiastic press notices. But it didn't draw in the big business of the week. Middle dle West.)

Anna Christie—

Good story and good cast; fine acting. Excellent drawing card and we did big business with it. (Middle West.)

It was an off week all over town, and this was no exception, as only fair business was done. (Middle West.)

A rare treat. Did very well consistently all week. (Middle West.)

Against some strong competition this picture drew a good week. Appealed to highbrows as well as those not so high. (Middle West.)

Flaming Youth—

Very excellent picture. Business especially good. (West.)

Went over good; doing a good week's business. (Middle West.)

The Wanters—

Fair business on this one in a bad week. (Middle West.)

A good picture. Business good, weather considered. Four days of rain reduced the volume of business at all theatres. (Middle West.)

Her Reputation—

This one proved to be a good drawing-card for a week. (Middle West.)

GOLDWYN-COSMO.

Little Old New York—

An excellent picture, beautifully produced, and finely interpreted by a great cast. Miss Davies' work was the talk of every patron. Business was very large and picture is being held over for the second week. (West.)

Played to good crowds for a run of two weeks. (Middle West.)

Slave of Desire—

Mediocre picture. Business fair, aided by special musical attractions. (West.)

Title pulls them in. Good entertainment. Did good business. (Middle West.)

Reno—

Fair picture. Business good because of special advertising. (West.)

The Steadfast Heart—

This one did an average week's business against strong competition. (Middle West.)

METRO

Scaramouche—

Holds its own in remarkable fashion against competition, weather and Christmas. (Middle West.)

Entering third week with attendance increasing day by day. Regard it as finest picture of its kind ever made. All want to see it. (Middle West.)

The French Doll—

Enjoyed by lovers of Mae Murray pictures. Business fair. (Middle West.)

Hearts Aflame—

Very pleasing picture. Should go well anywhere. (Middle West.)

In Search of a Thrill—

A typical Dana picture, about up to her average. Usual business. (Middle West.)

UNIVERSAL

The Hunchback of Notre Dame—

Universal's finest production to date, was the verdict of most au-

NEW SHOW EVERY SATURDAY

FOX OAKLAND

TOM MIX

in "NORTH OF HUDSON BAY"

A drama of the north
"subarctic wilderness"

GEORGE O'HARA in "ROUND '2"
IN THE NEW SERIES OF "H.C. WITWILLERS STORIES OF THE WEST"

FIGHTING BLOOD

SPECIAL PICTURES OF
STANFORD-CALIFORNIA
FOOTBALL GAME

STARRING
MARIE HUGHES, MACQUARRIE, HARPIST
WALTER D. BEATON, SCOTCH BARITONE

COMING SATURDAY
"THE TEMPLE OF VENUS"

Hand lettered ad on "North of Hudson Bay" (Fox), used by the Fox Oakland theatre, Oakland, Calif.

diences. A very high class, dramatic picture. Business very good on the first week of the run, with two shows daily at advanced prices. Held over for another week. (West.)

In the third week of its run at top prices, played to indifferent business. (Middle West.)

The Thrill Chaser—

Fair picture, business good for the week. (West.)

A Lady of Quality—

Criticisms differed, but did nice business throughout week. (Middle West.)

Pure Grit—

Average program picture that pleased the general run of patronage. (Middle West.)

SELZNICK

Rupert of Hentzau—

This picture failed to hold up on the third week. (Middle West.)

PREFERRED

The Virginian—

This picture seemed to meet with pretty general approval, and did a good week's business. (West.)

FOX

Six Cylinder Love—

As snappy as the title. Proved good box office attraction. (Middle West.)

Soft Boiled—

This one did not please the patrons, and business was poor. Picture was pulled after four days, instead of running a week. (West.)

The Eleventh Hour—

An entertaining melodrama that pleased audiences in this house. Big business. (East.)

St. Elmo—

Excellent picture. Business good. (Middle West.)

WARNER BROS.

Little Johnny Jones—

Just fair picture that attracted fair business for a week run. (East.)

The Gold Diggers—

Good picture well acted and finely mounted. Brought in excellent business. (East.)

Not above average picture but proved fair at our house. (Middle West.)

Lucretia Lombard—

Thrilling melodrama, excellently well acted, and beautifully directed. But it didn't do much business for us. (Middle West.)

The Printer's Devil—

Barry fans seemed to like it. Business nothing exceptional. (Middle West.)

A disappointment to those who have been Barry enthusiasts. Business fell off. (Middle West.)

The Country Kid—

Good wholesome picture which was well liked at this house. Did good business. (Middle West.)

VITAGRAPH

The Midnight Alarm—

Well done for this type of production. Was not especially suitable for the class of patrons at this house, and business was only fair. (West.)

Loyal Lives—

The patrons enjoyed this type of picture, and business on it was very good. (West.)

ASSO. EXHIBITORS

Going Up—

Plenty of action of the kind that pleases. Did wonderful business with it, almost equalling "Why Worry's" record. A real winner. (Middle West.)

STATE RIGHTS

Her Accidental Husband—

A good picture. Business good. (Middle West.)



DRESSING UP THE LOBBY IN COLORFUL STYLE FOR "LONG LIVE THE KING" SHOWING

H. B. Vincent, manager of theatres, and Frank H. Burns, exploitation director, were responsible for this striking display, in many colors, on "Long Live the King" (Metro) at the Beacham theatre, Orlando, Fla.

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

FAMOUS PLAYERS

Ruggles of Red Gap.....	—	1	5	10	86	7,590 ft.
Zaza.....	—	1	11	2	70	7,076 ft.

FIRST NATIONAL

Ashes of Vengeance.....	—	—	3	14	95	9,893 ft.
Fighting Blade, The.....	—	1	4	5	82	8,729 ft.
Ponjola.....	—	1	5	8	85	7,000 ft.

GOLDWYN

Red Lights.....	—	2	7	5	76	7 reels
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PREFERRED PICTURES

Broken Wing, The.....	—	2	8	—	64	6,216 ft.
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UNIVERSAL

Thundering Dawn.....	—	—	6	5	84	7 reels
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Geo. Rotsky, Managing Director, Allen theatre, Montreal, Can.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprise, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

W. S. McLaren, Managing Director, J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Director of Exploitation Consolidated Enterprises, Inc., Memphis, Tenn.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

Campaigns Boost "Flaming Youth"

"FLAMING YOUTH" Methods of Other Managers Told

"FLAMING YOUTH" got a great send-off at the Strand theatre, Milwaukee, Wis., with added interest because of the unusual lobby display used by the manager. The only stunt used was the book replica of "Flaming Youth" about six feet high and four feet wide, that was placed in the lobby of the theatre.

It was all hand painted. The front cover showed the figure of Flaming Youth crying for freedom on one side and on the other the typical young flapper pointing to the sign: "Do Not Open This Book and Turn to Page 305 Unless You Want to be Shocked."

The combination of direct appeal plus a specific page to turn to meant that hundreds of people stopped to investigate the sign more closely. It was also a selling line for the book as the neighboring book store reported an abnormal demand for copies.

Campaign in New Haven

Sealing the front page of an afternoon daily, cajoling the chief of police into helping the campaign, appropriating windows of the city's best department store and the roof of a large five and ten cent emporium and getting a new exploitation angle by a co-operative campaign with a theatre in a city an hour's ride distant—all these were features of the campaign that Manager Tod Browning conducted on "Flaming Youth" at the Olympia theatre, New Haven, Conn.

The picture was given advance exploitation through the Olympia' Circulating library at Judd's book store. Three days before the opening (which had been duly advertised) the store ran out of all copies of "Flaming Youth" and had to send in a rush order for more, so great was the demand.

The chief of police made a point of a pre-

garbed in a flimsy spring costume. This was the model that aroused official indig-

nation and naturally, of course, a heavier draping was supplied after objections had been entered. The drapings were not completed, however, until ample publicity had been given the protest, its reply and the official decision and until almost all New Haven had the opportunity of gazing at the window.

Football Game Utilized

Manager Browning stole the issue of the New Haven Times-Leader the afternoon of the Yale-Princeton football game when the town was crowded with visitors and almost every one read a paper. Across the top of the front page in red, he persuaded the publisher to insert the line: "See Flaming Youth." "First Showing in the Country. At the Olympia, New Haven, Week of November 18th." More than 10,000 copies of this edition were sold.

Another startling novelty was the hoisting of a piano to the roof of Kresge's five and ten cent store from which a pianist and two song pluggers entertained large and changing crowds with "Just a Girl That Men Forget" and "I'll Take You Back Old Pal of Mine," songs that were tied up with "Flaming Youth" for the run. A large sign alongside that advertising the songs outside the building, announced the opening of "Flaming Youth."

The old capsule announcement was made. A branch of the circulating library was set up in the theatre lobby during the run. One thousand copies of the book were sold by Mendel and Harris during the week. In all respects the engagement was a "knockout" Manager Browning announcing 5,200 patrons for the opening day, a new record for the house, and predicting a record breaking week.



NOVEL STUNT ON "THE ACQUITTAL"

This man, in a non-sinkable suit, lay in the water near the ferry during the showing of "The Acquittal" (Universal) at the Cameo theatre, San Francisco

view examination of the picture and Manager Browning accorded him every co-operation without trying to publicize it; but when the guardians of the town's morals objected because a wax model was "immodestly undressed" he found justification in profiting by the ruling.

A tie-up had been made with Mendel and Harris department store that showed a "Flaming Youth" window with the youth herself



PUTTING A FLYING FIELD IN THE LOBBY AS A DISPLAY TO BOOST "GOING UP" SHOWING
The Capitol theatre, Oklahoma City, used this ingenious and appropriate display in the lobby on "Going Up" (Associated Exhibitors)

Complete Campaign on "Going Up"

Oklahoma City is Scene of Numerous Stunts During Showing of Photoplay

M. A. BROWNLEE, manager of the Capitol theatre, Oklahoma City, made up his mind that the residents of the capital and the surrounding territory should not be left in the dark as to what the feature was when he played "Going Up." He told them all about "Going Up" in a way that impressed it upon their minds too strongly ever to forget.

To start with he had 300 cards, 3 x 11 inches, printed, reading, "Going Up! Capitol," which were placed in all elevators in the city before any other advertising was done. This was followed by an elaborated display in the window of a leading music store, the window being filled with song hits from the musical comedy, "Going Up," and two dozen toy aeroplanes.

Attractive Aeroplane Display

The aeroplanes were attractively painted in various colors and were suspended from the ceiling in all sorts of positions. Some were nose-diving, some "going up" and others just flying. The background was made of a piece of beaver-board, 4x8 feet, painted in striking colors. Photographs of Douglas MacLean and some of the leading members of his supporting cast were placed around a center made up of a 22x28 photograph of a flying scene from the picture. In addition, there was an announcement of the showing at the Capitol.

Mr. Brownlee spread himself on the theatre lobby display, duplicating as nearly as possible a flying field. This was done by means of art work, showing the clouds above and crowds on the field, gazing up at an electric aeroplane inserted in the panel. This aeroplane had the appearance of a real one, as a concealed motor kept the propeller running at high speed. The title and the star's name were lettered beneath the aeroplane in a manner to give it the appearance of smoke from the engine, while the figures below, which made up the crowd, were cut from beaver board and set back from the base

of the panel, making them look really human. The noise of the motor caused everyone to stop, look and listen.

Neighboring towns within a radius of thirty miles were thoroughly circularized by an aviator, who was employed to fly over them dropping circulars which read: "Look Up! Watch Me Perform. Douglas MacLean in 'Going Up' at the Capitol, Oklahoma City. NOW!!" The aviator carried a wing walker and stunt man, who performed a number of stunts, and on the bottom of the plane, in five-foot letters, was painted, "Going Up, Capitol, Now." To make this stunt as effective as possible, Mr. Brownlee telephoned to points for miles around Oklahoma City, in advance, and had thousands looking for the plane. The sign remained on the machine during the week of the showing and flights were made over the city daily.

Sporting Goods Display Is Link-up to Aid "Dulcy"

After selling a local dealer in hardware and sporting goods the idea of a tie-up on "Dulcy," Manager Charles Morrison of the Imperial theatre, Jacksonville, Fla., arranged a window display which centered around this title card: "Only a 'Dulcy' (dumbbell) would neglect his physical fitness and sink into the long line of unhealthy office slaves."

In another corner of the window a card suggested: "A small outlay of money for a set of dumbbells will fit you with the essentials for perfect health and consequent happiness. Exercise before going to bed and after arising."

In addition, there were stills from the picture, completing the tie-up with the picture and theatre.

This display proved very effective, partly due to the fact that the merchant in question is accustomed to featuring unusual and interesting display.



"MERRY GO ROUND" STREET STUNT
This motorcycle display was used in Boston during the showing of "Merry Go Round" (Universal) at the Park theatre, and elsewhere in New England

Map of Alaska Feature of Lobby on "The Spoilers"

Rowland & Clarke's State theatre, Pittsburgh, has been concentrating its exploitation to quite an extent on lobby displays for the various attractions of late. Their main displays are made above the ticket booth, just over the entrance into the auditorium.

For the showing of "The Spoilers" the central portion of this display space was devoted to a map of Alaska with a cut-out picture of Milton Sills superimposed on the map. Sills' name was printed across the map in large, white type. On each side of the cut-out of the player were painted cut-out playing cards with scenes from the picture painted on them.

Underneath this display was the title of the picture on beaver board. The black dots outlining the title were holes bored through the beaver board and illuminated from behind with a steady light.

Among the framed photos and painted three sheets were placed smaller cards advertising the coming of "Six Days."

Jeweler Gives Window Over to "Six Days" Display

H. B. Clarke, manager of the Garing theatre, Greenville, S. C., was successful in selling a jeweler the idea of a window display in connection with the exploitation of "Six Days."

Four days in advance of the play date, a most attractive display of jewelry was made in the window; it had for its centerpiece a revolving wheel. A card announced that the wheel would be in continuous motion for six days and that a gold watch would be given to the persons guessing nearest the correct number of revolutions during this period. Of course, a tie-up with the picture was also included.

The stunt proved quite an attention-getter. There were more than 3,500 guesses and the crowds blocked the sidewalk near the window during the entire time.



LAVISH USE OF DISPLAY MATERIAL IN FRONT ON "RED LIGHTS"

The Astor Theatre, St. Paul, a Finkelstein and Ruben house, used this lobby and marquee display on "Red Lights" (Goldwyn)

Stunts on "Long Live the King"

Varied Exploitation on Feature

DURING a recent contest the Washington Herald and the Washington Times found out there were over 10,000 Jackie Coogans in the D. C. capital alone, and the put over "Long Live the King" for Loew's Columbia theatre.

In connection with the "Jackie Coogan Similarity Contest" the Herald and Times staged, they ran daily coupons entitling a boy or girl to membership in the "Jackie Coogan Club" and to an official club button. Sixteen of these coupons clipped each day entitled the youngster who presented them at one of the twenty distributing points throughout Washington to a free pass to the special showing of "Long Live the King" held for members of the Jackie Coogan Club in the second week of the picture's run.

The Similarity Contest was a riot from the start. The stunt, of course, was to split \$100 in gold among the thirteen boys and girls who looked most like Jackie. Each day an entry blank was published in the Herald and the Times, and at a stated time and place all the youngsters were gathered together. There were so many of them, dressed up in Jackie Coogan costumes, that the judges found themselves swamped when it came to picking the winners. Washington's juvenile population never enjoyed so much excitement as the Jackie Coogan Similarity Contest started, and naturally parents too entered into the affair.

Newspapers Aid Strongly

The newspapers thought well enough of the stunt as a circulation builder to give it generous front-page publicity every day. Each day a two-column cut of Jackie appeared, to help the contestants make up to look as nearly like the boy Metro star as possible, and the cuts were accompanied by stories that boosted "Long Live the King" and its engagement at the Columbia.

The Evansville Press of Evansville, Ind.,

nomics Department of the Board of Education. Teachers in every school in Greater Pitts-

burgh announced to their pupils just before the Aldine showing that the famous Mary Roberts Rinehart story was to be seen the following week at the Aldine theatre. The school teachers also attended performances of "Long Live the King" on the first two days of the engagement, so they could discuss the picture with their classes.

The Pittsburgh Chronicle-Telegraph sponsors a Bird House Club in the public schools that has a membership of 10,000 schoolboys and girls. Each year the winners are taken to a national public event, and this year enjoyed a trip to Washington. The Aldine arranged to show motion pictures of these boys at the White House, along with other scenes of their visit to Washington, and the Chronicle-Telegraph co-operated with first page cuts of Jackie and stories with double-column heads about Jackie's picture at the Aldine for four days prior to the opening of "Long Live the King."

The Aldine went in for extensive advance campaigning in the newspapers, on the billboards, and with trailers. The theatre tied up several prominent clothing stores with window displays of Jackie Coogan hats and suits. Bookstores stocked up with the Rinehart novel, and exploited the picture.

The Chamber of Commerce publication, "Pittsburgh This Week," with a circulation of 17,000 throughout the hotels and clubs of the city, gave its cover page without cost to a large cut of Jackie Coogan and an announcement of the engagement of "Live Live the King" at the Aldine. In hotel newstands there were lettered announcements telling of the picture's engagement, and the Chronicle-Telegraph mailed to every member of its Bird House Club tickets announcing that "Long Live the King" was playing at the Aldine.



FRONT FOR "IF WINTER COMES"

The Capitol theatre, Edmonton, Alta., was dressed in this manner for the showing of "If Winter Comes" (Fox)

saw in Jackie Coogan an excellent circulation builder if properly turned to its advantage, so it announced a circulation contest open to all the boys of Evansville. The three boys who secured the most subscriptions to the Press it offered a first prize of a Jackie Coogan suit, a second prize of a Jackie Coogan overcoat, and a third prize of a Jackie Coogan cap. All the contestants received a minor award. So when "Long Live the King" comes to Evansville it will have a ready-made audience for the young star.

This stunt is one that can be directly tied up with the engagement of "Long Live the King," which exhibitors should find easy to interest their local papers in.

"Long Live the King" was given a smashing exploitation campaign in Pittsburgh, where the picture played at Loew's Aldine theatre.

Publicity in the public schools was gained through the co-operation of the Home Eco-



HOW A HOUSTON THEATRE DRESSED UP ITS LOBBY FOR THE SHOWING OF "TRILBY"

A striking effect, as shown, was gotten by Manager William Bickert in his lobby display on "Trilby" (First National) at the Isis theatre, Houston, Texas

Many Stunts for Campaign on "The Drivin' Fool"

A comprehensive exploitation campaign was inaugurated by the manager of the Majestic theatre at Providence, R. I., and W. A. Taylor, Hodgkinson exploitation man, for "The Drivin' Fool."

Two wrecked cars were parked on the corner of the Majestic, in the heart of the business section, for a week and a half prior to the showing. For about the same length of time, thirty taxicabs carried an announcement of the picture in their rear tires, bearing an announcement on both sides and a truck was driven through the streets. A large ballyhoo cut-out was placed on the top of the marquee, six hundred one-sheets and seventy-five six-sheets were posted, fifty "Drivin' Fool" pictorials were placed in shop windows, and one thousand wind shield stickers were distributed.

But the stunt that was the gem of the campaign was an "advance prologue" for the picture. A mounted twenty-four sheet was hung on the stage and the flood light turned on it for two minutes, while back stage was a motor cycle with its cutout open; two pistol shots were fired and voices shouted "Stop in the Name of the Law." This stunt was put across four times daily.

As a part of the campaign during the showing of the picture, a trailer was used in the Rialto and Emery theatres, and in the middle of the week twenty taxi-cabs led by a truck, drove two abreast, through the business section; each one bearing publicity matter.

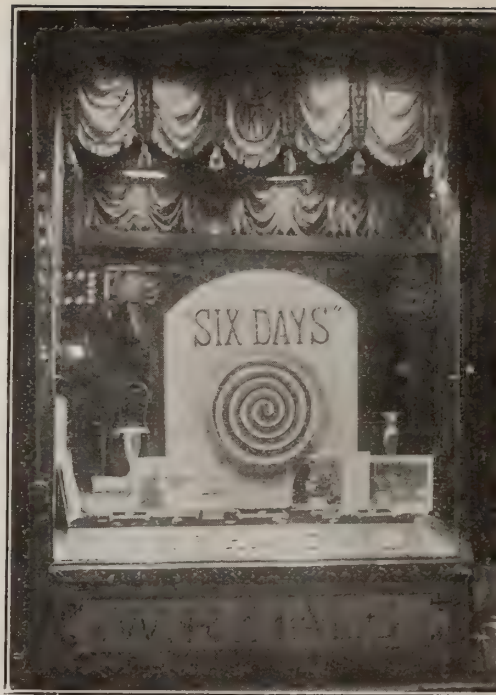
"Old Fashion Show" Staged by Soriero at Century

"An Old Fashion Show" was put on at the Century theatre, Baltimore, by Thomas D. Soriero, general manager of the Combined Whitehurst Interests, controlling that playhouse recently.

In this act sixteen young ladies and two men came onto the stage dressed in costumes which were the height of fashion back in the 1890's. These costumes were authentic and were obtained in New York especially for the act.

The curtain was drawn on a deserted stage. The orchestra, under the direction of Frank Rehse was playing.

To the right of the stage (directions from point of view of the audience) down front, was placed a miniature box stage, strongly



"SIX DAYS" JEWELRY STORE STUNT
Manager H. B. Clarke of the Garing theatre, Greenville, S. C., arranged with a local jeweler for this display on "Six Days" (Goldwyn)

lighted from within from the top, across the opening of which was drawn a curtain. As the music played on, the curtain in the miniature stage was drawn apart, disclosing two women and a man posing in the regulation tintype pose of the nineties.

These characters came to life and as they stepped down to the stage, the two girls went into a dance step while Roland Woodruff sang the same tune the orchestra was playing.

Then in rapid succession the other girls in the act were shown in poses in the small stage and then joined the others in the dance on the stage while Woodruff sang on. The last couple was Frank Libuse and Mabel Walzer, comedians, who, when they joined the others went through some dumb antics that raised laughter from the audience.

When this act was finished, the curtains were drawn and the orchestra played the "Blue Danube Waltz," while the musicians in "Robbins Melody Boys" orchestra were getting on the stage. Then the stage and theatre were darkened and the main curtains were drawn disclosing a scrim curtain which was flooded with moving butterflies.

Varied Stunts Are Used to Exploit "Human Wreckage"

When the Laurier theatre in Woonsocket, R. I., played "Human Wreckage" a strong publicity campaign was put across by Walter Benson, manager of the house, and Buddy Stuart, general publicity director for the Federated Film Exchange of New England.

The big stunt of all was 100 Boy Scouts in the Armistice Day parade who carried double faced letters on banners, the whole spelling a gigantic "Human Wreckage" that could be read for blocks in both directions and from above as well. The same idea, not to forget the throngs in windows, was carried out on the much bedecorated automobile which brought up the end of the line. Each side of the hood carried the title, the front wheels the name of the theatre in red, white, and blue, and the rear wheels the title again. The top also carried title banners laid out to read from either side above, while the back of the car carried another banner reading, "It will stagger Woonsocket; The picture you'll never forget." The same idea was carried out on throw-aways, 3,000 of which were distributed, the majority over the 3-mile line of march.

A special showing of the film was given to the press, clergy, women's clubs and educators, and city officials on the Sunday prior to the Monday opening, 3,000 heralds were distributed from house to house by theatre ushers, thus saving the expense of hiring boys, and in addition there were 3 striking 24-sheets used, with 200 window cards and other material. Last but not least, 20 drug stores were tied up with Prescription cards in windows, warning the public that the "Right prescription filled at this store. See Mrs. Wallace Reid in 'Human Wreckage' at the Laurier theatre. Now playing."

Up in Portland, Maine, at the theatre of that name, the campaign put over by Stuart with Press Agent Finn of the E. M. Loew houses, was much in the same line. As a result of the campaign the run of the film was announced in the city schools, and was announced at meetings of the Rotary and Kiwanis clubs, and the Chamber of Commerce, and was strongly indorsed by those organizations as well as the city officials.

The advance showing, planned in the same manner as that in the Rhode Island city, made a big hit in the town, members of 20 civic, social, and educational bodies being present in addition to clergy, press, health, state, county, and city officials.



WORKING UP INTEREST IN THE LOBBY DISPLAY IN ADVANCE IS STUNT ON "THE SPANISH DANCER"

Just to arouse a little interest, the Olympic theatre, Pittsburgh, hung a curtain over the lobby on Sunday before the opening of "The Spanish Dancer" (Paramount)

Ideas for "Little Old New York"

WHEN "Little Old New York" played at John Hamrick's Blue

Publicity Stunts Actually Used

Mouse theatre in Seattle recently, Henri C. LeBel, presentation manager, surrounded it with an appropriate program that made every patron comment on the manner in which the picture was put over.

The first stunt used by Mr. LeBel was to dress the girl ushers and cashiers of the house in the old-fashioned hoop-skirt costumes and hats worn by the girls in the ball scenes from the picture. Each dress and hat was in a different pastel shade, all made alike, and the head usher was attired in the same style dress made of black velvet, trimmed with gold braids.

For the prologue to the picture, a large gilt frame was built in a garden at each side of the stage, and was lighted by a hidden spotlight controlled from the operator's booth. In one frame stood a young girl dressed to correspond exactly with Marion Davies, as her portrait appeared on the 24-sheets, and in the other frame stood a young boy representing Harrison Ford, as the hero of the picture. These two characters remained in the frames while a young lady, also dressed in old-fashioned style, sang "The Melody of Love," from the center of the stage. This piece, from the musical comedy "Blossom Time," was also used as the theme of the picture. At the end of the song the curtains were lowered, the lights were dimmed, and the picture was immediately screened. The lights in the frames were not completely turned out until the cast of characters had been screened and the story part of the picture began.

Minuet Is Danced

During the intermission of the picture, between parts one and two, the boy and girl from the frames at each side of the stage



DISPLAY ON "ENEMIES OF WOMEN"
The showing of "Enemies of Women" (Cosmopolitan) at the Liberty and State theatres, Pittsburgh, received this window display through the efforts of Milt Crandall

came to the front and danced an old-fashioned minuet, each withdrawing from opposite sides of the stage as the footlights were dimmed and the second part of the picture began. All during the picture, whenever Harrison Ford and Marion Davies appeared together in any sequence of the story, Mr. LeBel used "The Melody of Love" as the music theme, and the lights in the frames at the side of the stage were turned on dimly, showing in a very faint light these two characters from the picture as they appeared in real flesh and blood.

Phil Gleichman of the Broadway-Strand theatre in Detroit used a new and distinctive

type of motion picture advertising in the Detroit newspapers to herald the coming of

"Little Old New York."

The ad was three inches wide by eight inches deep and it was set in imitation of engraving. The ad read as follows:

"Mr. Phil Gleichman takes extreme pleasure in announcing that he has been accorded the high honor of having his theatre—The Broadway-Strand—selected by Cosmopolitan Corporation for the exclusive first Detroit showing of Marion Davies as a gay, adorable masquerader in the authentic, historical, romantic and quaint story of early Manhattan, 'Little Old New York.' The engagement will begin next Sunday."

The advertisement was run on the Wednesday preceding the opening on Sunday, and it was certainly read by the Detroit public.

Old Fire Pump Dug Up

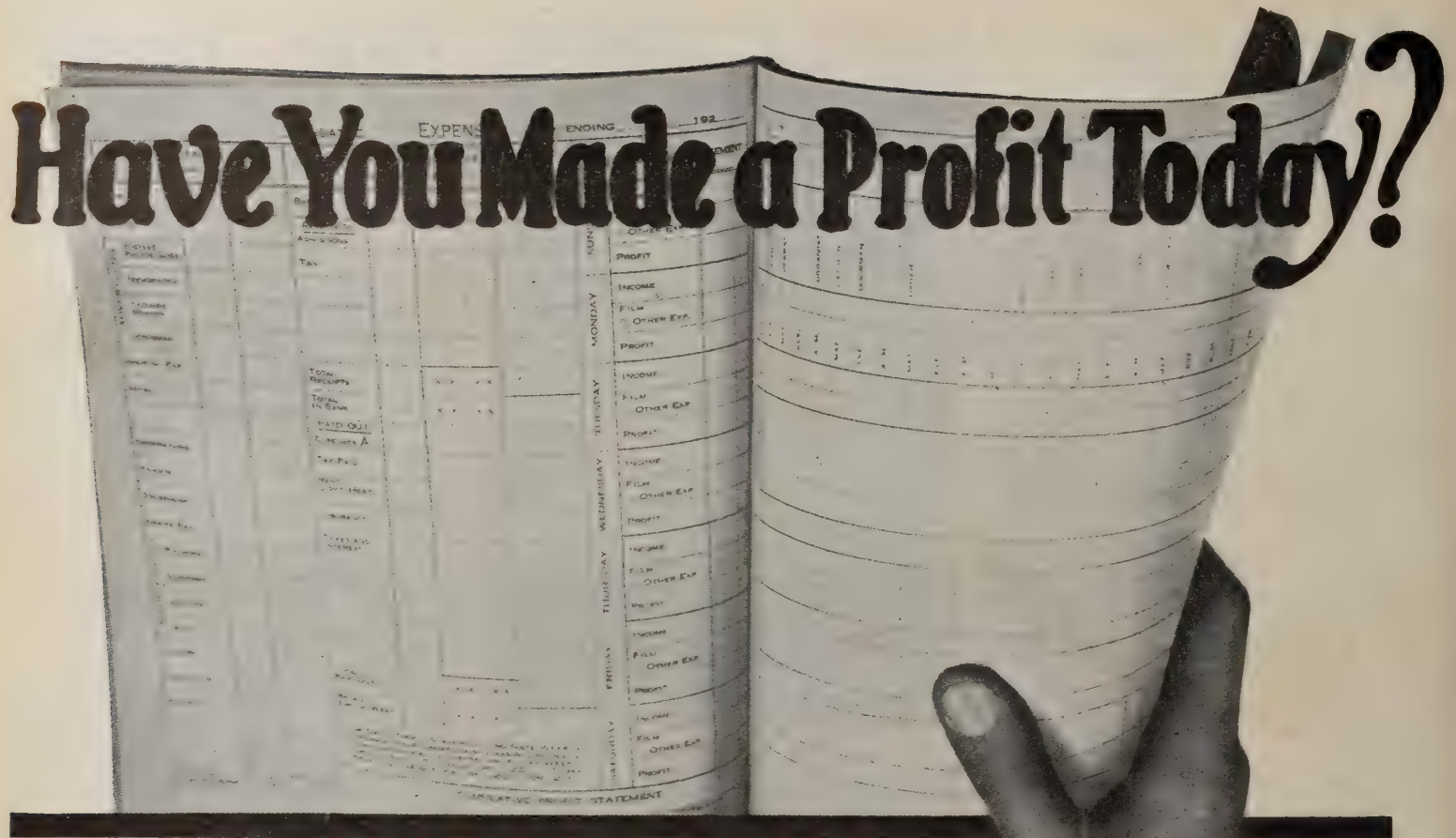
In connection with the presentation of the Canadian premiere of "Little Old New York" at the Regent theatre, Ottawa, Manager Oral Cloakey, was able to dig up the first fire pumping apparatus ever used in the town, a machine that had been in the discard for scores of years. Even the local fire officials had never seen it and they were among the first to gather at the theatre in order to give the pump the once over.

The hand-drawn vehicle was 95 years old, it was ascertained, and yet it was in excellent condition—after it had been carefully cleaned, greased and polished up. It was parked in front of the theatre during the week of December 10 under the charge of an old-timer who wore the early garb of a fireman including a leather helmet that was said to be over 100 years old. A bell on the rig was rung frequently thus drawing still more attention from passers-by.



ATMOSPHERIC LEVEE SCENE IS LOBBY ATTRACTOR FOR SHOWING OF "CAMEO KIRBY"

When "Cameo Kirby" (Fox) showed at Reade's Hippodrome, Cleveland, Milton Korach, assistant to Manager William Raynor, arranged this unusual display in the lobby



THE book, "Motion Picture Theatre Accounting," enables any manager to keep his tax records absolutely correct; show theatre bookings with any advanced deposits paid; tell profits and loss at a glance; also complete detailed records of his business as well as depreciation on his investment.

This full information is made instantly available through the simplest of bookkeeping. Any manager—regardless of his knowledge of accounting—will have no difficulty in following this system. With a few minutes a day all entries can be made and your standing known almost to a penny.

Admission Tax is kept separate and a record of admissions is maintained daily as well as weekly with provisions for accumulating the total for the year to date with ex-

penses. A positive check is provided on the accuracy of the cash turned in by the cashier.

Showmen will recognize the great merits of "Motion Picture Theatre Accounting" which was written by a certified public accountant thoroughly acquainted with theatre management. Send in your order today and a copy of this book will be sent you immediately, prepaid. In case you are not fully satisfied after a thorough examination, return your copy within ten days, and your money will be refunded.

Pin your check for \$6.50 to the order blank and mail today.

On all orders received before December 31st your name and theatre will be imprinted on the cover in gold if so requested. (Books sold imprinted are not returnable.)

FIVE BIG FEATURES

Tax statement in detail.

Full reference of advanced bookings.

Profits and loss at a glance.

Simplest form of bookkeeping.

Complete records of business.

M. P. T. Publishing Co.,
235 Rubicam St., Phila., Pa.

Gentlemen:

Find attached my remittance of six dollars and fifty cents (\$6.50) for which send me immediately, prepaid, one copy of "Motion Picture Theatre Accounting." I reserve the right to return this book in good condition within ten days of receipt if not satisfactory; you to refund the purchase price to me.

M. P. T. Publishing Co.

Philadelphia, Pa.

235 Rubicam St.



Hal Roach presents

"Our Gang" Comedies

Two parts

They've brought you weekly, throughout the past year the best of gifts,—good business, happy patrons, thousands of laughs.

They will deliver to you during 1924 the same, but in even greater measure,—heaping full and running over.

The exhibitor who books "Our Gang" comedies is *sure* of a Happy New Year.

NOTICE
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Pathécomedy

TRADE



MARK



Hal Roach presents

The Spat Family

Two part comedies

Another reason to be grateful for 1923,—
the Spat Family Comedies, introduced
within the last six months.

Real people doing really funny things
in a really human way.

Meet Mr. Tewksbury Spat, the prize
sap. He once had an idea, but it

didn't count because there was no one
around to hear it.

Meet Mrs. Spat; she will be recognized
by every married man.

Meet Ambrose; clever boy, Ambrose;
he'll tell you so himself.

Invite them to your house in 1924.
It'll be some reception!

Pathécomedy

TRADE



MARK

WEST COAST PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

"Bandolero" For Goldwyn

Picture rights to "The Bandolero," a romantic novel of Spain by Paul Gwynne, have been purchased by Goldwyn and will be filmed under direction of Tom Terriss.

Conrad Nagel arrived in New York and has begun work in "Blood and Gold," the distinctive production being directed by Albert Parker for Goldwyn-Cosmopolitan release.

Besides being a Goldwyn leading man, Raymond Griffith is also adapting stories for the screen. He is credited with the adaptation of "Going Up," starring Douglas MacLean.

Aileen Pringle plays the first leading role of her screen career as "The Queen," in Elinor Glyn's "Three Weeks," made by Goldwyn.

C. B. deMille, his wife and three children have left Hollywood to spend the holidays in New York, and also to be present at the opening there of "The Ten Commandments." Others in the party are Jeanie MacPherson and her mother, Mrs. E. Claire O'Neill.

"The Fool" in Work

Actual production will be started soon at the William Fox New York studios on the screen version of Channing Pollock's stage success, "The Fool." Harry Millarde, who made "If Winter Comes," "Over the Hill" and other productions for Mr. Fox, is busy selecting a cast for his latest picture.

"I. N. R. I.," the European spectacle depicting the life of the Saviour is now being edited by Miss Katherine Hilliker, and the export & Import Film Co., Inc. will distribute.

Sol Lesser has engaged Glen MacWilliams to handle the camera work on Baby Peggy's first production for Principal Pictures Corporation, which is an adaptation of "Captain January."



Charles Chaplin and Douglas Fairbanks pay respects to John Barrymore as he is making "Beau Brummel" at Warner's Studio

Hart For New York

William S. Hart is planning a vacation to New York upon the completion of his latest picture titled "Singer Jim McKee," now in its last stages at the Lasky Hollywood studio.

Lois Wilson has been chosen for the leading feminine role in the coming William deMille production titled "Ice Bound," which is to be made at the eastern studios. Richard Dix will shortly leave the coast for New York and will play the leading male role opposite Miss Wilson.

Jacqueline Logan will shortly leave for Kansas City, Mo., where she will make several personal appearances at the Newman theatre in that city, in connection with the opening of "The Light That Failed," in which she plays the leading role.

Lloyd Hughes and his wife, known on the screen as Gloria Hope, will join the Beverly Hills motion picture colony on their return from New York. Mr. and Mrs. Hughes expect to be in New York after the holidays and plan to be absent from California for about three months.

Ricciardi in "Papa" Role

William Ricciardi has another "papa" role, this time in Gloria Swanson's latest Paramount picture, "The Humming Bird." This is his first appearance on the screen since he appeared with Caruso in "My Cousin."

"Sporting Youth" is the new title for the Universal screen play formerly called "The Spice of Life." Reginald Denny and Laura La Plante are in the leading roles.

Plans are under way for the first starring vehicle of Luciano Albertini, Italian star, brought to Universal City following Carl

Laemmle's recent European trip. He will be featured in a serial, adapted on the European style.

Hollywood Studios Active

At the Hollywood studios Harold Lloyd, Halperin and Finis Fox organization are busy with filming; Creative, J. K. McDonald, Beverly and Hoffman Productions are busy editing their pictures; and the Laurel, Priscilla Moran and Irving companies are preparing to begin work at an early date.

Finis Fox is filming "A Woman Who Sinned" at the Hollywood studios with an all-star cast headed by Mae Busch, Cullen Landis and Irene Rich.

The Priscilla Moran Company plan to make at least four feature films starring the five-year-old child actress during the first year of their lease at the Hollywood studios.

Harold Lloyd is striving to finish his first independent picture, "The Girl Expert," now being filmed at the Hollywood studios, before the holidays.

Alberta Vaughan to F. B. O.

Alberta Vaughan, of Mack Sennett Comedy fame, has been selected by F. B. O. to play the lead in the new H. C. Witwer series. "The Telephone Girl," based on the stories of the same name now appearing in the Cosmopolitan magazine.

Miss Vaughn in playing the lead will take the role of Gladys Murgatroyd, a switchboard operator at the Hotel St. Moe, a Broadway inn where they gnash their teeth when the guest departs with his right eye. Gertrude Short will play the part of Hazel Killian, her good looking but covetous friend. Al Cooke, who played the role of Nat Shapiro in the "Fighting Blood" series, will appear as Jerry Murphy, "the Sherlock Holmes of the St. Moe," Kit

Guard will play the part of Jimmy Burns, a professional bell-hop—and a Broadway-American.

Mal St. Clair who directs the first "Fighting Bloods" is back on the F. B. O. lot to direct the new Witwer series. There will be twelve two-reel episodes of fast action built round the experiences of a hotel telephone operator.

Luther Reed Adds Comedy

Cosmopolitan has sent Luther Reed to the Hollywood studios to add a comedy scene with Harry Watson, Jr., and T. Roy Barnes to the picture titled, "The Great White Way," directed by Reed. Watson is playing at the Orpheum theatre, Los Angeles, and is doing the scene in the mornings.

A complete new unit building has been erected at the Hollywood studios for little Priscilla Moran's company.

Harold Lloyd has engaged Carlton Griffin for a heavy role in "The Girl Expert," his first independent feature comedy, which is now being made at the Hollywood studios.

Offices have been leased at the Hollywood studios to James Dent, western representative of the Selznick Distributing Corporation. Dent is not connected with the physical distribution, but acts in securing new pictures.

Belasco Productions have signed a contract with Lloyd Hughes to play the part of Ned Tyler, the male juvenile lead, in "Welcome Stranger," adapted for the screen from the Broadway success of the same name. Florence Vidor has the leading feminine role, and James Young is directing the production which is being made at the United studios.

Hawkins Touring Country

Frank J. Hawkins, distribution manager for the United Producers and Distributors, is now making his second nation-wide tour in behalf of his company.



Ethel Shannon who has the leading role in "Maytime," a Preferred picture



Howard Truesdell in the Universal feature, "The Spark of Life"



Howard Morgan, manager of Educational Exchange in Albany, N. Y.

Cummings Directs Rawlinson

Irving Cummings, director of Mary Philbin, the "Merry-Go-Round" girl, will next direct Herbert Rawlinson in an untitled story which is now in preparation.

After waiting to see the Los Angeles premiere at Miller's theatre of "Thundering Dawn," Harry Garson's Universal production, in which he played the Professor, Richard Keen, Shakespearean actor, left for New York on a tour of the Keith and Orpheum circuits with his thumbnail characterizations of Dickens and Shakespearean roles.

New One For Babby Peggy

"Captain January," one of the popular books of childhood and written by Laura E. Richards, has been adapted for the screen by Eve Unsell, as the first starring vehicle for Baby Peggy under her contract with Sol Lesser of the Principal Pictures Corporation.

"When a Man's A Man," Harold Bell Wright novel, has been completed by Principal Pictures Corporation. Edward F. Cline was in charge of the direction. Important characters of the story were portrayed by John Bowers, Marguerite De La Motte, Robert W. Frazer, June Marlow, George Hackathorne, Forrest Robinson, Fred Stanton, Charles Mailes and Johnny Fox, Jr.



E. D. Venturine, director of Hodkinson's "The Old Fool"

Organize Scenario Department

A scenario department is being organized by the Truart Film Corp. at the Goldwyn studios, and Al Cohn, who has been associated with Mae Murray productions in an editorial capacity for the past year, has been named scenario editor of the Truart organization and has engaged Garrett Elsdon Fort, well known scenarist as a special writer.

"Ashes of Waste," is the title of a Western feature being directed by Roy Hughes at Tempe, Arizona, for the independent market. Miles A. Leavens and Donna Hale are the stars. This company, working under the name of Roy Hughes Productions, will make one picture a month. Following "Ashes of Waste" filming will be taken up on "Arizona Gold" and "Lone Cactus."

Titles for two Sennett-Harry Langdon comedies have been changed. "Look Pleasant," directed by Del Ruth, will be released as "Smile Please"; and "Trifling" has been renamed "A Ribbon Clerk's Romance." The latter comedy is being directed by Erle Kenton, and has Alberta Vaughn, Jack Cooper, Kewpie Morgan, Dot Farley, Irene Lentz, Vernon Dent and Ethel Teare in the cast.

"The Drifter" Progressing

JACK HOXIE Universal Company is living a primitive life near Sonora, California, on location for "The Drifter," a Jacques Jacard story published under the title of "Hard Rock," and directed by Robert North Bradbury. This marks the first effort of Margaret Morris in a feature, she playing the feminine lead opposite Hoxie.

"The Throwback," the psychological adventure drama written by William Ellwell Oliver, University of California student, which won the Carl Laemmle scholarship prize in an inter-collegiate scenario competition, will be prepared for screening under the supervision of Raymond L. Schrock.

Hobart Henley is progressing toward the latter dramatic moments of "The Turmoil," Booth Tarkington story for Universal, which has Kitty Bradbury, Eleanor Boardman, Winter Hall, Emmett Corrigan, Victory Bateman, and George Hackathorne, in a straight role, in the cast.

"Triumph in Preparation

Paul Iribé, assistant director for Cecil B. DeMille, in charge of the art, wardrobe and property departments, is assembling his staff in anticipation of the early starting of "Triumph," Cecil B. DeMille's next Paramount picture.

Final footage has been reached in the cutting of Glenn Hunter's first starring picture for Paramount. "West of the Water Tower" which was produced in the East but edited at the West Coast studio.

David Smith is completing his production "Red Roses" at the Hollywood studios of Vitagraph, and will begin casting "Borrowed Husbands," the Mildred K. Barbour story soon.

Associated Exhibitors received word from Halperin Productions that the "shooting" of scenes for "Souvenir," the second Halperin feature for Associated distribution, has been completed.

Pauline Stark in New One

Pauline Starke who played opposite Tom Mix in "Eyes of the Forest," is playing the leading role in the Tom Buckingham production "The Arizona Express," being filmed from the Lincoln J. Carter melodrama by William Fox.

Alec Francis was married to Mrs. Elphistone Maitland Sunday, December 2nd, at 9 A. M. at the Little Church Around the Corner in Hollywood, California.

Mary Pickford appeared before a large gathering at Pershing Square, Los Angeles on Monday, December 3rd, and delivered a message to American mothers urging them to keep their sons and daughters from leaving home and seeking work in pictures.

Work has been completed on "The Shadow of the East," at the William Fox West Coast studios. This is a George Archinbaud production made from the novel by Edith M. Hull, author of "The Sheik." Frederick and Fanny Hatton prepared the scenario. Frank Mayo, Mildred Harris, Norman Kerry and Evelyn Brent are included in the cast.

"Torment" Being Edited

Final editing of "Torment," Maurice Tourneur's current production for First National release, is being held up pending his return from New York, where he has gone, in company with his son Jack, in search of new screen material.

Laurette Taylor has selected Pat O'Malley as her leading man for "Happiness," the picturization of J. Hartley Manners' celebrated stage hit to be produced at the Metro studio.

Upon completion of her role as the Duchess of York in the Warner Bros. screen adaptation of "Beau Brummel," Irene Rich was loaned for a leading role in the Finis Fox production, "A Woman Who Sinned."

After weeks of location work on Catalina Island, off the California Coast, Reginald Barker and his company, including many technical experts and a small army of assistants, have returned to Los Angeles to complete the interiors of Mr. Barker's new production, "Women Who Wait."

Lila Lee With Hodkinson

A contract was signed between W. W. Hodkinson, James Kirkwood and Lila Lee for four pictures to be made within a year at the Thomas H. Ince studios at Culver City. Bruce Mitchell will direct these features which will be known as James Kirkwood-Lila Lee Productions. Work has already been completed on the first of this series titled, "Painted Woman," which has a supporting cast made up of Wallace Beery, Chester Conklin, Matt Moore, Kate Price, Zena Keefe, Donald Macdonald, Ralph Yearsley and others.

Belasco Productions, Inc., announce the completion of Aaron Hoffman's comedy drama titled "Welcome Stranger," directed by James Young, and adapted to the screen by Willard Mack and Director Young. The cast includes Florence Vidor, Virginia Browne Faire, Rosa Rosinova, Noah Beery, Dore Davidson, Lloyd Hughes, Wm. V. Mong, Robert Edeson, Otis Harlan and Fred Butler.



P. A. Younger and Frank Keenan who are filming "Cape Cod Boaks" for Metro release

Three At Famous

Three companies are working at Famous Players-Lasky Studios at present. Sam Woods has "The Next Corner" in production with a cast composed of Conway Tearle, Lon Chaney, Dorothy MacKail, Ricardo Cortez and Louise Dresser. Director Joseph Heneberry has a cast including Betty Compson, Tully Marshall, Richard Dix and Lewis Stone busy with the filming of "The Strangers"; and William S. Hart is still working on "Singer Jim McKee."

Helen Chadwick will return to the screen after a year's absence, with the showing of "Reno," the latest Rupert Hughes-Goodwyn production. Miss Chadwick's absence from the screen was due to a disagreement over her contract with the Goldwyn Company which has now been settled.

Alice Calhoun With Tully

Alice Calhoun will appear in a production other than for Vitagraph when she plays the part of Barbara Parker, the flapper oil broker, in the forthcoming Richard Walton Tully production, "Flowing Gold," a First National picture. Crauford Kent will play the heavy.

Truart Film Corporation schedule consists of approximately twenty-one feature productions starring Elaine Hammerstein, Larry Semon and Richard Talmadge. In addition to these there is a possibility of two or three specials, as well as the Tiffany Productions starring Mae Murray, affiliated with Tuart and releasing through Metro.



Pat O'Malley

Opinions on Current Short Subjects

"Fully Insured" (Pathe—One Reel)

SNUB POLLARD plots to get himself fired from every job since he took out a policy which guaranteed to pay him a salary when he was loafing, unless the insurance company could provide him with another job. Jobs appeared just as fast as the comedian secured his "walkin papers" from the previous jobs. Only in each case he received "running" as he was chased from every place. There is fast action enough and the usual comedy chases calculated to entertain those that like Snub Pollard comedies. The climax comes when the insurance agent is captured by the keepers of the asylum from which he had escaped.

"Sunday Calm" (Pathe—Two Reels)

THE little colored girl sort of shuffles away from the other kids in this Hal Roach comedy and gets most of the laughs. The woman in any audience will cause the men to roar in a superior manner when they shriek as the little field mouse is handled so nonchalantly by "Farina." And then she rides a pig; a picnic wagon breaks down; the kids beat the old folks to the picnic and the parents arrive just in time to be chased by a bear—and then it rains. The gang of kids in "Sunday Calm" should highly amuse any audience.

"Liquid Lava" (Educational—One Reel)

THIS number of the Lyman Howe Hodge Podge series contains a wide variety of subject matter, showing scenes of the classic architecture in Rome, the skyline of New York, a battleship searchlight in operation, fishing in Alaska, shooting the chutes at one of the amusement parks, a number of shots taken from different angles, describing how it's done. A volcano eruption in Java, which evidently was a warm job for the cameraman, judging from the close-ups which show the red-hot lava coming from the mouth of the volcano, and also a view of the molten lava as it appears at night. The cartoons preceding the various scenes are clever and amusing.

"Horseshoes" (Vitagraph—Two Reels)

LARRY SEMON will please his followers in this and probably make some new friends. After a big burly pugilist offers to meet all comers, and they carry off the wounded, Semon comes along and earns the fifty dollar forfeit by delivering a "K. O." The girl across the street in the delicatessen is the final prize coveted by both the pugilist and the comedian and after innumerable chases and falls the hero wins the "gal."

"Newsprint Paper" (Vitagraph—Urban—One Reel)

ONE of the best Urban Popular Classics to date. It graphically pictures the complete process of manufacturing print paper in a highly entertaining manner from the felling of the huge trees to the delivery of the newsprint to the newspaper. The camera work is excellent and every detail is portrayed vividly.



Splendid use of a six sheet cut-out of Mae Murray by the Old Mill theatre, Dallas, Texas, in exploiting "The French Doll"

"A Trip to Music Land" (Two Reel Novelty)

HERE is a novelty film that is very instructive and produced in a manner calculated to entertain as well as educate along musical lines. Pell Mitchell directed this for Mrs. Carre Louise Dunning, and the peculiar mission of the film is a plea to teach children the piano by new methods through song, games and story. It is very interesting and cast in pleasant locations with clever children as well as professional "grown-ups" and with possibly a special appeal to elite audiences eager to seize upon what could probably be a new fad. No distributing arrangements have been completed.

"Mother's Joy" (Pathe—Two Reels)

THE cameraman achieved a novel effect when he pictured Stan Laurel dressed in baby clothes in a baby carriage. His mother had married against her father's will, but later brings the young heir to his granddad. Then the comedy starts in earnest and this becomes one of the regular Stan Laurel comedies which should register with his followers and please the majority of picture goers.

Pathe Review No. 51

UNDER the title, "In the Shade of the Old Apple Tree," this review contains a bit of flavor, from the country. A bird study, captioned "Little Mothers"; a touch of commerce in "The Locks of Sault Ste. Marie"; and a Pathecolor presentation, "Oxen Power," as employed in the fertile valleys of France and Spain. A very interesting addition to any program.

"Call the Wagon" (Christie-Educational—Two Reels)

NEAL BURNS contributes an entertaining bit of farce in this latest Christie Comedy. The story deals with the efforts of Dick (Neal Burns) to keep all other suitors away from Mary (Charlotte Merriam), with whom Dick is in love, in order to get a chance to propose to her. The methods he employs in repelling the other admirers ought to be good for a number of laughs. First he poses as a butler in Mary's home and announces her absence to all who call to see her, and forcibly ejects them from the house. Mary, discovering Dick's duplicity, proceeds to test his love, and wearing the false beautifiers proceeds to remove them in Dick's presence. He also experiences a change of heart, and in order to get out of his engagement plays insane, cutting all sorts of capers in front of the astonished Mary; she becomes alarmed and phones to the asylum for help. After the inevitable chase Dick eludes the keepers and, returning to Mary's home, overhears her explaining to her parents how she had fooled him; he grabs her and rushes her to the parson. This ought to get across with most audiences as it is a slapstick vehicle. The direction and sets are adequate.

"Lovey Dovey" (Pathe—One Reel)

HAL ROACH'S animals appear in another of these clever "Dippy Doo Dads" comedies and it is brimful of snap and vigor interspersed with hearty laughs. "Lovey Dovey" is particularly well mounted and has airplanes, railroad trains, tricky automobiles, etc. to embellish the efforts of these intelligent animals. Will not only register heavily with the children but will assuredly compel Ma and Pa to chime in with the hearty laughter. An excellent card for any audience.

"Modern Banking" (Vitagraph—Urban—One Reel)

THIS exposition of modern banking is intensely interesting and while banking is generally acknowledged as a very dry subject the cameraman has turned out some very instructive pictures which are assembled in an entertaining manner.

"Last Stand of the Red Man" (Vitagraph—Urban—One Reel)

THE ever interesting Indians as they were and as they are. Frontier and cattle and rolling fields, and then the modern industrious Indian skillfully making baskets for the unwary tourists. A good filler on any program.

"Aesop Film Fable" (Pathe—One Reel)

THE FIVE ORPHANS OF THE STORM is the title of the cartoonists latest effusion, intended as a travesty on "Orphans of the Storm." This one is particularly suited for the yuletide season, as there are many events closely allied that are very topical as well as entertaining.

Pre-release Reviews of Features

South Sea Love

(Fox—4168 Feet)

(Reviewed by Laurence Reid)

A PERFECTLY obvious title has been tacked onto a perfectly obvious story—one so slight and brittle of plot that it will make a very faint impression—even with program audiences. However, the South Sea Formula—like the Northwest Mounted—is carefully pigeon-holed in the filing cabinet and is brought forth whenever there is a scarcity of material. This one is made to order apparently to fit the Shirley Mason schedule, and from the opening flash to the finish there is nothing revealed which has not been anticipated by the spectator who has lived on a screen diet for many seasons.

The Hattons were not inspired when they conceived it. They have fashioned a tale of a skipper's daughter who falls in love with a South Sea trader, but who suffers disillusionment when she learns that he has a wife. The trader has promised the dying mariner to look after the girl. From this point to the climax there is very little action to stir the imagination, and the appeal lies in the atmosphere and the pictorial backgrounds. Indeed, one is compelled to pay more attention to the scenes than to the plot.

The heroine becomes a dancer in a tropical cafe, which introduces a time-worn situation when the owner makes lustful advances. She escapes and the climax furnishes a mild thrill when, her sympathy aroused, she rescues the trader from a band of sailors bent upon torturing him. And the conventions are obeyed when the hero discovers that his wife is dead—thus leaving the sweethearts free to continue their romance. The concluding scene is too theatrical to be convincing, and it isn't helped any by the stagy work of J. Frank Glendon as the trader. One touch is effective: it shows a storm at sea. The acting of the star is pleasing enough, and she lends considerable charm to her portrayal of the spirited half-Spanish, half-French daughter of the skipper.

The picture will doubtless satisfy the program audience who wish to pass an easy hour in the theatre. One thing in its favor—it is not wildly melodramatic, even though it is conventional.

THEME. Romance of South Seas in which a girl is left by a dying father in care of youthful trader. She learns to love him after suffering temporary disillusionment.

PRODUCTION HIGHLIGHTS. Fairly pleasing romance. The appealing work of Shirley Mason. The storm at sea. The appropriate atmosphere. The climax when heroine rescues hero. The pictorial appeal.

DIRECTION. Has slight and obvious story which is developed in conventional fashion. Builds up atmosphere—the most appealing factor. Climax too theatrical. Never rings genuine, but is fairly lively with action.

EXPLOITATION ANGLES. The title gives this away—and perhaps many of your customers have tired of South Sea romances. However, you can bill the star and stage some appropriate dances. Bill it as a romance.

DRAWING POWER. For program houses using daily change of pictures.

SUMMARY. A slight and brittle story on an old theme. Always obvious and never ringing true, but pleasing enough for program audiences. Is competently acted by star—whose support is not the best. Best in its atmosphere.

THE CAST

Dolores Medina	Shirley Mason
Gerald Wilton	J. Frank Glendon
Manuel Salarno	Francis McDonald
Maria	Lillian Nicholson
Captain	Charles A. Sellon
Inn Keeper	Fred Lancaster
Stubbs	Robert Conville

By Frederick and Fanny Hatton. Directed by David Solomon.

SYNOPSIS. Skipper's daughter meets English trader on her father's ship. When the captain dies the girl is placed in charge of the trader who has promised to look after her. She learns that he has a wife and runs away to become dancer in a tropical cafe. The trader eventually discovers that his wife is dead and seeks out the girl. She repulses him at first but her sympathy is aroused when he is attacked by her father's friends. She rescues him and the romance continues.

Fashionable Fakers

(F. B. O.—5400 Feet)

(Reviewed by Laurence Reid)

THERE may not be much plot substance to this story, but it offers a very definite appeal in its whimsical note and the little humanities which embroider it and give it color. We are presented with a life-like background against which are silhouetted figures that might have stepped forth from one's own neighborhood. The principal setting—an antique shop—is rather original and the idea of showing new furniture made over to look like old is a pleasant twist.

It is a simple, quiet little sketch of a character, known as "The Worm," which was the original title of the story. It is his duty to bore holes in the furniture to give it an antique flavor. And the plot builds into a human document which is dovetailed with amusing incident, none of which carries exaggerated hokum, nor any striving toward melodramatic hokum. In other words, the director has not tried to spoil the story by catering to dramatic punches.

The youth in the antique shop buys a wishing rug from an Oriental and nearly loses his job when his employer declares it is worthless. But the hero begins his wishing and the wishes bring him all sorts of good luck. He wishes for his girl, and disillusionment is swept aside; he wishes for a certain sum of money and gets it, and finally he secures possession of the shop and the girl.

One can see that there isn't much to it, but it is told so amusingly and so humanly that it offers good entertainment. Whimsical touches are brought forth time and again, particularly when the heroine sells a piece of furniture to a junk-dealer, who in turn sells it to the antique shop, with the hero trying to sell it back to its original owner. Johnnie Walker is satisfactory as the humdrum "worm," who finds riches and romance and Mildred June is charming as the heroine. The atmosphere is consistent. The title, however, is not eye-compelling in any sense. The original is much more significant. The picture is hardly substantial enough to please drama lovers, but it does succeed in offering a n hour's diversion.

THEME. Romance carrying a whimsical idea concerning a youth who, working in an antique shop, gets possession of a wishing rug which brings him all kinds of good luck and a sweetheart for good measure.

PRODUCTION HIGHLIGHTS. The little flashes of incident which seem genuine. The building of the romance. The adequate atmosphere. The sincere portrayal by Johnnie Walker. The humorous moments.

DIRECTION. Has made story—a whimsical one—human and enjoyable. Is light of texture, but the director has brought forth many pleasing touches. Practically no action nor suspense.

EXPLOITATION ANGLES. Might work out a campaign on wishing rug idea—co-operating with rug-dealers, etc. Play up whimsical character of story and feature Johnnie Walker. Tie up with antique shops.

DRAWING POWER. Should please in neighborhood and second run houses.

SUMMARY. A light, though pleasing little story—which is not burdened with any heavy drama, but tells a whimsical story, touched up with human incident and human situations. Doesn't offer any action, nor suspense.

THE CAST

Thaddeus Plummer	Johnnie Walker
Clara Ridder	Mildred June
Creel	George Cowl
Pat O'Donnell, alias Abdul Ishmid	J. Farrell MacDonald
Mrs. Ridder	Lillian Lawrence
Mr. Carter	Robert Bolder
A Turk	George Rigas

By Frederick Stowers. Scenario by Melville Brown. Directed by William Worthington.

SYNOPSIS. Youth, employed in antique shop, has task of boring holes in new furniture to make it look old. Is sold wishing rug by an Oriental and nearly loses his job because employer says the rug is worthless. He wishes with it—and luck comes to him in good measure. He wishes to see his girl and is rewarded. He wishes for a thousand dollars and gets it. He finally gets the shop and the girl.

Six Cylinder Love

(Fox—Seven Reels)

(Reviewed by Laurence Reid)

ONE of the most highly diverting pictures of the season is unfolded in this adaptation of high speed dramatics which carries the name of "Six Cylinder Love." It was a play so deftly embroidered with amusing incident of suburban life and love in a bungalow, and which, moreover, packed a neat little sermon on the evil days which fall upon young married couples when they attempt to live beyond their income, that it was certain to reach the screen. And in its form, we go on record as saying that it furnishes as bright entertainment as the original in its comedy of good and bad manners.

You may miss the whimsical dialogue, the catch in Ernest Truex's voice, and the baby talk of the actress who plays his wife, but compensation is offered in the titles, many of which are taken from the play, which endured such a commendable run on Broadway. Elmer Clifton, the director, has followed it very closely, and has kept intact all of its vitality and humor. He has not digressed to point some heavy drama.

From the moment that hubby attempts to eat his wife's indigestible biscuits on the front porch of their home, to the time when they are forced to eke out an existence in a cheap tenement (they have to pay the piper, you know, for there has been considerable dancing), the picture sparkles with genuine human touches, and considerable laughs. The humor is admirably interwoven with the pathos. And through it all is a deep sympathetic note felt for the honeymooners. A glib salesman seizes his opportunity to sell a neighbor's car to the husband, so that his little wife may be happy. And then the trouble begins.

Those who have seen the play will notice the Truex is perfectly in character—that he employs all the same amusing mannerisms. A skillful comedian—this actor. Three of the original company are in the cast in Donald Meek, as a cynical neighbor, Ralph Sipperly as the talky salesman, and Berton Churchill as the husband's boss. It is fine support which they furnish, along with other players. It is neatly staged, rich in humor, sparkling in its titles, and expertly interpreted. We put it down as a surefire hit for any house.

THEME. Comedy-drama built around a frivolous wife who causes her husband to live beyond his income—so that he resorts to theft to keep up with the pace.

PRODUCTION HIGHLIGHTS. The faithful adaptation. The scintillating titles—many from the original play. The comedy values. The fine acting by Ernest Truex in his original role. The domestic scenes—showing intimate sketches of love in a bungalow.

DIRECTION. Has made fine comedy-drama from successful play, adhering to original in all important scenes and incident. Dovetails the high spots of play and makes them appealing.

EXPLOITATION ANGLES. Link up with auto-dealers. Play up success of original. Mention that Truex starred in it—and that three of original cast are in support. Bill it as highly diverting comedy-drama.

DRAWING POWER. Good enough for any house, anywhere.

SUMMARY. A highly diverting comedy-drama—one which follows the play with close fidelity—and releases a volume of laughs and considerable human appeal.

THE CAST

Gilbert Sterling	Ernest Truex
Marilyn Sterling	Florence Eldridge
Richard Burton	Donald Meek
Geraldine Burton	Maude Hill
Phylliss Burton	Anne McKittrick
Marguerite Rogers	Majorie Milton
Bertram Rogers	Thomas Mitchell
William Donroy	Ralph Sipperly
George Stapleton	Berton Churchill
Harold Winston	Harold Mann

By William Anthony McGuire. Scenario by Carl Stearns Clancy. Directed by Elmer Clifton. Photographed by Alex Penrod.

SYNOPSIS. Young couple settle down in suburban town, content to find happiness. Wife is ambitious to own a car—and husband, to please her, mortgages home to buy it for her. He resorts to theft to live up to the dizzy pace—and several parasites camp on his doorstep—to help him spend his money. The theft is discovered by his employer—but the husband is saved from prison by his promise to work and make good the company's losses. They move into a city flat and the husband makes good—and is rewarded by his employer.

A Lady of Quality

(Universal-Jewel—Eight Reels)

(Reviewed by Laurence Reid)

HERE is a splendid example of how a costume picture should be made. Although the figures involved in this story of Frances Hodgson Burnett's go back to the seventeenth century, they are brought right down to the present with the startling effect of making the spectator feel as if were actually concerned in their adventures. Hobart Henley achieves this effect by taking a story and telling it by means of direct action, and, furthermore, concentrating upon making his plot intelligible and his figures vital. In other words, instead of paying attention to creating spectacular appeal he is more concerned in weaving a romance around a small group of characters.

So we follow their adventures as if they were part of our lives. It's a simple tale, this—one of a spirited girl, reared as a tomboy by an aristocratic parent who is chagrined because she was not born a boy. So she is allowed to drift for herself, and hobnobbing with stable boys and servants leads to disastrous results.

Henley has treated this story so that its characterization is ever dominant. He points his contrasts well, introducing the father, given to stern rebukes, and then the daughter. And he plants them with sharp emphasis. The girl's training makes her an easy victim to the wiles of the bounder. One doesn't notice the plot shortcomings—the lack of early dramatic action and suspense—so deftly arranged are the scenes. When love really comes to the girl, the bounder attempts to claim her, which introduces a dramatic climax, as the girl, defending herself against his advances, strikes and kills him. Henley could have made this scene more tense, showing more mental conflict on the girl's part. It seems a trifle hurried. We commend him for leaving out any suggestion of morbid incident. In fact no stress is laid on the disposal of the body. The sincere lover is acquainted with the girl's tragedy, and all ends well. It is a secret with them.

The picture is finely staged, and truly atmospheric with the period in which it is laid. The production values indicate a true appreciation of the pomp and ceremony, the trimmings and trappings of the day when Queene Anne ruled. There are several spectacular shots and a number of lavish interiors, which are rich in detail and appointments. Indeed, it is a picture with gorgeous settings.

THEME. Romantic drama based upon tragedy that stalks girl who has been neglected by her father. Lacking his guidance, she is easy prey for scheming philanderer who she eventually kills.

PRODUCTION HIGHLIGHTS. The gorgeous settings. The suggestion of pomp and ceremony, always in harmony with its plot and characters. The clever acting by star and supporting company. The climax when villain is killed.

DIRECTION. Makes costume drama very human so that characters appear real. Handles story in direct manner—with climax reached in logical fashion.

EXPLOITATION ANGLES. Play up author and director. Those who have read story or seen play will want to see picture. Make a bid for high class patronage. Put on atmospheric prologue, featuring dancers in costume.

DRAWING POWER. For best houses.

SUMMARY. A splendid costume drama, adapted from well known novel and play. Is excellently treated so that action is direct and interest is always held. Characters are vital. Builds to a dramatic climax.

THE CAST

Clorinda Wildairs	Virginia Valli
Sir Geoffrey Wildairs	Lionel Belmore
Lady Daphne Wildairs	Margaret Seddon
Clorinda, aged 6	Peggy Cartwright
Gerald Mertoun, Duke of Osmonde	Milton Sills
Dame Passett	Florence Gibson
Mistress Wimpole	Dorothea Wolbert
Sir Christopher Crowell	Bert Roach
Sir John Oxen	Earl Foxe
Sir Humphrey Ware	Leo White
Groom	Bob Mack

By Frances Hodgson Burnett. Scenario by Marion Fairfax. Directed by Hobart Henley.

SYNOPSIS. Daughter of aristocrat is reared as a boy—and suffers from parental neglect. She is determined to become a lady of quality but having had no parental guidance she falls impulsively in love with an unscrupulous romancer. When he attempts to claim her (she has fallen in love with an honest youth) she repulses him. She kills him when he makes advances and the tragedy causes her to renounce her love. But the honest lover magnanimously accepts her tragedy as his own.

The Shepherd King

(Fox—8500 Feet)

(Reviewed by Laurence Reid)

HIGHLIGHTS from the Old Testament are on view in "The Shepherd King," which records the episodes attending the reign of King Saul, when David was called by the Prophet Samuel to become the high potentate and deliver the land from the Philistines. These figures and the drama which involved them are familiar to everyone who has had some religious training,

As picture drama it does not succeed in holding the interest, partly because it lacks any spectacular sweep, partly because it carries little suspense, partly because it moves slowly and reaches a climax which is not sufficiently stirring, and partly because it lacks color and vigor. The Italian actors are too mobile of expression for what they have to interpret. They are truly suggestive of the Hebrew characters and possess tired Old Testament eyes, but they are too methodical in their movement.

There are two outstanding points in this screen version of the play: one shows the killing of Goliath by David with his sling-shot, the other shows the routing of the Philistines after they have gained entrance into Saul's temple. At other times, the picture moves slowly and is not expertly directed in its mob scenes. They are "shot" too far away. Pictorially it carries a definite appeal, since scenes are disclosed that have been captured in the Holy Land. But it is not spectacular in its effect. It starts with Saul awaiting Samuel—and the action involves more mental conflict than physical. After the prophet informs the king that he is accursed, his army leaves him. Which would have been a good time for the Philistines to strike. But they wait until Saul's reinforcements arrive with David leading his hosts. The battle scenes could have been depicted with more color and movement, but they are slow in development, and are nearly negative in their appeal.

Much of the story—too much in fact—is told in the captions. At other times, the players seemed to be involved in deep thought, particularly the actor who interprets Saul. There is some intrigue, and a pretty romance. But the picture is too slow and repetitious of action. It carries appropriate atmosphere and is created on a lavish scale. And it is a sincere effort to record moving chapters from the Old Testament. That it fails to be compelling is due to the treatment of its figures. They appear to be very remote—far removed in the pages of history.

THEME. Biblical drama of the conflict between the forces of Saul and the Philistines, involving the ascendancy to the throne of David and his romance with Saul's daughter.

PRODUCTION HIGHLIGHTS. The highly appropriate atmosphere. The scenes by the Pyramids. The slaying of Goliath. The costuming.

DIRECTION. Has a few salient episodes from play founded upon vital chapters in Old Testament and develops them in fairly dramatic fashion—but is burdened with lack of incident. Does not make best use of battle scenes.

EXPLOITATION ANGLES. Tie up with churches, schools, etc. Put on biblical prologue. Bill it as a colorful picture of David. Feature that it has been made in the Holy Land. Treat it in a dignified manner. Decorate lobby.

DRAWING POWER. Will interest intelligent classes.

SUMMARY. A worthy effort to create vivid picture drama from Old Testament classics, but it lacks movement and color—and carries very little story interest.

THE CAST

Michal	Violet Mersereau
Herab	Edy Darclea
Adora	Virginia Lucchetti
David	Nerio Bernardi
Saul	Guido Trento
Jonathan	Ferruccio Biancini
Doeg	Alessandro Salvini
Adriel	Mariano Bottino
Goliath	Samuel Balestra
Samuel	Adriano Bocanera
Egyptian Prisoner	Gordon McEdward

From play by Wright Lorimer and Arnold Reeves. Scenario by Virginia Tracy. Directed by J. Gordon Edwards.

SYNOPSIS. Treats of the rise of David, called by the Prophet Samuel to deliver the land from the Philistines. He takes command of Saul's army and slays Goliath—but is prevented from marrying the king's daughter because of jealousy. He repays evil deeds with good—even after Saul attempts to murder him. He leads his army against the Philistines and after the king's death, ascends the throne.

The Call of the Canyon

(Paramount—Seven Reels)

(Reviewed by Frank Elliott)

HERE is a picture that "kills two birds with one stone." It has society life in the effete East, jazz (marathon) dances of the "400" and striking feminine fashions for the folks who like these ingredients in their film fare and it has red blooded western scenes, thrilling physical combats, wonderful shots of the Arizona canyon country, a terrific prairie sand storm and a climax that stands out because of its uniqueness.

It's almost as good as a trip "out West" to look at some of the wonderful shots of the Arizona open places, the exact locale, by the way, of this Zane Grey story. There are some of the most beautiful exteriors we've ever seen in a screen play.

The picture deals with American life directly following the world war when society turned to jazz and other high jinks, overlooking the sober side of existence and the sorrows of others. Into an environment of marathon dances, girls "rolling the bones," "neckers" roughing their knees and all night terpsichorean orgies, Glenn Kilbourne, gassed in action, returns. He had looked forward to a reunion with his sweetheart, Carley Burch, but finds her greatly changed. Unable to "fit in" with the new life, and shattered in health, Glenn takes the advice of a doctor and goes west and here after a few years he regains his former vigorous constitution. Then the action starts. Carley goes west. She is insulted by Haze Ruff, who races after her in a terrific sand storm. Glenn follows and there is a real honest-to-goodness fight. Haze happens to be Noah Beery.

The climax in which Glenn is just about to marry Flo Hunter because Carley has declared she can never stand the west and its brutalities and the preacher is about to join them in holy wedlock, the bride-to-be turns around and sees Carley standing in the rear of the church, stops the ceremony, tells Carley to take her place and dashes from the church, is just about as gripping a series of scenes as any picture would want. Flo, of course, is also loved by another, so there is a happy ending for all. The picture has been excellently photographed and acted.

THEME. Dramatic romance dealing with a young soldier who returns after the wave of patriotism has died out, and finds himself neglected. To save his life, he is forced to go west, where he is followed by the girl.

PRODUCTION HIGHLIGHTS. The scenes of society life in the east. The shots of the Arizona canyon country. The fight between Dix and Beery. The sand storm. The scene in the hospital.

DIRECTION. A very creditable piece of work on the part of Victor Fleming, who has injected some very appealing situations in the various reels as well as a number of real dramatic wallops and true comedy moments.

EXPLOITATION ANGLES. You can use the old covered wagon again in this picture, having men dressed as westerners drive it about town.

DRAWING POWER. Inasmuch as this will appeal to those who like westerns as well as those who desire society stuff, you should be able to pack 'em in.

SUMMARY. When you want a good western story, you can make no mistake in picking out this one. It is placed on the screen in entertaining manner.

THE CAST

Glenn Kilbourne	Richard Dix
Carley Burch	Lois Wilson
Flo Hunter	Majorie Daw
Haze Ruff	Noah Beery
Larry Morrison	Ricardo Cortez
Tom Hunter	Fred Huntley
Mrs. Hunter	Lillian Leighton
Aunt Mary	Helen Dunbar
Lee Stanton	Leonard Clapham
Tenney Jones	Edward Clayton
Eleanor Harmon	Dorothy Seastrom
Beatrice Lovell	Lura Anson

By Zane Grey. Scenario by Doris Schroeder and Edfrid Bingham. Directed by Victor Fleming. Photographed by James Howe.

SYNOPSIS. Dealing with a returned soldier who finds he is unable to fit into the social whirl and is forced to go West to save his life. His sweetheart visits him, but is unable to make herself like the West. In the meantime the soldier proposes to another girl and is about to wed her, when his real sweetheart returns just as the ceremony is taking place.

The Monkey's Paw

(Selznick—Five Reels)

(Reviewed by Frank Elliott)

AN unusual little tale woven around the strange powers possessed by nothing less than a monkey's paw which brings down dire things upon the heads of those who wish for more than three meals a day and a bed at night. Whoever owns the paw is granted three wishes, but the moment said owner wishes for something that part of the world which he occupies seems to turn upside down. The idea is that we should be content with what we have.

The picture was made in England and the settings are confined to the interior and exterior of a quaint old cottage. Think of some of our American directors being confined to a cottage in telling a story. Well our English brethren have done it, and the result is fairly satisfying. The story holds the interest because of its unusual development. It's all decidedly melodramatic after a reel is used in getting the tale under way, and the actors, some excellent character interpreters, by the way, succeed in weaving an atmosphere of mysticism, the occult, the subconscious, or whatever it is.

There isn't a bit of romance in the whole 5,000 feet, which, of course, is not according to the film diet usually dished up for American consumption. It is problematical, in fact, whether the picture fans on this side of the big pond will enthuse over this type of picture. The high brows may like it for a change, but the Yankee family seems to insist on romance in its screen fare.

Moore Marriott and Marie Ault, two British players, have the principal roles, that of an old man and his aged wife, and both do satisfactory work. Mr. Marriott, especially, puts over a role that would be unconvincing in less talented hands. The most dramatic moment in the picture comes when the mother forces the father to wish that their son, killed in an accident and horribly mangled, was alive again. A storm comes up. There is a knock at the door. The mother is not strong enough to release the bars that hold the door. The father is so frightened that he is unable to go to her assistance. He seizes the paw and wishes his son may remain peacefully dead.

THEME. A melodrama dealing with the magical powers possessed by a monkey's paw and the sorrows which it brings into the household of an aged English couple.

PRODUCTION HIGHLIGHTS. The unusual plot. The direction. The scene in which the mother forces the old man to wish the son to live again and the very thrilling moments which follow. The acting of Mr. Marriott and Miss Ault.

DIRECTION. Has succeeded in building suspense into the last three reels and some real thrills into the climax. Has accomplished the seemingly impossible—holding the interest without a bit of romance.

EXPLOITATION ANGLES. Try and get some stuffed monkeys for lobby display. Give an organ grinder a couple dollars for the use of his organ on which you can place a large sign, and his monk. Use this idea as a ballyhoo. It always attracts. Tell them about the thrills of the unusual plot.

DRAWING POWER. Suitable for second-class downtown theatres.

SUMMARY. One of the most unusual pictures to reach the screen this season, in that it has no romance and has a plot that is strictly melodramatic from beginning to end. Features some real acting on the part of two English stars.

THE CAST

Mr. White	Moore Marriott
Mrs. White	Marie Ault
Herbert White	Charles Ashton
Sergeant Morris	Johnny Butt
"The Stranger"	A. B. Imeson
The Sailor	George Wynne
The Engine Driver	Tom Coventry
"Tinker"	Montmorency

By W. W. Jacobs. Scenario by Lydia Hayward and Manning Haynes. Directed by Manning Haynes. Photographed by Frank Grainger.

SYNOPSIS. Deals with the strange powers of a monkey's paw which grants the owner three wishes. An aged man gets it and wishes for \$2,000 to pay off the mortgage on his home but has to suffer the death of his son to obtain the money. The idea being that the paw grants the wishes in some horrible manner. The mother is overcome by her son's death and forces the father to wish the son alive. When it seems that this wish has been granted fright takes possession of the old man and he wishes the son dead again.

The Unknown Purple

(Carlos Production-Truart—6950 Feet)

(Reviewed by Frank Elliott)

IT is a pleasure to see Henry B. Walthall back on the screen in a role such as he interprets here. We doubt if there are many others who could have made it so convincing. Walthall sure can act when he gets an opportunity. He gets it in this picture, which is a creditable adaptation of the stage play. From a production viewpoint the film is quite elaborate, the settings being unusually lavish, while some gorgeous gowns are worn by the leading feminine players. As for the lighting effects they are among the most novel of the year, much of the action being woven around a mysterious purple light with which the inventor is able to make himself invisible. This light is employed many times and always with thrilling effect.

There is suspense in the picture throughout and the acting is uniformly good, although Alice Lake as Jewel Marchmont "forgot" to age with the passing years and there is no explanation of how Peter Marchmont, leaving his cell, suddenly reappears in the world with much wealth and a position of affluence. Everyone will ask "How come?" There is no answer in the film. The alleged comedy introduced by Johnnie Arthur as Freddie Goodlittle could be eliminated to the improvement of the picture.

The feature is intensely dramatic and the suspense well built up, although one is able to see the end rather early. Miss Lake does well in an unsympathetic role, Frankie Lee supplies the human note in the role of Bobbie. Helen Ferguson is a likeable Ruth Marsh, and Stuart Holmes is an adequate villain.

This is a picture that will please fans who like spine shaking stuff, for there are a number of scenes here that will surely bring many folks to the edge of the seats. That was the purpose of the play. It is the aim of the film version.

THEME. Mystery melodrama dealing with the effort of a chemist to avenge himself of a faithless wife who has betrayed him. In accomplishing his purpose he uses a purple light which makes him invisible.

PRODUCTION HIGHLIGHTS. The robbery for which Peter Marchmont takes the blame and is sent to prison. His return as Victor Cromport, wealthy and influential. The jewel robbery at midnight. The introduction of the purple light. The robbery through aid of the strange light. The thrilling climax.

DIRECTION. Might have explained how Marchmont got all his money in assuming his role of Cromport. Should have put the years in Alice Lake's makeup the same as the other characters. Has built fair suspense into the picture.

EXPLOITATION ANGLES. Flash the title in purple lights on the front of your house. Throw purple light all over your theatre from a building across the way. Might have a searchlight throw a purple light in the direction of your theatre and advertise in the papers "follow the purple light."

DRAWING POWER. Suitable for second-class downtown houses, neighborhood theatres and towns.

SUMMARY. Henry B. Walthall in a fairly entertaining mystery picture that has been quite elaborately mounted and is unusually artistic in its lighting. Possesses fair suspense and is acted in fairly satisfying manner. The climax is obvious, but has its thrills.

THE CAST

Peter Marchmont	Henry B. Walthall
Jewel Marchmont	Alice Lake
James Dawson	Stuart Holmes
Ruth Marsh	Helen Ferguson
Bobbie	Frankie Lee
Mrs. Freddie Goodlittle	Ethel Grey Terry
Leslie Bradbury	James Morrison
Freddie Goodlittle	Johnnie Arthur
George Allison	Richard Wayne
Hawkins	Brinsley Shaw
Burton	Mike Donlin

By Roland West and Carlyle Moore. Scenario by Roland West and Paul Schofield. Directed by Roland West. Photographed by Oliver T. Marsh.

SYNOPSIS. Peter Marchmont, released from prison after serving a sentence because of his wife's infidelity, vows vengeance. He takes the name of Victor Cromport and with the aid of a purple light which renders him invisible starts about ruining the man who stole his wife and then winning back her love only to force her to continue living with the man she hates.

Big Brother

(Paramount—Seven Reels)

(Reviewed by Frank Elliott)

PARAMOUNT can certainly point to this picture with pride. We hear a lot about pictures with "a soul," but seldom see them. Well here's one. If ever there was a film play that reached for your heart, that made the lump rise in your throat that brought mist into your eyes with its wonderfully human situations and that fired home a message to mankind with the power of a Dempsey wallop, "Big Brother," is it.

Rex Beach wrote this story. The theme was inspired by the Big Brother Movement, a great organization of "Good Fellows" pledged to aid the youth of the world's slums, to help tots, growing up in darkness, see a little light ahead. And with this sort of theme in mind, Mr. Beach wrote a drama that is going to help the movement more than any other single agency.

"Big Brother" is notable, too, because of the acting which Tom Moore and Mickey Bennett put over. It is undoubtedly one of the finest characterizations Mr. Moore has ever given the screen, while Master Bennett is going to make everyone sit up and take notice. It's almost uncanny the way this youngster goes through some of the scenes with Mr. Moore. Briefly, Mike is a knockout.

The action sweeps swiftly forward through the seven reels with dramatic punches planted here and there—the shooting party at the Pastime club dance and the death of Midge's brother, Jim's catching of Cokey Joe when the latter tries to make a dope of the "new found brother," the gang's attendance at church to hear Father Dan's Big Brother talk and being astonished to hear Midge sing in the choir loft, the taking away of Midge by officers of the Children's Court, the scenes in Court as Midge tells the judge what a hard boiled egg Jim is—thinking he is searing the magistrate; the shooting of Jim as he gets back the payroll money from one of his gang, and so on for a long list of tensely dramatic moments leading right up to the reunion in the hospital ward where happiness looms ahead for Jim, Midge and Kitty, the sweetheart of both. Everyone is going to like "Big Brother" and we would advise every exhibitor in the land to book it.

THEME. Deals with the regeneration of a gangster through the influence of a tough little boy and a girl whose life has been consecrated to helping others.

PRODUCTION HIGHLIGHTS. The acting of Tom Moore and Mickey Bennett. The dance hall scenes and shooting of Ben Murray. The scenes in which Jim seeks to drive home to Midge some of the simple truths of life. The presence of the gang in church.

DIRECTION.—Has inspired his players and has done wonder work with a child actor, Mickey Bennett. Has put over some of the most appealing situations ever built into a screen play. Has kept the story sweeping straight toward its big climax.

EXPLOITATION ANGLES. Get your local Rotary, Kiwanis and other clubs to co-operate with you. The members are all strong for the Big Brother movement. Put on a special screening inviting the members each to bring an orphan, a crippled child or some poor youngster and tie up with your newspaper on the stunt.

DRAWING POWER. Will bring prestige to any house.

SUMMARY. One of the most satisfying pictures ever produced. Filled with "meat"—wonderful acting, fine settings, artistic lighting effects, human situations, tensely dramatic moments and a great climax.

THE CAST

Jim Donovan	Tom Moore
Ben Murray	Joe King
Midge Murray	Mickey Bennett
Kitty Costello	Edith Roberts
"Ckey Joe"	Raymond Hatton
Rev. Daniel Morrow	Charles Henderson
Mike Navarro	Paul Panzer
"Fly by Night"	Yvonne Hughes
John Lowman	William Black
The Judge	Charles Hammond

By Rex Beach. Directed by Allan Dwan. Scenario by Paul Sloane.

SYNOPSIS. Deals with the regeneration of Jim Donovan, leader of a New York slum gang, who "adopts" Midge Murray when the latter's brother is killed in a gun fight, and devotes his life to bringing up the lad "straight." Jim decides to reform, but when the court takes away Midge, he decides to show the world just how bad a man can be. Just as he is about to start out with his gang he is persuaded to call off his plans. The gang steals some payroll money. Kitty and Jim are accused, but Jim escapes, gets the money back and wins Kitty and gets back Midge.

Jealous Husbands

(Maurice Tourneur-First National—6500 Feet)

(Reviewed by Frank Elliott)

HERE is a real good picture, containing an absorbing story which has been transferred to the screen in admirable manner and a cast that is all-star in the true sense of the word. Exhibitors booking it will please the folks that want a story as well as the folks who demand stars in their screen fare.

"Jealous Husbands," is essentially a picture of heart appeal; in fact, it is a page from real life. It contains a good moral in pointing out what a menace to society a jealous husband sometimes becomes. As for action, well, everyone will get his or her craving for red blooded stuff in this picture. There's something doing every minute, commencing with a very thrilling and excellently staged automobile wreck in which one sees the motor car try to climb a tree and then fall back on the driver; the scene in which "Red" Lynch enters the Martinez home in search of loot, is caught by Ramon and is bribed to steal the son whom the jealously crazed husband believes is another man's; the scene in which Ben Alexander as "Spud," is beaten up for refusing to "pull" a "job," runs away from home, aids Ramon to escape as the yeggs try to batter down a door to get him.

These are just a few hints of the big moments in this picture. And everyone will drag out the handkerchief when the mother finds her real son is "Spud." Yes, there is plot here aplenty and the climax will keep you excited.

Ben Alexander does the best work of his brief screen career in this picture and Don Marion, another juvenile, also deserves praise. Earl Williams is a satisfying Ramon. Jane Novak is an appealing wife. George Seigmann is a vigorous able heavy and "Bull" Montana is also present. Emily Fitzroy contributes a colorful bit as Ameryllis, a Gypsy queen. The production is high class in every particular, technically perfect, and is mounted in artistic manner.

THEME. Melodrama which shows the lengths to which some husbands go in their jealous fits, allowing circumstantial evidence to condemn. In this instance the husband has his son kidnaped, making himself believe the lad is not his own.

PRODUCTION HIGHLIGHTS. The auto wreck. The scene in which the husband accuses his wife of infidelity and later has his son stolen by a robber to whom he pays several thousand dollars. The scenes in which "Spud" gets back the letters which clear the wire and aids in rescuing Ramon from the gang. The acting. The climax.

DIRECTION. Admirable from beginning to end. Rich in human interest and fine character portrayal. Has succeeded in holding the interest tight from beginning to end. Has inspired the two juvenile stars.

EXPLOITATION ANGLES. You've got some real names to flash here. Make a play for the kiddies by boosting the work of Ben Alexander and Don Marion. Arrange a special party for the orphans by tying up with your local newspapers. Make use of them.

DRAWING POWER. O.K. for any house at any time.

SUMMARY. One of the most satisfying pictures of the season, well acted, excellently produced and beautifully photographed. Contains suspense, a goodly share of dramatic situations and much that strums on the heart strings.

THE CAST

Ramon Martinez	Earle Williams
Alice Martinez	Jane Novak
Spud	Ben Alexander
Sliver	Don Marion
"Red" Lynch	George Seigmann
Ameryllis	Emily Fitzroy
The Portland Kid	Bull Montana
Sniffer Charlie	J. Gunnis Davis

By Fred Kennedy Myton. Directed by Maurice Tourneur. Scenario by Fred Myton.

SYNOPSIS. Husband, returning unexpectedly from Europe, finds his wife absent from home. The wife's sister tells Ramon a lie as to his wife's whereabouts. On her return she is accused of infidelity and the two separate after the husband, in a jealous rage, has his son kidnapped. The lad is brought up by a gypsy couple and after a series of thrilling scenes at last finds his way "home" in time to prove his mother innocent and saving his father from a gang of ruffians.

Newspaper Opinions on New Pictures

"The Ten Commandments" — Paramount — Grauman's Egyptian, Hollywood

Examiner: "The screen has never borne a greater tale or told it with more conviction. It unquestionably is Cecil B. DeMille's *magnus opus*."

News: "It is to be hoped that every one of the one hundred and ten million people of these United States will have an opportunity to see this production. It conveys one of the greatest messages ever brought before the American people."

Express: "It is the voice of inspiration. Its very massiveness, the apparent difficulties confronting the director and the broadness of the canvas compel respect and utmost admiration."

Herald: "A mighty picture dramatically, photographically, scenically and morally. It is a triumph for the camera beyond all expectation and proves that real good can be disseminated through the theatre as well as the church."

Record: "The public is going to be a mighty plaything under the spell of 'The Ten Commandments.'"

Hollywood News: "When a writer possesses words to properly describe the glory of the sunrise, the majesty of Niagara, the love of good women, then may be expected an adequate description of the message of 'The Ten Commandments.'"

Hollywood Citizen: "The picture will live through centuries to come. Mere words can but give a hazy description of this film of films."

"Anna Christie"—First National —Loew's State, Los Angeles

Record: "An etching in motion on the silver sheet. A sad song for the eyes to hear. Blanche Sweet does an ethereal bit of portraiture in 'Anna Christie.'"

Daily News: "Blanche Sweet as 'Anna Christie' does the best work of her career."

Examiner: "It is a big piece of work which Blanche Sweet has done."

Herald: "Blanche Sweet plays one of the greatest roles of her career in the dramatic film story of a modern Mary Magdalene."

Times: "After Blanche Sweet's work in this, it will be difficult to nominate her equal for roles of poignancy and power and such extreme pathos as obtain in 'Anna Christie.'"

Express: "Blanche Sweet as Anna vividly portrays the role that Pauline Lord enacted in the stage version. Miss Sweet is at her best and the scenes leading up to the confession of her past life to her father and lover disclose her rare gift in this direction."

"David Copperfield"—Associated Exhibitors—Aldine, Philadelphia

North American: "No stars appear to distract one's attention from the unfolding of this lovely tale. There is no jarring note



Ernest Truex in scenes from the William Fox presentation, "Six Cylinder Love"

and one sits as if in a dream. The picture is a work of art in every respect."

Public Ledger: "The flavor and atmosphere and sentiment of Dickens have been captured by the clever director. That should be enough and satisfy the most fastidious."

Inquirer: "The London Scenes are particularly good and give a really convincing picture of the narrow cobbled streets of that period. The characters have been especially well-taken."

Record: "'David Copperfield' has been brought to the screen in a fashion to please the most ardent Dickens admirers, and there were many Dickens enthusiasts among the audience who found the picture to be in the true spirit of the author, and moreover, to be of abiding interest with much to make for delight."

Evening Bulletin: "Much of the charm and appeal of one of Dickens' greatest novels is portrayed in 'David Copperfield.' David, played by Buddy Martin is the image of what one has always dreamed he would be like."

Evening Public Ledger: "'David Copperfield' has been brought to life by a refreshingly talented company. Talented perhaps, is too insufficient a word. Probably the director deserves the greatest credit."

"Going Up"—Associated Ex.—Three Houses, St. Louis

"'Going Up' opened last Saturday with a tremendous business. The production gives one hundred per cent. satisfaction. We are doing an excellent business in spite of rain Monday and Tuesday. You can assure any exhibitor to whom you sell 'Going Up' that it will be a clean-up. Kindest regards."

Globe-Democrat: "'Going Up,' advertised as the sequel to 'The Hottentot,' and advertised as 'funnier than that picture' by the St. Louis Motion Picture Coun-

cil, lives up to all expectations. It is truly a tragedy of laughter that makes corking entertainment."

Star: "'Going Up' is an excellent movie comedy."

Times: "You will find 'Going Up' entertaining, for it is amusing throughout. The situations are clever. Douglas MacLean's acting is good. The photoplay moves rapidly and is fun from beginning to end."

"Courtship of Myles Standish"—Associated Ex.—Madison, Detroit

News: "If the Mayflower is not now the most famous ship in history it will be after the general showing of Charles Ray's new film production, 'The Courtship of Myles Standish,' which was ushered to Madison audiences Sunday under the personal guidance of Mr. Ray."

Free Press: "Charles Ray proved an attraction that brought the biggest crowd of the year to the Madison Sunday, and this popular star was accorded a reception which must have proved highly gratifying. His latest screen play, 'The Courtship of Myles Standish,' is the most lavish and costly he has ever made, and shows the star in an entirely new role."

Times: "Charley Ray and his latest picture, 'The Courtship of Myles Standish,' are Detroit visitors at the Madison. This historical drama is the only picture Mr. Ray ever made which really takes him entirely out of the rustic character he has made famous."

"Long Live the King"—Metro—Capitol, Detroit

Free Press: "To see Jackie Coogan in 'Long Live the King' is to see this most talented child of the mimic world in the greatest role of his career. The picture was produced on a lavish scale, there being settings and scenes

which will rival the most spectacular pictures ever produced."

News: "All the king's horses and all the king's men combined with all the pomp and circumstance that attended the courts of Europe in their most flourishing days cannot diminish the glory that is Jackie Coogan's. Which is another way of saying that young Mr. Coogan in his new picture, 'Long Live the King,' a radical departure in production from anything the boy has ever done, shines more brilliantly than ever."

Times: "Don't miss Jackie in Mary Roberts Rinehart's story. It isn't so much Mary Roberts as it is Jackie. What an artist before the camera!"

"Merry Go Round"—Universal—London

Daily News: "I do not hesitate to declare that Mary Philbin is far and away the most gifted actress that has yet appeared in films. The ease with which she has expressed the girl's innermost thoughts is a revelation of the powers of acting. A critic of the films could write an essay on 'Merry Go Round.'"

Daily Telegraph: "The reproduction of the gay and animated streets can only be described as a triumph of scenic realism. In every respect it is a film worth seeing."

Gazette: "'Merry Go Round' is a notable production, with remarkably good and unexaggerated acting and perfect photography."

Daily Graphic: "Miss Philbin, a young player, little of whose work has been seen in this country, is a natural cinema star, with the power of conveying immense emotional conviction. This is a film which will certainly achieve a great measure of popular success."

Advertiser: "The production is as good a one as one could possibly wish to see."

"The Extra Girl"—Associated Exhibitors—Olympic, Pittsburgh

Press: "Laughter prevailed at the Olympic theatre yesterday, when the newest Mack Sennett production 'The Extra Girl,' with Mabel Normand as the star, made its first local appearance. There isn't the slightest doubt that this clever comedy drama, that is full of thrills and laughter, is the best thing the popular Mabel Normand has ever appeared in."

Telegraph: "'Slave of Desire' a lavish display. Shows touch of master novelist. Bessie Love gives delightful touch to the picture."

Evening World: "The producers have hewn close to the Balzac line in all particulars save the name and judging from the lines outside of the Capitol yesterday, 'Slave of Desire' must be a corking good box-office title."

American: "Around Balzac's story, a melodrama has been cunningly contrived to bring in the film ingredients of love, suspense and

"Why not give the public what it wants?"

THE QUESTION

By DANNY

IN THE Film DAILY

Why not, then, for a change, quit the "bigger and better" picture? Why not get back to what the public—the moving picture public—wants? Not the high brow critics. Not the limousine trade. But the great masses of American people—Mary, who washes her own dishes. And cleans the sink. And puts on her hat and says to John, "Come on; you, too, kiddies, and we'll see a picture." The masses who made pictures possible. The masses whose dimes made the million dollar extravaganza possible. The masses who made possible this riot of tremendous, costly, impossible-of-profit pictures.

THE ANSWER

We have what the public wants

"YESTERDAY'S WIFE"

featuring

IRENE RICH and
EILEEN PERCY

"FORGIVE AND FORGET"

with

ESTELLE TAYLOR
PAULINE GARON
WYNDHAM STANDING

"THE MARRIAGE MARKET"

starring

JACK MULHALL
ALICE LAKE
PAULINE GARON

"INNOCENCE"

ANNA Q. NILSSON

heads an all-star cast

"DISCONTENTED HUSBANDS"

featuring

JAMES KIRKWOOD and
CLEO MADISON.

"THE BAREFOOT BOY"

a notable cast

JOHN BOWERS
SYLVIA BREMER
TULLY MARSHALL
MARJORIE DAW
FRANKIE LEE

GIVE THE PUBLIC WHAT IT WANTS

And Get It From
C. B. C. FILM SALES CORP.
1600 B'way, N. Y.

Newspaper Opinions

action. Balzac would open his eyes wide at the lavish production given his tale."

Telegram: "Produced on a sumptuous scale worthy of the intrinsic merits of the story. The producers have adapted the tale with fidelity to and sympathy with the original and have retained Balzac's great ability to analyze and plumb the depths of the human heart. The entire cast gives a notable account of itself."

World: "A highly entertaining member of the cinema community."

"Slave of Desire"—Goldwyn—Capitol, New York

Evening Journal: "Balzac's glittering romance is so strikingly adaptable to motion pictures that one wonders why it has been overlooked until now. It is probably the most sensational of all the great Frenchman's many novels. It makes a good picture."

The Sun and Globe: "The picture had a famous and gripping story to build upon, and carries its eerie, bizarre quality over upon the screen."

"Hunchback of Notre Dame"—Universal—Empire, London

Daily Mail: "Very often the greatest novels make the poorest films, but this has certainly not been the case with 'The Hunchback of Notre Dame' which is daily crowding the Empire Theater."

Sunday Express: "Mr. Lon Chaney's remarkable acting and make-up as Quasimodo in the 'Hunchback of Notre Dame' and his perilous gymnastic feats among the pinnacles and gargoyles on the face of the cathedral, surpass, I should think, all other achievements in grotesque character portrayal."

"There are few pleasant moments in this spectacle of gloomy grandeur, but film history may come to regard it as the greatest of screen classics."

Pictorial News: "Everyone should take the first opportunity of seeing Lon Chaney in 'The Hunchback of Notre Dame.' This is one of the most beautiful motion pictures ever made, and it is made by

the ugliest character in it!"

The Referee: "It is a wonderful film, and Mr. Lon Chaney's Quasimodo is a great piece of acting. Then the settings are certainly an amazing achievement. This Notre Dame might for all the world have been transported direct from dear old Paris. It is well worth seeing for Quasimodo and the concrete cathedral and for the undoubted vigor of scene and character all through."

Sunday Pictorial: "'The Hunchback of Notre Dame' now at the Empire Theater, quite comes up to my expectations. It is a beautiful picture, with many claims to greatness. Scenically it is majestic. But the highlight of this film is undoubtedly the acting of Lon Chaney as the hunchback."

People's: "A new note in picture production is struck in 'The Hunchback of Notre Dame,' which opened at the Empire last week. Lon Chaney's performance as Quasimodo, the hunchback, is a marvel of make-up and a prodigy of characterization."

"Long Live the King"—Metro Rialto, New York

Post: "At last Jackie Coogan, after several mediocre photoplays, has a story suited to him. It is a sort of a fairy tale. Kings and Queens, deep dark plots, pomp arrayed in gorgeous costumes with a regal background—all these are in 'Long Live the King.' There is enough interest to welcome the clever Jackie in every moment he gives to the enjoyable story."

Journal: "Jackie is adorable. He displays all his cleverness. He is sparkling and amusing."

Daily News: "The spectacle of a little boy in princely robes falling asleep on a too-high throne is one to challenge fan imaginations. So Jackie Coogan fades out in 'Long Live the King,' Jackie being the sovereign ruler."

American: "Jackie Coogan has the time of his existence in 'Long Live the King.' All in all, Jackie proves himself a rather remarkable fellow."

World: "Among the more masterfully conducted pieces of business in the history of the films is the good sense which has been back of the selection of the story for Jackie Coogan. In 'Long Live the King' Jackie is seen in a gloriously fine picture play."

Herald: "'Long Live the King' is an excellent story and it has been handled with great skill by its adaptors, C. Gardner Sullivan and Eve Unsell, and by its director, Victor Schertzinger. They have made a beautiful, stirring picture out of it—a picture that everyone will love."

Telegram: "Jackie Coogan is at the Rialto and his admirers crowded the theater enjoying their favorite at his best. To many the title of his new play is the greeting they would give their little screen hero, 'Long Live the King.' The sets are remarkable."

Sun: "Mary Roberts Rinehart wrote, 'Long Live the King' but this is obviously an error; it being



Dorothy Chappell, president of Roamax Film Co., producing four features for Lee-Bradford distribution

apparent that Jackie has written it himself. Because it is just the sort of a glittering dream a boy might have."

World: "Jackie is to us the most appealing actor on the screen. He is one of the best actors in moviedom. 'Long Live the King' is rattling good film entertainment."

Mail: "Jackie Coogan, resplendent in royal robes, gives the screen the finest and most enjoyable exhibition of his genius in 'Long Live the King.'"

Times: "'Long Live the King' is one of the best pictures in which Jackie Coogan has appeared. It is one of the interesting and jolly productions that bring a tear or two between smiles and hearty laughter."

"Anna Christie"—First National—Strand, New York

Tribune: "Unfortunately we missed 'Anna Christie' when Pauline Lord played the role here on the stage, but we are sure we should not have enjoyed her as much as we did Blanche Sweet, who is the screen Anna."

Herald: "Eugene O'Neill's play, 'Anna Christie,' has been made into a movie by Thomas H. Ince and is now on view at the Strand theater. It represents the most thoroughly adult effort in an industry that has been famous for its infancy."

American: "We want to say 'Attaboy' in our slangiest tone and cheer in the name of our art (meaning motion pictures) for 'Anna Christie' has all the attributes of a good picture—production, direction and by not means least, acting."

Daily News: "Powerful, I imagine, is the word which will be most often used in connection with 'Anna Christie.'"

Times: "Wonderful characterization, tells a moving and compelling story—intensely dramatic, and one that will win new audiences for the screen."

Evening Mail: "To this reviewer the film will always remain as representing the finest that is on the screen, an event to which he can always turn with delight."



Jack Mulhall, featured in C. B. C. Pictures

PICTURE PARAGRAPHS

"THE annual period of holiday resolutions is at hand.

"The open season for producer statements is about closed and if the industry is to start the New Year right, every man must face the facts. The time for theorizing has passed and action must be the keynote for 1924," says Joe Brandt, president of C. B. C.

"The box office receipts are, after all, the acid test, and the present figures indicate that there must be many radical changes.

"It is a known fact that the vaudeville houses are doing the biggest business they have ever done and the investigation of the reason for this proves that it is the diversity of program that is responsible for the regular attendance at these houses.

"I contend that the exhibitor is the only man who can bring about a change in the style of entertainment being offered to the public and if he will resolve to bring about a change in the producing field, the public will come back to the picture theatres."

"WITHIN the past ten years the motion picture studios of America have grown from back lot structures to the finest cinema palaces of the world," says Sam L. Warner, of Warner Brothers. "They have outgrown the embryonic stages of picturedom, just as the motion picture is rapidly getting away from the stereotyped phrase—the motion picture industry is still in its infancy."

"With this growth there has quite naturally been born better equipment for the making of pictures. At one time all that was necessary to make a picture was a given spot, a few boards which served as a background, a camera and a group of players. The completed picture was then foisted upon the public in a hit or miss fashion.

"There is no such method employed today in the production of motion pictures. And in this production the studio manager plays an essentially big part. At his command is an immense studio filled with electrical apparatus of every description, filled with scenic investiture ranging from a back woods hut to a King's palatial residence."

IMMEDIATELY upon his return from New York to the Warner Brothers West Coast

**LET NOT MAN
PUT ASUNDER**



Helene Chadwick, who after nearly a year's absence from the screen will be seen in "Reno," a Goldwyn picture

Studios, Jack L. Warner pitched into production work on four pictures.

"How to Educate a Wife" and "Broadway After Dark" were the first to go into work. Grant Carpenter has completed the continuity of the first, which is from the pen of Elinor Glyn, and embodies her philosophy. The direction is by William Seiter, and the cast is headed by Marie Prevost, Monte Blue, Alec B. Francis and Claude Gillingwater.

New York's night life is the theme of the second picture, "Broadway After Dark," from the story by Owen Davis. Monta Bell, who was recently associated with Charles Chaplin, is directing this Harry Rapf Production, with a cast headed by Adolphe Menjou.

The third production will be the Sinclair Lewis story, "Babbitt." The continuity has been put into shape by Julien Josephson, and the direction is in the hands of Harry Beaumont, assisted by Frank Strayer.

"Lovers' Lane" from the Clyde Fitch story, is fourth on the program. Dorothy Farnum is at work on the adaptation. William Beaudine will direct it.

THE Film Booking Offices have received a letter from Douglas Williams, publicity director for the Bell Telephone Company at St. Louis, commenting on the large number of calls the various telephone companies of the Bell system have received asking if they know when H. C. Witwer's "Telephone Girl" series will be shown in their respective towns.

NAT. G. Rothstein, publicity and advertising director for the Film Booking Offices, announces that the proof sheets on the press

book for Emory Johnson's production, "The Mailman," have been okayed, and that the book will be mailed direct to exhibitors from the home office some time this week.

It is an elaborate campaign book and is said to be even more complete than the books on "The Third Alarm" and "Westbound Limited". It tells in detail how the co-operation of the local postmaster may be obtained and outlines forty separate and distinct exploitation suggestions and novelties.

C. B. C. Film Sales Corporation is using a plan of "color scheme" exploitation on its features, that is attracting notice from franchise holders and exhibitors.

Each campaign book for each separate feature on the C. B. C. schedule is run in a different color effect, and show cards, heralds and all other printed accessories are printed in the color to conform to the book on that particular feature.

AN unusual effect is achieved by the use of delicate colors in the posters for "The Old Fool", the Outlook Production, to be released by Hodkinson December 31st. The one and six sheets are orchard scenes and the faint pinks and yellows make a really artistic display.

The twenty-four sheet which depicts a character of the picture standing in front of each letter of the words "Old Fool" is especially attractive and may also be used as a cut out.

WARNER Brothers are receiving congratulations from exhibitors on the press sheet issued for their latest release, "Conductor 1492," starring Johnny Hines. The newspaper material is good, a number of line cuts with comic cartoons carrying out the comedy



Norma Talmadge dressed in the old-fashioned clothes she will wear in one sequence of "Secrets," and her director, Frank Borzage

themes of the picture with strength and appeal. The accessories include a number of appealing novelties.

IN conjunction with fifty cinema theatres in England, the London office of Warner Brothers' Screen Classics, has set a new pace in cinema advertising in England.

Both the London Daily Press and London Evening News used sixteen-inch advertisements indicating where Warner Brothers' "Heroes of the Street" would play for the next ten days. This ad gave the play date for fifty theatres.

Large picture ads have not been the rule in England; in fact, very little advertising is done in the newspapers and consequently little space is given to productions in the news columns of the leading papers.

VITAGRAPH'S campaign book for "The Love Bandit," Charles E. Blaney's own production of his famous stage play is novel and unique. It is made up like the illustrated daily newspapers of New York and London and presents catchy publicity ideas. It is profusely illustrated and crammed with exploitation suggestions. The Blaney production is a story of the North woods with Dorris Kenyon, Victor Sutherland and Cecil Spencer in the leading roles. It was directed by Dell Henderson.

THE industry is rapidly recognizing the fact that distributors can do a great deal to increase motion picture quality by having the release prints made in co-operation with the producer. John M. Nickolaus, who is one of the prominent film laboratory experts states that it is of paramount importance in getting the best results in prints to consult with the producer or director regarding their ideas on tones and densities. Mr. Nickolaus has been a constant advocate of this policy and the percentage of distributors to adopt the plan has increased appreciably according to the records of the Standard Laboratories.

JACKIE COOGAN'S first Metro picture, "Long Live the King" has been endorsed by the Visual Education Department of Los Angeles for school showings, and for theatre showings throughout the state of California.

Want to represent one or more companies in Eastern Pennsylvania and New Jersey. I am experienced in the film exchange, have fully equipped place and can assure good results. Salary or commission. E. K. 1417 East Columbia Ave., Philadelphia, Pa.

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

Another Two-Reel Series of Sennett-Pathe

Mack Sennett's current series of two-reel comedies for Pathe, which is completed with the release of "Inbad the Sailor" on Dec. 30th, will be followed by a new group of the same brand. The first of the new series will be made available for presentation late in January.

Charlotte Stevens Returns to Christie Organization

After an absence of several months, during which she played a leading ingenue part in a Ben Wilson production featuring Bryant Washburn, Charlotte Stevens returns to Christie to play opposite Bobby Vernon in "Ride 'em Cowboy."



No Serial With Human Performers Could Exceed the Speed Limit on Thrills Produced By the Clever Animals in This Dippy Doo Dad Comedy, "Lovey Dovey" Released by Pathe

Laurel Comedy Heads Pathe Program

Another "Dippy Doo Dads" Subject
On Diversified Bill December 23

PROMINENT among the eight subjects released by Pathe December 23rd are a two-reel comedy, "Mother's Joy," in which Stan Laurel is starred, and another "Dippy Doo Dads" single-reel subject featuring Hal Roach's clever aggregation of animal players.

In "Mother's Joy" Laurel plays the part of a young heir who is suddenly raised from the penury of a cab driver to the luxury of a rich home presided over by a sprightly grandfather who conceives some ambitious plans of a social kind for the young scion.

The forthcoming "Dippy Doo Dads" release, titled "Lovey, Dovey," is declared by Pathe officials to be one of the cleverest animal comedies ever presented on the screen and is predominantly of the thrill-comedy type, in which the animal players are called upon to operate high-speed motors and aeroplanes.

"The Five Orphans of the Storm," the "Aesop Film Fable" number, is suited to a Christmas program, featuring such Yuletide associations as Santa Claus and his reindeers, the hanging of the stocking, the great Christmas feast and general jollification proper to the season.

"The Desert of Death," which is the eleventh episode of Ruth Roland's "Ruth of the Range," faces the heroine with the alternative of ceasing her efforts to market fuelite or courting certain death.

Will Rogers Considering New Pathe Series

According to word from the Coast, Will Rogers's successful fling at screen burlesque as seen in "Uncensored Movies," may be followed by a series of two-reel comedies for Pathe, involving good humored political satire. According to the plans reported under contemplation Bob Wagner and Rogers will collaborate in the writing of the yarns and Wagner will direct the series, which will comprise about four subjects.

He Can't Write Scenarios So He "Draws" Them

Paul Terry, the cartoonist who creates the animated subjects, "Aesop's Film Fables," distributed by Pathe, declares that he cannot write scenarios, but "draw" them.

In preparing a screen subject, Terry works out the germ of his theme mentally. Then, deciding upon his leading characters like Farmer Al Falfa or Henry Cat, he sketches them in the clothes they are to "wear" in their roles.

With his "stars" at hand, he then develops a scenario in a continuity of rough free hand sketches.



"Film Foolish" Is the Title Which Correctly Describes the Latest Educational-Cameo Comedy with Cliff Bowes

KINOGRAMS

THE VISUAL
NEWS
of ALL THE WORLD

Issued Twice a Week

Distributed by
Educational Film Exchanges, Inc.

Cameo Comedies Booked at Rivoli, New York

"Film Foolish," one of Educational's single-reel Cameo Comedies, is booked at the Rivoli theatre, New York, for the week beginning December 9.

Sid Smith, well known comedian, has been added to the company making these comedies, under the direction of Gil Pratt. Although Smith has gained fame and following as one of the "Hallroom Boys," in the film series of that name, this is the first time he has appeared under the Cameo banner. Cliff Bowes and Virginia Vance are also working in the Cameo Comedy now in production, "Oh, Girls!"

Historical Films Register In Harrisburg School

Robert E. MacFarney is production manager of Chronicles of America Picture Corporation and the first two films of the series were shown November 26 in the High School at his home town of Harrisburg, Pa.

"Columbus" and "Jamestown" were the titles and reports have it that the audience and newspapers were very enthusiastic.

Dr. Clyde Garwood, superintendent of the Harrisburg schools, afterwards declared that motion picture films are bound to fill an important and essential place in the future education of children.



Stan Laurel Is a Very Busy Boy in the Latest Two-Reel Hal Roach Comedy, "Mother's Joy," Distributed by Pathe

Fearson Suggests Quality Program

Pathe Head Says "Chronicles of America" Draws Elite to Theatres

FROM the type of letters reported received by Yale University anent their "Chronicles of America," released by Pathe, it is evident that this historical series is drawing to motion picture theatres in all sections of the country people who have never or seldom before patronized the screen as a medium of entertainment, Elmer Pearson, Vice-President and General Manager of Pathe Exchange, Inc., says: "In perusing the great number of letters one notices especially that many criticize the type of pictures that exhibitors select to run with the 'Chronicles' subject.

"The logical inference is that many persons who do not patronize the motion picture theatre because they find no appeal in the type of attractions customarily presented are now frequenting our picture theatres.

"But there is another important conclusion to be derived from many of these letters: this new body of patrons, which it would be highly beneficial for the screen to hold permanently, will have to be served with a more discriminating program. Many of the writers, while expressing their pleasure at the 'Chronicles' releases already shown on the screens, voice their indignation at being compelled to sit through a number of senseless and sometimes sordid subjects in order to witness the 'Chronicles' pictures.

"If this body of patrons are to be won over as regular customers of the motion picture houses, and it is exceedingly important that they should be, then many exhibitors will

have to exercise greater thought and care in the selection of their program units."

Lloyd Hamilton Completes "My Friend" Comedy

Educational Film Exchanges, Inc., announces that Lloyd Hamilton has finished "My Friend" and advance reports from the Fine Arts studios, where Hamilton is working under the supervision of Jack White, is said to indicate that in this picture the big comedian has produced a comedy that will surpass anything he has done for Educational release in the past year.

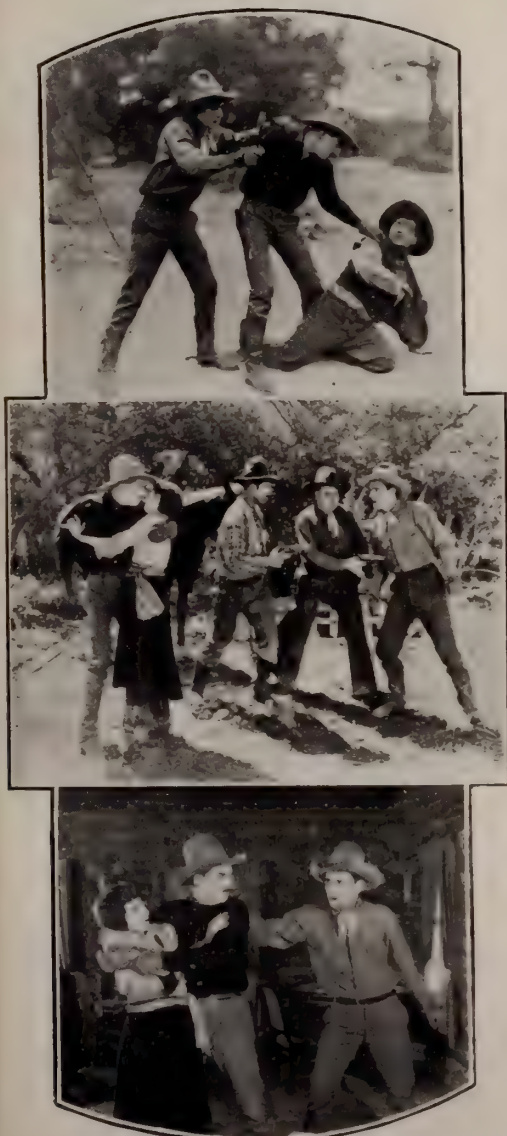
"My Friend" was made under the direction of Fred Hibbard. Ruth Hiatt, who appeared with Hamilton in many of his last season's pictures and again this season in "The Optimist," is his leading lady.

Tolhurst Has Embarked on Series of Lectures

Louis H. Tolhurst, the scientist-inventor who is responsible for the "Secrets of Life" insect series being produced by Principal Pictures Corporation, has been invited to speak before the American Museum in New York City, and to address several of the Eastern Universities on the subject of his discoveries and experiences in his microscopic motion picture work.

"The Bee" Is Praised by Nat. M. P. League

"The Bee," the third release of Educational's "Secrets of Life" series, produced by Principal Pictures Corporation, is recommended by the National Motion Picture League on account of its educational value and has been placed in the category of films recommended for supplementary classroom instruction.



Scenes from "Down in Texas," a current Universal Western starring Kent Sanderson

KINOGRAMS

THE VISUAL
NEWS
OF ALL THE WORLD

Should Always Be on Your Program

Distributed by
Educational Film Exchanges, Inc.

"Sing Them Again" Series Carry Popular Vote

More than one hundred thousand responded to the recent questionnaire broadcasted by three Chicago radio stations anent preferences in songs, and Educational declares that seventy thousand persons expressed a preference for the "old songs."

This is expected to give added impetus to the "Sing Them Again" series of song-novelty pictures, distributed by Educational, which gives audiences a chance to join in singing the old favorite songs as they are flashed on the screen.

"Is Conan Doyle Right?" Reports More Success

"Is Conan Doyle Right?" Pathe's expose of fraudulent mediums, is said to have proved successful in its recent showing at the Majestic Theatre, Chicago.

This production has excited comment because of its connection with the much mooted subject of Spiritualism. Its Chicago presentation followed that in New York, where it played over the entire Keith Circuit.

Sennett-Pathe Girl Wins in Beauty Contest

Eugenia Gilbert, the Mack Sennett comedienne who has been appearing in the series of two-reel Pathe comedies, was awarded second prize in the recent National Beauty Contest. Miss Gilbert was seen in the Pathe comedy, "One Cylinder Love," and plays a leading role in the forthcoming Pathe release, "Picking Peaches."

"Bobby" Burns Will Write for Mermaid Comedies

"Bobby" Burns, writer and comedian, has joined the Jack White scenario forces and will concentrate on stories and gags for the Mermaid brand of comedies. He made a series for Reelcraft several years ago and owns a studio near Orlando, Florida.



There are so many girls in "The Riding Master," a Fox Sunshine comedy, that you'll never know until the finish, whether the riding master or the groom becomes the groom

New Bruce Wilderness Tales Ready

Educational Announces That Robert C. Bruce Has Completed Third Series

EIGHT single reel subjects are included in the third series of Robert C. Bruce Wilderness Tales to be distributed by Educational. The first release will be "Jean of Heceta Head," early in January.

"More drama has been incorporated in these subjects than in any of the previous Wilderness Tales," said Bruce, on his return from the Pacific Northwest. "This has been done without sacrificing any of the scenic beauty which the northwest country affords."

Bruce secured plenty of material for his eight single reel subjects, to be released during the 1924 season. The titles, in the order of their release, are, "Jean of Heceta Head," "The Homemaker," "Haunted Hills," "The Trader Keeps Moving," "Flowers of Hate,"

"Just Waiting," "The Ex-Bartender Retires" and "The Farewell."

"I believe this series of Wilderness Tales will provide the variety of entertainment so evidently needed in many of the motion picture programs of the day," said Mr. E. W. Hammons, president of Educational Film Exchanges, Inc.

"These subjects will be ideal for use with the feature comedy, or comedy drama of lighter vein. There is a shortage of short dramatic subjects, and I believe the new Bruce Wilderness Tales will provide enough dramatic element to balance a program top-heavy with a feature comedy subject."

Practically the same cast was used in this series as appeared in the 1923 series. Irene Hall, well known on the Pacific Coast, Selmar Jackson, Gurnie Hays, Eddie O'Brien, William Dills, James Jordan, Anne Lockhart and Myrtel Forbes have prominent parts in the pictures. Daniel Gobbett, a veteran cameraman of wide experience in all quarters of the globe, is responsible for the photoplay.

Pathe Animal Picture Is on Many Big Circuits

"Why Elephants Leave Home," the two-reel wild animal special released by Pathe, has been booked for showing in Paramount's demonstration theatre in Boston, The Fenway, and over the entire Southern Enterprises Circuit. The picture depicts the thrilling action of a wild elephant kraal on the island of Ceylon.

Radiograms Nearly Ready for the Screen

The new United Producers and Distributors will start releasing early next month a series split-reel featurettes known as Radiograms in which will be presented the best humor of the day as compiled from especially the leading American college papers.



Comedy and Thrills Are Pictured in This Burlesque on "The Third Alarm," Starring Bobby Dunn, Entitled "The Fake Alarm," and Distributed by Arrow Film Corporation

Resumé of Current News Weeklies

FOX NEWS, VOL. 5, NO. 19—Walnut Creek, Calif.—Women's club re-enacts a fashion show of pre-Civil War days. Toronto, Canada—Tiny Tin, a bear cub, arrives in an airplane from wilds of Quebec to join the city's zoo. Washington, D. C.—Senator James E. Watson of Indiana, Republican, throws hat in Presidential ring. Norfolk, Va.—U. S. S. West Virginia, most powerful fighting ship in the world, put into commission. San Francisco—Chinese flappers of the Broadway brand, bobbed hair, lipstick, cigarette an' everything. Chicago—Toy-sized locomotive on trial trip proves it's a real steel horse. Hot Springs, Ark.—A visit to one of America's largest plume producing ostrich farms. New York City—Bobby McLean, national indoor skating champ, shows his stunts. Dublin—They learn to shake a foot early in Ireland. Windham, N. Y.—Mr. Groundhog, before retiring in his winter home. Miami, Fla.—Bathing beauty contest season is on at the Southern resorts. Bar Harbor, Me.—First storms of winter drive terrific breakers against seawalls and coasts of New England.

FOX NEWS, VOL. 5, NO. 20—Washington, D. C.—68th Congress convenes and President Coolidge pleads for tax cut and entry into world court. Winchendon, N. H.—Toytown, where Santa Claus has one of his busiest workshops, running full blast. Washington, D. C.—To the North Pole by air; Secretary Denby and

naval committee map route of Shenandoah's flight. Weehawken, N. J.—What bootleg rum will do; explosion of a still demolishes house and kills 3, injures 2. Madrid—In romantic old Spain; visiting the fortune-telling canaries. Seattle, Wash.—Cineas, wooden ship built during war but never put in service, burned for scrap iron. Beverly Hills, Cal.—New auto speed king crowned as Benny Hill wins 250-mile classic in field of 16 racers. Isle of Capri—A visit to an enchanted Mediterranean island which in ancient times was refuge of pirates. Ti Juana, Mex.—35,000 Americans flock across California border for opening of winter racing.

INTERNATIONAL NEWS NO. 100—Beverly Hills, Cal.—(Omit Los Angeles) 100,000 see speed kings' race for new records. Chicago, Ill.—(Omit Buffalo, Charlotte, New York City, Philadelphia and Pittsburgh) World's finest songbirds hold first convention. Golden-throated canaries from all parts of America and Europe entered in International show. Tokio, Japan—(Buffalo, New York City, Philadelphia and Pittsburghs only) Japanese schools reopen amid earthquake ruins. Education put first among tasks of reconstruction, an inspiring example of national spirit. Richmond, Va.—(Charlotte only) Great parade honors memory on Monroe, fifth President, on 100th anniversary of famous doctrine. Tuscon, Ariz.—University of Arizona student riders try the famous "fire jump" with almost disastrous results. Baltimore, Md.—Blind war veterans act as judges at a poultry show; they use the touch system. New York City—Beatrice Fairfax, authority on love, and Rita Weiman, playwright, act as nurses at the Godmother's League for Babies. Washington, D. C.—Secretary Denby meets with navy experts to discuss plans and air trip to the North Pole. Point Arguello, Cal.—Heavy seas pound wrecked destroyer fleet to pieces; fighting ships worth millions gradually falling apart under relentless battering. Pinerolo, Italy—World's leading cavalry school gives remarkable horsemanship exhibition. Washington, D. C.—President Coolidge delivers his first message to Congress.

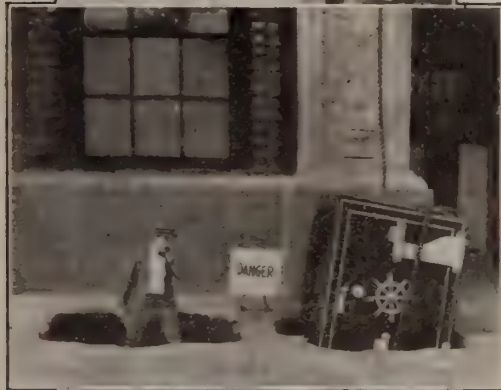
INTERNATIONAL NEWS NO. 99—Norfolk, Va.—Last super-dreadnaught joins American Navy. Giant West Virginia commissioned. No more ships of this type and size allowed by Arms Limitation Treaty. Philadelphia, Pa.—English girl champions win International hockey match, defeating All Americans 5 to 1. New York City—Presenting Miss Toronto, otherwise known as Miss Norma Noblock, the new Queen of Beauty, chosen over rivals from 87 American cities. Lady Diana Duff-Cooper, England's famous titled beauty, arrives to begin her American stage career. Washington, D. C.—Wm. Randolph Hearst, noted publisher, and Mrs. Hearst are received by President and Mrs. Coolidge at the White House. (Omit Chicago, Indianapolis, Philadelphia and St. Louis) Memphis, Tenn.—Hundreds of pigeons mingle trustfully with city's throngs and daily ply their gentle art of begging. (Omit Chicago, Indianapolis, Philadelphia and St. Louis) Lincoln, Ill.—Two tons of beef appease the hungry at official opening of world's finest road, linking Chicago and St. Louis. Floats show the progress of transportation. (Chicago, Indianapolis and St. Louis only). Mayor Moore lauds John Wanamaker, noted merchant, as memorial to famous business leader is unveiled. The unveiling (Philadelphia only). Teaneck, N. J.—Whole community joins in woodchopping bee. Everybody in this town swings a wicked axe. Including mother and sister. Gosh, this one won't stay down (Omit Atlanta, Boston, Charlotte, Jacksonville, Memphis, New Orleans and Washington). Boston, Mass.—(Boston only) 60,000 see Boston College conquer Holy Cross. Hard-fought contest, ending in 16-7 score, brings football season to a thrilling close. New Orleans, La.—



Comedy, Pathos and Thrills Predominate in the Latest Educational-Juvenile Comedy, "Over the Fence"

(Atlanta, Charlotte, Jacksonville, Memphis and New Orleans only) Dixie racing reopens before cheering crowds. Keen sport at Jefferson track as holiday card attracts fine talent. Washington, D. C.—(Washington only) Marines conquer Army in gridiron classic. Service notables see leather-necks break through Third Corp's eleven's defence for 7-0 victory. Hot Springs, Ark.—Queer ostrich dances like whirling dervish. How Jigs got this way is a mystery, but once started he's worse than a merry-go-round; watch this. Universal City, Cal.—Maeterlinck's ex-wife finds new thrill in leopard cage.

PATHE NEWS, NO. 99—Tia Juana, Mexico —Turf fans of two nations flock to big sport event of season. Atlanta, Ga.—Herding goats is latest fad among Southern society belles. Washington, D. C.—United States Navy plans exploration flight to polar regions. Brooklyn, N. Y.—Impressive formation by the crew of the most powerful U. S. battleship. Washington, D. C.—When the traffic cop goes off for lunch. Washington, D. C.—The President addresses House and Senate on the vital problems of the nation. Harrisburg, Pa. (Pittsburg only)—Coal conference ends with little accomplished; the meeting was held following the call of Governor Pinchot. College Station, Texas (Dallas only)—Texas defeats A. & M. in annual football clash; score 6-0. This is the first time in 31 years that Texas has scored on the A. & M. field. Columbus, Ga. (Atlanta only)—Chauffeurs, 3 to 8 years of age, proudly display their newest models. Juvenile Auto Parade draws big street crowd.



Many Comedy Situations in "A Matter of Policy," the Universal, Starring Neely Edwards

Regional News From Correspondents

Cincinnati

CHAS. PERRY, district manager for Warner Bros., visited the local exchange last week. He reports that business through the territory is fair and looks for a marked improvement within a short time.

H. A. Ross, who until a week or so ago, was district manager for Famous Players in part of the Middle West, including the Cincinnati Paramount exchange, was tendered a farewell dinner by the members of the exchange, prior to his departure for England, where he is to become special representative for Famous Players.

A business meeting of the Columbus, Pittsburgh and Cincinnati Paramount exchanges, was held in Columbus, Ohio, last week. Several things for the benefit of the exchanges were discussed.

Jules Frankel and his brother, Ray, representing the Frankel theatre interests, are in Columbus looking after their bookings at the Majestic theatre. They have purchased several large pictures for the house which are due for an early showing.

A welcome visitor in the city and at the several exchanges last week was Lou Snitzer, of the Eagle theatre, Hamilton, Ohio. Lou is contemplating several important improvements for his house which he hopes to install in the near future.

L. B. Wilson, of the Liberty, Covington, Ky., has hit upon the happy medium of how to get the people into his theatre. He has discovered that by giving the people what they want, they will attend without any further solicitation. The thing most wanted in Covington at this time was a Jazz Band, and L. B. as he is known by his intimates, gave them just that, the consequence being a holdout at every performance. He is also conducting a beauty campaign in Covington.

Al Sugarman, who, until recently, had the Dayton territory for the Universal exchange, has been made city salesman for Cincinnati, a position he filled before being sent to Dayton.

Joe Mayer, Universal salesman, made several good sales last week one of special mention being with Myers Bros., exhibitors of Chillicothe, Ohio.

Geo. Rae, manager of the Colonial theatre, Washington C. H., Ohio, contemplates enlarging his house to a capacity of one thousand. Besides pictures he also intends to run vaudeville. Approximately twenty thousand dollars will be spent on the new venture, which also includes the purchase of a piece of property

adjoining the theatre to be used for the enlargement.

Bell's Opera House, of Hillsborough, Ohio, is to be turned into a vaudeville and picture house by its manager, John Hatcher. Only first class pictures are announced for the Opera House and the vaudeville is to be furnished by the Gus Sun offices.

Cleve Adams, former assistant general sales manager for Universal and recently appointed branch manager for the Indianapolis exchange, has resigned his position, which will be filled by Joe Friedman. The rumor is that Adams will associate himself with F.B.O.

Jack Stewart, branch manager for Goldwyn, returned from Charleston, W. Va., and reports that many theatres in West Virginia are closing on account of the shutdown of the mines. This is almost an annual occurrence in this section.

Bonus checks, for capable salesmanship, were distributed at the Goldwyn-Cosmopolitan exchange last week. The happy recipients were: Jack Stewart, the manager; Mark Lowe and M. H. Livingston.

W. H. Kaiser, president of the Film Board of Trade, addressed the Council for Better Motion Pictures, at a dinner at the Sinton Hotel, Cincinnati, on Tuesday, December 11th.

Mr. and Mrs. Houser of the Miami theatre, Franklin, Ohio, were welcome visitors at the exchanges several days ago.

Julius Leopold of the Mecca theatre, Dayton, Ohio, dropped into the Broadway Film Building the other day and made several rounds of each office until he finally got what he wanted.

Wes Kaiser, president of the Film Board of Trade, returned from New York last week, where he spent several days in behalf of his organization.

Jim Hamilton, formerly of the Selznick sales force, is now doing the rounds for Goldwyn-Cosmopolitan.

S. Dickerson of the Victoria theatre, Columbus, Ohio, spent several days in the Film Building looking at pictures for his house which he intends running in the next few weeks.

Film Row was honored last week by a visit of one of its most distinguished and appreciated visitors in many a day. The visitor referred to was Miss Charlotte Bannon of the Lyric theatre, Portsmouth, Ohio. It is so seldom that Miss Bannon comes to the city that she was more than royally entertained. Miss Bannon being quite a favorite with all film people owing to her kind and gracious manner which she always extends to them when they call on her in her home town.

Frank Scott, the genial superintendent of Gifts theatre, is making arrangements for some very attractive decorations for the house, to be installed for the holidays when Mary Pickford in "Rosita" will be the feature attraction.

Maurice Strauss, who has been handling the managerial reins of the Universal office for the past few years, has resigned his position. Before assuming the post of manager, he was special short subjects representative for Universal at which time he made many friends among his clients. His place has been filled by J. W. Holden, who came to Cincinnati from the New York Universal offices.

B. Barnett, of the Universal sales force, has been transferred to Pittsburgh.

H. M. Herbel, district manager for Universal, and his wife, formerly Gladys Walton, a Universal star, were Thanksgiving visitors in Cincinnati.

Mark Lowe, Goldwyn representative in Charleston, W. Va., passed through the city last week on the way to Atlanta, Ga., where he is taking the recently acquired Mrs. Lowe, for a visit with her family.

C. J. Shinkle, Goldwyn salesman in Cincinnati, is leaving the company. His place will be filled by Jim Hamilton, who was formerly connected with the Select and Metro offices.

James J. Russel, manager of the Benham theatre of Benham, Ky., spent the Thanksgiving holidays in Cincinnati.

William Bugie, formerly with Associated First National, travelling the Dayton territory, has been appointed special representative for The Standard Film Co. Bugie will travel out of the Cincinnati Office.

Harold Emig, recently connected with the Standard Film service and Hodkinson, is now handling the Dayton field for Universal.

Harry Young, for many years Universal representative in Columbus, Ohio, and adjoining territory, has resigned. His place has been filled by Lincoln Davis, until recently Cincinnati salesman for Universal.

H. T. Snowden reports that his business at the opera house in Greenville, Ohio, is more than satisfactory. Snowden should make a success of the house as he is thoroughly acquainted with the exploitation possibilities in any picture, having served in that capacity with Goldwyn, before assuming the responsibilities as theatre manager.

Dave Helwig, the genial round face salesman of the Metro exchange and Joe Klein his manager, have returned from a trip through the state. They report that business is above the average for this time of the year.

Kansas City

THE entire sales force of the Kansas City Vitagraph branch office was called in from the territory last week to view "The Man From Brodney's." A general get-together, at which plans for coming campaigns were formulated followed.

Ben Turpin, comedian, visited friends in Kansas City Tuesday and, incidentally, spent a few hours with some of the "boys" along Kansas City's film row. He was on his way to Hollywood from New York.

R. V. Anderson, special representative for International News, visited Kansas City Universal branch last week. He is making a tour of the various branches of the country.

A deal was completed last week whereby the

J. P. McCarthy production, "Out of the Dust," will be distributed in Kansas and Western Missouri by the A. H. Blank Enterprises, according to E. C. Rhoden, Kansas City branch manager.

L. V. Calvert, district manager for Educational Film Exchanges, who was in Kansas City last week, said that his exchanges in Texas and Oklahoma, from where he has just returned, were showing an increase in business, despite an apparent decrease in general business.

Earl Wachter, former district manager for Fox, was in Kansas City last week on personal business. Although having severed his relations with studios on the Pacific Coast, he is planning to return to California.

Néver having been in the industry before, N. B. Elrod started out last week as a sales representative in Southern Missouri and Southern Kansas for the Hodkinson branch of Kansas City, departing with the assertion that he would "show the veterans something."

Exhibitors in the district of Eureka, Kas., are highly enthusiastic over the prospects that L. A. Wagner, Princess theatre, Eureka, may be the next representative of his district in congress.

C. W. Eckhardt, assistant general manager of Fox, was in Kansas City last week to call a sales conference at the local office. The sale of the new specials, which soon are to be released, were discussed.



Des Moines



PARAMOUNT has taken on more territory from the Des Moines office. The local office took over the territory along the Mississippi which had been previously handled through the Chicago office. This transfer includes such towns as Dubuque, Manchester, Anamosa, Tipton, Dyersville, etc. This territory was annexed to that of the salesmen in the territory adjoining. At that same time the Sioux Falls exchange took over part of northwestern Idaho. This territory is Clay, Emmett, and O'Brien counties, including such towns as Spencer, Peterson, Sheldon, Paullina, etc. Omaha still retains the territory along the western side of the state.

Mrs. R. W. Steen, exhibitor at Atlantic, is a business woman who has won the honest esteem of exchange men during her years as manager of the Garden and Atlantic Theaters. She visited Des Moines this week.

Exhibitor Walcott, who has taken over the Grand Theater at Eldora, was in to arrange a string of pictures.

Harry DeBagio, for 13 years owner and manager of the theater at Colfax, sold out last week to D. E. Carroll, formerly of Indianola. DeBagio has not indicated that he would make any other affiliation and it may be that he will retire on his comfortable returns from the theatrical business.

E. S. Kliner, who has been an exhibitor in Iowa for five years, but who sometime ago left the picture business, is now going back into it. He is in Des Moines making his headquarters at the Drake Hotel while endeavoring to find a 400 to 500 seating picture house in a town of 2000 or up that is to his liking.

H. B. Gray is now operating the Electric Theater at Clear Lake. He was with Pathe as salesman for a year and before that ran a

theater at Spencer. Art Burgen, who was manager of the theater at Eagle Grove, sold out the Clear Lake house to Gray.

Art Johnson, assistant manager for F. B. O., announced the arrival of a seven-pound girl. They've named her Priscilla Ellen. Mrs. Johnson is getting along splendidly. And is Johnson proud of his week-old daughter? We'll say!

Stanley Mayer has severed his connection with Goldwyn. Mayer was salesman out of Des Moines.

Harry G. Simpson of West Union sold his house to A. M. Peterson and Julian Johnson, owner of the Rialto Theater at Fort Dodge, has bought the A. H. Blank interest in the theater there.

Mr. Rodgers, Western Division general manager, and Mr. Truog, district manager, will both be in Des Moines this week at the Goldwyn offices.

Puffer of the Orpheum Theater at Webster City, Hendricks of Mt. Vernon, Wade of Woodward, Miss Langlois of Buxton, L. C. West of Grinnell were in Des Moines at the exchanges. Mr. Cookingham of Ayreshire, whose visits are few and far between, was also in the city.

John Kennebeck, in charge of publicity for all the Paramount exchanges in Australia, will spend Christmas on the boat en route from San Francisco and will arrive at his destination just before New Years.

Mrs. Van Dyke, wife of B. I. Van Dyke, owner and manager of the Royal Theater, Des Moines, broke her arm. Which means that Van Dyke has been called upon to display some talents as housekeeper. Van Dyke has not been well this fall and has been absent from the theater a part of the time.

A quarter of a million is being spent in building a new Masonic Temple at Mt. Pleasant, which includes a picture house of 600 seating capacity. The building is a magnificent thing and the theatre will be a beauty. William Ferguson will operate the theatre, which he has bought. Washington's birthday is the date set for the opening.

Al Prosser, who has been operating out of the Omaha office for the past eight weeks for Pathe, will return to Des Moines at Christmas time for eight weeks' run out of Des Moines.

Jack Connant, head of Associated Exhibitors in Des Moines, finds travel in Iowa difficult. But he's optimistic about what can be done in small-town theatre business if the exhibitors will just take the cheerful attitude. When they don't do well, it's all because they just think that way, says he.

Mr. and Mrs. Dunsmoor of Jewell were in Des Moines and reported that they have charge of the Pomeroy House, which will be operated by Dunsmoor's brother.

The house at Adair sold out to Maxwell Brownlee of Adair, who are breaking into the business.

Nate Chapman of the Englert theatre at Iowa city has been having trouble with his heart. He's feeling much better now, is no longer on the sick list and visited Des Moines again.

A. H. Blank has been in New York at a meeting of First National officials. He returned on Monday.

Tom Kitching has found it difficult to sever his relations with Universal and he's back as salesman for them again. He has been assigned a new territory.

Ray Capland is a temporary widower. Mrs. Capland is visiting with her people at Fairfield since the Thanksgiving holidays. Capland is salesman for Paramount.

Canada

RAY PECK, director of the Motion Picture Bureau of the Canadian Government, Ottawa, left December 5 for Jamaica to supervise the production of several film subjects under the auspices of the Jamaican Government, arrangements having been made by the two British possessions for the taking of the pictures by the Canadian bureau. The releases will be somewhat similar to the "Seeing Canada" subjects, which have been produced in the Dominion for a number of years.

A visitor of distinction in Ottawa, Ontario, during the week of December 3 was Charles Branham of Toronto, director of theatres for the Famous Players Canadian Corporation. Mr. Branham was making his official inspection of the Ottawa Regent and conferred with Manager Oral Cloakey on a number of matters.

Making a drawing card of a portion of a current news weekly was what Capt. F. W. Goodale, manager of Loew's Ottawa theatre, did during the week of December 3, when the news reel for the week, a Pathe release, carried views of the Zev-In Memoriam horse race in Kentucky, over which there had been considerable discussion. These views included slow pictures of the actual finish. Manager Goodale played up the

race shots in special advertisements on the sport pages of the local newspapers under the heading of "Zev vs. In Memoriam. Which won the race? Decide for yourself," etc.

An indication that the picture business in Canada is decidedly on the up-curve is found in theatre developments in several cities.

At Montreal, the Independent and United Amusements, Limited, operating a healthy chain of local theatres, has started the erection of another substantial theatre at Park and Bernard avenues. The plans call for a structure which will have a capacity of 2,000 seats and the last word in modern theatre architecture is being incorporated in the building. This company

opened the Plaza and Corona theatres in recent months and it also operates the Strand, Regent, Papineau, Belmont and Moulin Rouge theatres. Construction of the new house will be carried out during the winter months.

At Toronto, arrangements have been completed whereby William A. Summerville will erect at Danforth and Woodbine avenues, in the hustling northeastern section of the city, a moving picture theatre to cost \$100,000. He has sold to the Danforth-Woodbine Theatres, Limited, the operating company, for a consideration of \$1, the land with a 100-foot frontage on both Danforth and Woodbine avenues on which the theatre is being erected. Construction is already well under way. The theatre will hold 1,200 people.

A. Rosenberg has acquired the Canada theatre, 2182 St. Lawrence Boulevard, Montreal, which has been remodeled throughout. The house has been redecorated, a new heating system has been installed, as well as new seats. The policy adopted by Manager Rosenberg provides for three changes of programs weekly, each bill having two feature-length pictures, a comedy and news reel. Nat Moore has been appointed director of the orchestra.

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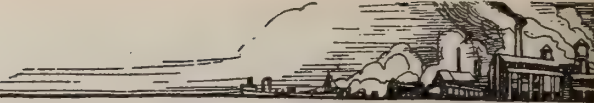
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Albany



THERE is a Christmas present in sight for someone who will shortly be named to manage the F.B.O. exchange in Albany. Sidney Katz is still looking after the exchange, but it was stated during the past day or so that the new manager will be announced on or about Christmas Day, and will assume his new duties immediately after. At the Vitagraph exchange, the successor to Mr. Fleming will be announced the second week in January. Frank B. Rogers, of Brooklyn, special representative of the company, will remain in Albany until that time, looking after the affairs of the exchange.

The Robbins stock company, which has been playing at the Majestic in Utica for the last forty weeks, will open at the Avon, in Watertown on Christmas Day. There will be no motion pictures shown at this theatre, of course, during the run of the stock, but at the Olympic pictures will augment the vaudeville without advance in prices.

There has been a change at the Elmwood and Sampson theatres in Penn Yan to the end that James J. Kelly, for some time past associate manager of the State, in Corning, will manage these two houses. Mr. Kelly took up his new duties on December 4. The State will be handled by E. G. Dodds, one-time resident of Syracuse.

George A. Turcott, an operator in the Olympic, in Watertown, was married the past week to Miss Hazel Matraw, of that city.

Hard luck befell Harry Berinstein, manager of the Majestic, in Elmira, one day last week, when in company with George Roberts, of Albany, general manager of the Berinstein circuit, he paid a visit to Buffalo. The trip was made in Mr. Berinstein's car, which is also jointly owned by his brother Benjamin, manager of the Strand, in Elmira. While Mr. Berinstein and Mr. Roberts were in the Hotel Statler a thief made off with the car.

George King, who runs the Rialto, in Binghamton, and is something of a politician besides, while defeated at the last general election for alderman, is not losing any sleep these days. Mr. King is devoting himself entirely to his theatre, and according to all reports, the house is doing extremely well.

Bill Smalley, of Cooperstown, running a chain of well-paying houses in New York State, apparently never overlooks a bet, for the eye of the commercial traveler on entering the hotel in Sidney, where Mr. Smalley has a house, is quickly caught by an ad in the hotel lobby telling of current attractions at the Smalley house a block away.

There was a big night at the Robbins-Eckel in Syracuse last week when the football players from Syracuse University were personally presented to the audience, one by one. The house was jammed to its doors. The picture part of

the program also served to attract showing as it did several hundred feet of film taken of the Syracuse-Nebraska game.

Alec Papayanakos, owner of the American, in Canton, is a happy man these days, for Mrs. Papayanakos has returned from a several months' visit in Greece. Mr. Papayanakos was in New York last week and was on the dock to greet his wife when she arrived on the Aquitania.

It is expected that a new manager will be named for the Vitagraph exchange in Albany some time during the fore part of January. Frank B. Rogers, special representative for the company, will remain here until then. Mrs. Rogers stopped over in Albany last Saturday on her way from Minneapolis to New York.

Although some of the managers are anticipating a let up in business due to the approach of the Holiday season, a visit to a half dozen of more theatres in this section reveals that the business is holding up in a remarkable shape, and that up to the present time, the approaching holidays has not caused the slightest slump.

G. A. Woodard, who has been absent from his desk at the Fox exchange here for many weeks, has so far recovered his health that he will resume his duties as manager within the next week.

Papers of Albany have come out in favor of symphony concerts at the Mark Strand theatre in that city on Sunday afternoons. Two of these concerts have already been given by the combined orchestras of the Mark Strand, and the Troy theatres. They were given on Saturday mornings, however, and while they attracted a capacity audience in each case, there are those who believe that Albany should have some attraction on Sunday and that Symphony concerts would fill the bill.

One of the best liked fellows in the business is Edward Windbiel, who with Thomas Shelley runs the Orpheum in Amsterdam. Mr. Windbiel was along Film Row the past week.

There have been some changes in the Fox exchange in this city. Earl Pfannbecker, former poster clerk, has been promoted to shipper, while Eugene Doyle heads the advertising and accessory department, Miss Clara Bingham, being named as secretary to the manager.

Roy Abagnole, an auditor, has been spending two or three days at the local F.B.O. exchange.

Alec Herman, manager of the First National exchange here, spent two or three days the past week in New York City.

Miss Renee Craven, of the First National exchange, returned Friday morning from New York City after spending three or four days in the metropolis.

The Amsterdam theatre, a legitimate house, has been closed with the result that the motion picture theatres in that city have things more to their liking.

The Arlington, in Troy, has temporarily closed, but will probably reopen after the Christmas holidays. The house is run by "Cal" Miller, a former booker in the F.B.O. exchange.

"Vic" Bendell, who tells the exhibitors of this section how good the Hodkinson product is, returned Saturday from a week's trip through the Adirondack mountain region.

Sam Wood, former owner of the Strand, in Amsterdam, has taken over the Strand, in Canajoharie, and will open it on Christmas Day.

Illustrated songs were used with good effect the past week by Benjamin Apple, of the American, in Troy.

Theatre owners in the smaller places, and particularly north of here, are cashing in these days through weather conditions. There has been but little or no snow, and as a result there has been no let up in business coming from farmers and others who visit the towns regularly each week, when the roads are open.

Abe Siegel, who has been running a film delivery between Albany and Schenectady for the last two or three years, and who is the former owner of the Grand, in Scotia, is about to try out a little idea which will afford places not supplied with a motion picture theatre, with entertainment. Mr. Siegel plans to visit these towns once a week, carrying a portable machine and equipment. There are six or seven places of this sort around Albany.

Starting in selling matches on the streets of Troy, when a boy, "Jake" Rosenthal, owner of the Rose theatre, in Troy, one of the best little gold mines in this part of the state, is an example of what perseverance and pluck will accomplish. Today Mr. Rosenthal is rated as one of the most substantial business men in the Collar City, and his theatre is packed nightly. Mr. Rosenthal is one of the old timers in the business and is known to both exhibitors and film exchanges, as the man who believes in living, and let live.

The carpet mills in Amsterdam, employing 10,000 or more persons, are now running three days a week, but the smaller motion picture theatres of that city are profiting, strange as it may seem. It is said that the employees of the carpet mills, finding themselves earning but one-half of their regular wages, are cutting out the vaudeville house, with its 60 cent admission, and attending the picture theatres instead.

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Seattle



R. A. WHITE, general sales manager for the Fox Film Corporation, has just arrived in this city; and was to be in conference with Manager Guy F. Navarre of the local office for several days. All of Mr. Navarre's salesmen in the Washington and Oregon territories have been called into this city, and a general sales convention of the entire staff was to be a part of the program while Mr. White was here. In addition, J. M. Linn, manager of the Fox branch in Butte, was to arrive and take part in the conferences. Mr. White has just come to this Coast from New York by way of the Canadian Rockies, and from here was scheduled to proceed down the Pacific States to California, where he will spend a number of weeks.

Fred G. Sliter, field manager and special representative of the First National company, working out of the executive offices in New York City, returned from a visit of about two weeks in Portland, and after another few days spent at Manager Charles E. Feldman's local exchange left for the First National offices in Salt Lake City. Mr. Sliter has been in the local territory for practically two months, working on special assignments for Joseph Skirboll, Western district manager.

Several changes in the personnel of the local Universal exchange sales staff were announced recently by Manager L. J. Schlaifer. P. C. Hurst, formerly with the Universal Company in Spokane, has joined the Seattle organization and will work in the Eastern part of the territory. Ned Edris, who has just returned from a fourteen weeks' sales trip into Montana for the De Luxe Feature Film Company, is no longer with that organization, but has joined the Universal office and will cover part of the same territory for Mr. Schlaifer. Roy Boomer, formerly manager of the Spokane office for Universal, passed through this city recently en route to San Francisco, where he will take over the management of the Cameo theatre

for the same company. A brother of Hobart Henley, director of Universal pictures, has been named to replace Mr. Boomer as head of the Spokane exchange.

R. C. Hill, manager of the W. W. Hodkinson exchange, has just returned to his office from a ten-day sales trip to Portland and a few of the smaller Oregon cities. During his trip to that state he also covered a few of the key points in the Washington territory.

Paul R. Aust, manager of the Selznick office, and G. G. Maxey, assistant manager and booker, have been busy recently making plans for the handling and distribution of the new short subjects which Selznick is now putting into its larger exchanges.

Tom Cochrane, manager of all Famous Players-Lasky exchanges and interests in the Orient, spent a few days at Manager George P. Endert's exchange recently and sailed from this city for China on the S. S. President Jefferson the end of November. Mr. Cochrane was in Japan at the time of the recent earthquake and disaster, and has just returned from New York City, where he made a general report of conditions after the quake. All Famous Players' office reports, films and equipment were totally destroyed in the fire at the time of the disaster, and Mr. Cochrane is now returning to re-establish offices and services in that country.

Telegrams received on Film Row early in December announced that the Blue Mouse theatre in Kalama, Wash., has been closed for an indefinite time. The house was built recently and opened only a few months ago. J. C. Caldwell was the owner and manager.

Jack LaRue, formerly manager of the Universal exchange in Butte, spent a few days in this city early in December, preparatory to formulating plans for the future.

"Butch" Wingham, salesman for Manager Seth D. Perkins' local Goldwyn-Cosmopolitan exchange, has just returned from a sales trip

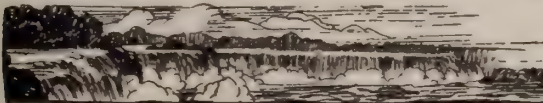
that has kept him on the road for the last several weeks, and following his successful work during the recent "Jimmy Grainger Week" will soon start off again on another tour of his territory.

Following his return from an Eastern business trip, John Hamrick, head of the Blue Mouse circuit of theaters, has just announced the appointment of George Greenland as house manager at the Blue Mouse. Mr. Greenland was formerly assistant manager at the Tacoma house, under William Houck. Mr. Houck was in charge of the local theatre during Mr. Hamrick's absence, and returned to Tacoma last week. Mr. Greenland succeeds Floyd G. Wesp, who left the Blue Mouse here just before Mr. Hamrick's departure for the East, and is now assistant manager at the Clemmer theatre in Spokane.

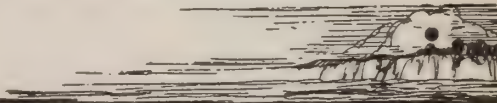
Philip Ryan, manager of the Union Theater in Burke, Idaho, was a visitor in this city last week, where he was making preparations for the rebuilding and equipping of his house, which was practically totally destroyed in the fire which swept the town of Burke a number of weeks ago. The theater is owned and operated under the direction of the Miners' union in that territory, according to announcements.

Advice received in this city recently announced that the Rex Theater in Spokane had been taken over by M. A. Newton and Benton Werner early in December. The Rex is one of the larger second run houses in that territory, and was formerly owned and operated by R. E. Neill.

In conjunction with their showing of the new Charles Chaplin production, "A Woman of Paris," the Strand Theater also presented on the same program a shortened version of Chaplin's last comedy effort, "The Pilgrim," which ran there a number of months ago. The comedy as used this time was cut from four to two reels for the occasion.



Buffalo



THE girls of the Paramount office gave a farewell party for Miss Fannie Buxbaum, who resigned as contract clerk to go to California to live with her sister. The event was held in Miss Buxbaum's home. Miss Mae Mack is the new contract clerk at the F. P.-L. office. Miss Gumm has been appointed assistant to Advertising Manager Williams. And, oh, yes, have you heard the news? Mrs. M. Arnold, stenographer, is wearing a diamond ring the size of an automobile headlight. And rumor declares that no less a person than F. Ray Powers, office manager at First National, gave Mrs. M. the flashlight. The wedding? We don't know yet.

Harry Morse, manager of the Elmwood and Sampson theatres in Penn Yan, N. Y., is to take a month's rest. James Kelly, who has had charge of the State theatre in Corning, N. Y., will take charge during Mr. Morse's absence.

Charles Bird, who has been general manager of the western studio of the William Fox Company, has resigned and has returned to Hornell, N. Y., to make his home. Mr. Bird was formerly manager of a Hornell theatre.

Richard C. Fox, former manager of the Paramount exchange, has been appointed by Al Lichtmann to handle "The Hunchback of Notre Dame" in the Buffalo territory. "Dick" is well known in this neck of the timber.

Harry Scott, feature sales manager for Pathe, was in town last week to confer with Basil Brady, local branch manager. J. Meyer Schine, of the Schine chain of houses, was also a Buffalo visitor last week-end.

The Universal exchange looks like a million dollars these days. All new paint inside.

Izzy Cobe has resigned from First Graphic exchange and has not as yet announced his new connection.

John J. Maxwell, Jr., has been appointed assistant general manager of the Border Amusement Company, the organization that controls the Ellen Terry, Star, Marlowe and Loco theatres. Mr. Maxwell was formerly assistant manager of the New Olympic theatre and of late has been managing the Star and Loco for Border.

Manager Vincent McFaul put over a big kiddies' party in co-operation with the Buffalo News when "Long Live the King" was shown. The News came through with a front-page story every day for a week in advance.

Eugene Pfeil, manager of the Circle theatre, is thoroughly in accord with the idea of one of the new producing companies, who declare that movies should be given back to the common people as their own democratic form of amusement. Gene believes that good pictures can be

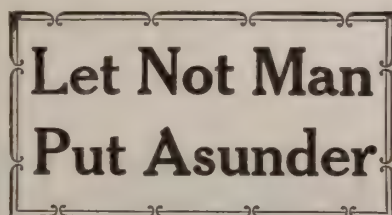
produced so that it will be possible to charge a general admission of twenty-five cents. Gene believes that the movies are rapidly being taken from the masses to whom the industry owes its present position.

J. H. Michael, manager of the Regent theatre, was right on the job when President Coolidge spoke from the White House last Monday evening. He connected up his radio outfit in the theatre, attached a loud speaker and allowed his audience to "listen in" on the President's speech on the Harding memorial.

Manager John Carr of Shea's North Park is sure attracting one big gang of children at his Saturday matinees. Last week he put on "Flaming Youth," and had a line of kiddies stretching the entire length of the block. The same condition is repeated every week, says John.

Clayton P. Sheehan, district manager for Fox, is in New York City. During his absence the office is in charge of G. K. Rudolph. The Enquirer is running a serial story, placed by Mr. Rudolph, on "The Silent Command," the Fox picture which comes to the Lafayette Square theatre Christmas week.

Sydney Samson denies that he is impersonating Svengali, but says he is too busy booking all his product to attend to such minor details as shaving. Syd reports progress on the Film Board of Trade dinner dance, which will be held soon—if the boys can dig up any clean dress shirts.



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Washington



ARRANGEMENTS have been made with the WRC broadcasting station of the Radio Corporation of America at ashington, to make some Crandall theater artist a regular feature of the program put in the air on Wednesday night of each week. Crandall enterprises' music department boasts a rich ensemble of solo talent, the Metropolitan Symphony orchestra as conducted by Daniel Breeskin alone possessing eight first-water concert artists.

Signor Creatore, the Italian band and orchestral leader-maestro, has delighted Baltimorean film-music fans all the past week at the Whitehurst circuit in Baltimore. The same unit of the Whitehurst theater group has also had a guest soprano from New York, co-starred with the visiting guest conductor.

Herbert (Tommy) Thompson of the Paramount exchange, last week married Miss Frances Balles of Washington.

Leading lights in the Famous Players-Lasky exchange intimate that there is something unusual planned for the Christmas week party to be staged in the North Capitol exchange building. Features not announced as yet indicate a real eye-opener in the way of local film festivities.

William C. Ewing, staff artist attached to the publicity department of the Crandall Theaters under the direction of Nelson B. Bell, has been confined to his home for the past week with a seriously ulcerated throat. It is stated by the physicians in attendance that he will be unable to leave his bed for at least two weeks.

The Metropolitan Athletic Club, composed of the cream of the capital's feminine championship material in basketball, bowling, modern dancing, swimming, diving and track and field sports, which was organized as an outgrowth of the work done by the Public Service and Educational Department of the Crandall Theatres, has grown from a membership of 7 to 35 this season.

Arrangements are already well under way for the special community Christmas celebrations to be given in all of the Crandall Theaters in the national capital. Joseph P. Morgan, general manager of the Crandall enterprises, made a special trip to New York in September for the purpose of purchasing the candy and toys to be given away to the children attending those gala observances of the Yuletide. Last

year more than two tons of candy was distributed and many thousands of toys given away. This year the amounts will be greatly increased by reason of the fact that more theaters are operating in the Crandall chain and more children have signified their intention of being present. Already over 1,000 have applied for invitations at the Savoy Theater alone.

The entire enrollments of all of the orphanages and homes for children in the District of Columbia will be entertained as guests of Harry M. Crandall at the Crandall Theater's Christmas week festivities. This is an annual custom that has been operative for many years. Mrs. Harriet Hawley Locher, director of the Public Service and Educational Department of the Crandall Theaters, is hostess on these occasions.

The Americanization School of the District of Columbia will be entertained at a special Christmas celebration in the private projection room of the Metropolitan Theater and the studio of Mrs. Harriet Hawley Locher, which adjoins, Christmas week. It is here that the visual instruction classes conducted jointly by the school authorities and the Crandall Theaters are held and the members of the foreign classes feel it to be their own particular gathering place.

The New Pickwick theater on North Howard Street, Baltimore, is still on the market, being offered through Mr. Moderwell. It is one of the pioneer downtown Baltimore picture houses and is so small that it long since dropped out of the first run ranks, and is unable to function as a second-run house in its section.

Walter Coulter, long connected with Mrs. Thorpe, pioneer Richmond exhibitor, was a caller at the office of George Faulkner, local manager for W. W. Hodkinson. It is reported that he has effected a partnership with Charles Somma of Richmond, whereby the stock in Mrs. Thorpe's theaters, recently purchased by Coulter from Mrs. Thorpe and her chief financial backer, are split fifty-fifty between the Coulter-Somma interests, and Coulter becomes general manager of the expanded theater circuit, to be operated as a single chain.

The Wilmington Auditorium, owned by the Community Recreation Company of the Delaware city, being in arrears to the amount of \$882 taxes unpaid for the years 1921-22, with

interest, has been ordered sold by the sheriff of New Castle county, and will be auctioned off at the Court House on December 22. It is expected to realize nearly \$50,000.

The Baltimore Daily News, in its sketch No. 14, on "Men Who Manage City Theatres," last Monday, December 3, selected Frank A. Hornig, saying of the subject: "Mr. Hornig is managing owner of the Horn and Royal Theaters on East Pratt street. He is an ex-president of the Motion Picture Exhibitors League of Maryland and is always ready to respond when that organization requires a few active workers."

The American Legion photoplay is being shown at the Majestic Theater, at Wilmington, Del., on Monday, Tuesday and Wednesday, the tenth to twelfth of December, for the account of the Delaware Legion department. A special orchestra was secured for the affair and the advance publicity was aided by an essay contest restricted to Wilmington high school students and sixth to eighth graders in Wilmington and rural New Castle county.

Fred Stark, who returned to Richmond, Va., recently to take over the symphony orchestra at the Colonial theater, admits that he is glad to be there once more. He was there when the Broadway opened and ran its orchestra for awhile, later going to the Bijou. A native of a town on the Swiss frontier, Stark has lived and played in the American music world for the past ten years, and acquired his citizenship rights some years ago. "I hope Richmond likes the score I arranged for 'The Virginian.' The music from the 'Girl of the Golden West' seemed peculiarly fitting, the Prelude and the song of Jack Rance being used. 'Forest Murmurs' in Siegfried and Siegmund's 'Love Motif,' 'Idyl' and other pieces, I took from 'Carolina,' and other sources." The statement of the new leader of the Colonial orchestra showed his plan to build up the music tastes of Richmond.

Visitors at the Fox exchange on New Jersey avenue this week included Frank R. Durkee, Frank Hornig of the Horn Theater and Louis Schlichter, all of Baltimore.

The first meeting of the Washington Film Board of Trade in two weeks was held at the Harrington lunch parlor December 10.



St. Louis



MIKE NASH, owner of the King Bee theatre, 1710 North Jefferson avenue, St. Louis, is spending several thousand dollars in improvements to his show place. The plans included a one story re-inforced concrete addition 18 by 52. Harry W. Wagner is the contractor in charge.

J. B. Lueken, owner manager of the Macklind theatre, 5415 Arsenal street, St. Louis, was host to the occupational therapy department of the St. Louis Sanitarium at a movie party on December 5. The sanitarium is directly across Arsenal street from Lueken's theatre and some 500 patients and attendants enjoyed his show, which consisted of the regular theatre program of films from 2 to 4 p. m. Miss Bertha Lesser, superintendent of the occupational therapy department of the sanitarium, says that the motion pictures are a wonderful help in improving the condition of persons suffering from mental ailments.

Fred Hatfield, messenger for the Majestic theatre, Peoria, Ill., was held up the night of November 29 and robbed of the day's receipts for the theatre, totaling about \$3,000. The robbery occurred in the alley entrance about 50 feet from the Peoria police headquarters. The robbers made their escape in a high-powered automobile which they later abandoned.

Joseph A. Guhl, 35 years old, 4594 St. Ferdi-

nand avenue, a violinist at the Marquette theatre, 1806 Franklin avenue, St. Louis, was fatally stricken with heart disease while playing at the theatre Sunday night, December 2. He died a few minutes later.

When he became ill Guhl went to an ante-room to lie on a couch, hoping that the attack would pass off. However, he expired before a physician could be summoned.

The Amuse theatre, Neelyville, Mo., owned by Alex Eastwood, was destroyed by fire on December 6. The fire resulted from an explosion of gasoline in the rear of a store conducted by Eastwood. With great difficulty the flames were prevented from spreading to the new Eastwood hotel. The loss was placed at \$16,000.

Sunday evening picture shows are to be conducted at the Episcopal Church of the Holy Communion, St. Louis, from now until Christmas. The first show was held December 9. The

films are to be of religious subjects and presented by the Rev. E. S. White, the pastor, as part of his Christmas preparation program.

Harry Hynes, manager of the St. Louis Film exchange, is back from a successful trip through Southern Illinois.

"Maury" Aaron, of First National, was seen bowling along Picture Row with his fiancée in his new Hudson.

Callers at the First National office during the past week included Bob Cluster of Johnston City and Henry Immig of Newton, Ill.

The Grand theatre, Keokuk, Ia., was destroyed by fire on the night of December 6. The Grand, the oldest movie house in Keokuk, was owned by the Baker-Dodge organization.

Floyd Lewis, district manager for Associated Exhibitors, has gone to Cincinnati. He also plans to visit Indianapolis and intermediate points. He will return to St. Louis for the Christmas holidays.

"Beau Brummel" Billy Weis of the St. Louis Film exchange is hitting on all cylinders these days. He gets his quota 100 per cent.

Roy Dickson, Select's local boss, is back from a journey to Springfield, Ill. He brought back some contracts.

Leah Baird appeared in person at the Lyric theatre, East St. Louis, Ill., December 9, 10, 11.

**LET NOT
MAN PUT
ASUNDER**

Salt Lake City

A NNOUCEMENT has been made that the Victory Amusement Company will be incorporated to take over the State Theater on East Broadway, Salt Lake City, formerly the home of the Pantages, and that it will be re-opened shortly, being known as the Victory Theater. The programs will feature Paramount pictures, interspersed with high-class vaudeville attractions.

The announcement followed the mass meeting of the Salt Lake Musicians' Union, which gave George E. Carpenter, manager of the Paramount Empress Theater, and one of the incorporators of the new company, permission to bring Ralph Pollock from San Francisco to direct the orchestra in the new theater. The balance of the orchestra will be composed of local musicians.

Mr. Carpenter recently returned from California, where he went in the interest of the new enterprise. He said that the policy of the new house will be the same as governs the Paramount Empress, a family theater presenting good music and entertaining high-class pictures. While the Paramount Empress will still be the home of Paramount pictures, the new house will mix the best products of other companies on the market with Paramount productions. For the last two weeks decorators have been busily engaged transforming the interior of the house so that by the opening date, December 23, it will be one of the most beautiful theaters in this section of the country. It has been definitely decided to show "The Call of the Canyon," Paramount's latest Zane Grey feature, as the opening vehicle. Carl Porter, at present assistant manager of the Paramount Empress, will have the managerial duties of the new house.

E. M. Loy, Famous Players-Lasky salesman working from the local exchange, made his initial trip to his new headquarters in Billings, Montana, having been recently transferred to that state. With Mrs. Loy, he is making the trip by auto.

A. W. Baron has been added to the local selling force of the Goldwyn-Cosmopolitan exchange by Jesse D. Solomon, exchange manager. Although a newcomer to the film game, Baron has had a very successful first week.

Bernard Pratt has been assigned to the Idaho territory for the Goldwyn-Cosmopolitan exchange, while Charles J. Mercer, formerly covering the Utah and Idaho country, will now work the Montana section.

J. D. Solomon, resident manager for Goldwyn-Cosmopolitan, returned Thanksgiving from a four-day trip visiting the Idaho key centers, and reports that he placed the new product in each city visited.

O. W. Helwig, auditor from the Pathe headquarters in New York City, arrived in this city last week and is going to check records of the exchange.

W. G. Seib, manager of the local Pathe exchange, is expecting W. S. Wessling, district manager, this week on his return trip from New York.

E. P. Whitaker, division manager for the Associated Exhibitors, left for New York City after being in conference with George Hays, local manager.

C. M. Stringham, operating the Eko Theater at Price, Utah, was in Salt Lake City, and while here announced that he had purchased the Paramount Theater at Helper, from J. C. Ossana.

F. G. Slyter, field representative for the Western Division manager of First National, was in the city last week, conferring with L. L. Hall, local manager.

W. B. Corby, manager of the Film Booking Offices exchange, returned from San Francisco, having attended the get-acquainted convention held in that city recently of all branch managers for F. B. O. in the Inter-mountain territory. The new Western Division manager, A. A. Smith, was introduced to the managers. Man-

ager Smith was here this week with the intention of establishing an F. B. O. distributing point at Butte, Montana.

Barney A. Gurnette, manager of the Universal exchange, has gone to Idaho on a short business trip, returning to this city Sunday.

George Mayne, manager of the recently opened Preferred Pictures exchange, returned from a three weeks' trip throughout Idaho State, visiting all of the key centers and introducing his pictures. Mayne leaves for Wyoming next week.

Henry Ginsberg, general manager of exchanges for the Preferred Pictures Corporation, stopped off in this city on his way to assist B. F. Schulberg in selecting the cast for "Poisoned Paradise," Preferred's next feature.

L. A. Heinrich, Fox auditor from New York City, is here checking up the books of the local exchange.

On December thirteenth, R. A. White, general sales manager of the Fox Film Corporation, was due in Salt Lake City to confer with W. C. Gehring, manager of the exchange.

Harry Lustig, Western Division manager of Metro, is in Salt Lake City for a few days, outlining future policies of the new product with George L. Cloward, exchange manager. Upon the completion of his visit here, he will leave for Denver.

The entire organization of the local Metro exchange were entertained at a dinner party last Saturday evening at the Newhouse Hotel. After the dinner they returned to the exchange and donned caps significant of the pirate play at the Wilkes theatre, "Captain Applejack," and attended the performance there in a body. The occasion is the result of a sinking fund into which each staff member contributes for just such entertainments and it is expected to make them a regular occurrence every three months.

E. M. Saunders, general sales manager for Metro in New York City, will arrive here next week, to hold a sales conference which will be attended by each office manager west of Denver.

Joe Koehler, covering the Idaho territory for Metro, and Joseph F. Samuels, working Utah, will return shortly to their territories, having been in this city for Thanksgiving.

Activities of the Week in Florida

GEORGE STANARAS, who operated the Abbott, at Plant City, Fla., for a number of years, selling out to the Marquis circuit, and taking a year's vacation, is back in the show game again. He took over the Royal at Wauchula the first of the month, closing it for five days and giving it a thorough overhauling and adding some new equipment.

The Bonita, Tampa, which has been closed since last July, being all rebuilt and enlarged to more than double its former capacity, is expected to be ready early in the new year. The new house will not be called the Bonita, and the Consolidated Amusement Company are offering a prize of \$50 to the one suggesting the most acceptable and appropriate name. They are anxious to give the house a name significant of Tampa or Florida, if possible.

B. H. Trumbull, owner of the Liberty, St. Petersburg, accompanied by his chief projectionist, Cecil White, were in Tampa last Sunday, giving the show shops the once over.

The Victory and the Strand, Tampa, both large users of newspaper space, are going in heavy on billboards as well. They have captured some of the finest "locations" in Tampa, as well as on the main roads, used by the tourists, coming into Tampa.

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P. M. ABBOTT

TECHNICAL EDITOR

Motion Pictures in the Philippine Islands

Interesting Outline of Growth and Present Day Popularity With Natives

*By O. S. Cole

I WISH to thank you for the honor accorded me in admitting me to membership in this Society, and although I shall not be able to take an active part in its deliberations as my present home is some ten thousand miles or more from Rochester, I shall take a deep interest in the doings of the Society in future conventions, and if in the future I am able to contribute anything of interest, I shall gladly do so, even while on the other side of the globe.

I have been asked to make a few remarks about conditions in the Philippine Islands. I shall have to do so in a general way only, as I will not have time to go into the matter in detail as I would like to do, and also for the reason that in my far away home nothing has been discovered in motion picture photography or projection; no pictures have been produced that have been of any more than local interest, and neither have we any Motion Picture Engineers, who are worthy of that name at the present time, although there is a small group of men over there who are following closely and with a great deal of interest the developments in the industry in this country.

However, I can say that we have a very appreciative public among the Filipinos, who are enthusiastic picture fans, more so I believe than any other people of the far Eastern countries, and their tastes in regard to moving pictures run along the same lines, more or less, as among the American people, with the exception perhaps, that in the towns and villages of the provinces the majority of the uneducated classes still prefer the blood and thunder serials which were formerly so popular over here.

First Picture Shows in Manila in 1899

The first Moving Pictures were shown in Manila in 1899 or 1900, although at that time they were of course in a very crude state. A number of small theatres were built, and were run intermittently until about 1903, when the most of them were forced to close their doors, as the public had become tired of looking at pictures that meant nothing and had no story to tell other than to record motion in photography, and only a few pictures were available at that.

The projecting machines were also crude affairs, electrical apparatus for projection was in the embryo stage, there were only very primitive transformers in use and rheostats

*Paper before the Society of Motion Picture Engineers.

WE are continually receiving inquiries from our readers on theatre construction and financing, equipment and projection, heating and ventilating and the many more or less technical phases of the theatre operation.

It gives us great pleasure to be of service to our subscribers in either answering such inquiries ourselves or through us by a specialist.

An important function of this department of the NEWS is its service to the reader. Accordingly, all problems of a technical nature that are beyond the scope of the exhibitor's experience, will be thoroughly taken care of by this department gratis. Just address any such problems to the Editor of the Technical Department.

Furthermore, suggestions as to the type and subject of articles to be presented in these columns of greatest interest and help to our readers will be welcomed.

had to be improvised with barrels of water and a few wires and lumps of metals.

But in 1909 Moving Pictures were revived, and I then entered the game permanently, together with my present partners, although I had had to or three years' experience, commencing in 1898 when I went through Central America and a part of South America with an Edison Kinetoscope and a small stock of fifty foot films and a large number of stereopticon slides, using for projection a lime light with an oxygen gas cylinder and an ether saturator, which gave me no end of trouble and frequent suspension of shows when something went wrong with the apparatus, necessitating the return of tickets or money to the public, mostly the former whenever I could convince them that a show would positively be given the following night. And the shows I gave at that time were given mostly in open court yards, the screen hung from posts in the center of the yard, the "first class" people bringing their own chairs and sitting under the verandas and the poorer people sitting on the ground in front or on both sides of the screen.

Sales of Projectors and Film Revived Interest in 1909

One of the principal contributing factors to the revival of Motion Pictures in Manila in 1909 was the establishment in that year by the Pathe Company of Paris of a few agencies in the Far East with the sale of films and projecting machines, although a few films

were being imported from the United States.

At that time we began giving shows of about an hour's duration, a program consisting of six or seven subjects. A film, a hundred meters, or a little more than three hundred feet, was considered a great feature, worthy of special advertisement. No one had had any special training in the business, and we all had to learn it from the ground up.

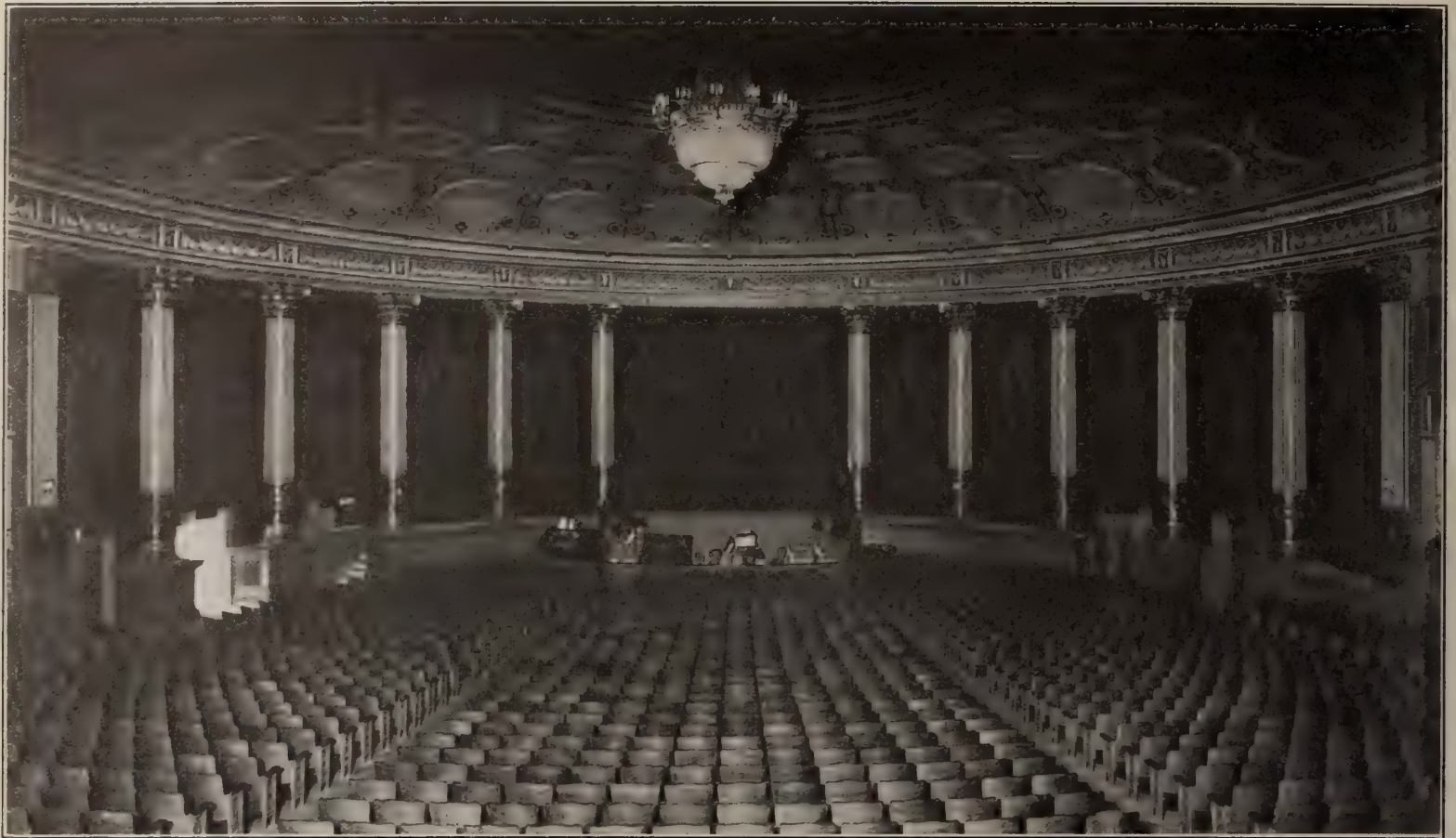
Filipino Boys Trained to Operate the Projectors

The operators were just Filipino boys with some talent for mechanical work, who were first taught to rewind a film, then to turn the crank on the machine and to watch the carbons, and after a few months of this, they were full-fledged operators, demanding salaries as such, not much as compared to the wages that good operators receive at the present time, but still it was considerably more than what a common laborer could earn, and the ones who taught the boys did not know very much about projection themselves. And in a way some of the boys were quite ingenious, for if a film broke it was easily mended with a pin or needle and thread, and if the take-up on a machine would not work, a small boy would be called in to keep the lower reel moving and his job would last perhaps for several weeks or a month or two until the damage could be repaired. But I can say from that these boys we have developed operators who are really a credit to the profession, and if none of them have become expert operators it is more on account of a lack of technical training and teachers to show them how rather than from any lack of natural ability or desire to learn, for they are very anxious to learn any new trade and they have wonderful patience.

They are quick to recognize a master musician or a master mechanic, but have no use for any one who tries to put it over them with only a smattering of knowledge in the line in which he pretends to be an expert. They are natural born musicians, and are really more familiar with classical music than with the modern jazz, although in recent years they have developed some splendid jazz players.

They are a gentle people, and almost invariably courteous to an extreme in their contact with other people. The educated Filipinos are very appreciative of the very best in Moving Pictures as well as in music, and spend their money freely to see the best. A vaudeville act must be well staged, and

(Continued on next page)



More or less has been said in the recent past concerning the oval shape auditorium for theatres. The practicability of this idea has been very well demonstrated in the Tivoli theatre, Newark, N. J. The shape of the auditorium proper resembles that of an egg

snappy, otherwise it falls flat, just as it does with our American and European patrons, and as critics of good music, good opera, they are on as high a plane almost as any other nationality.

For the last five or six years we have been showing the very best American films, including a great many of the special productions that have been released. And at the time several years before, when American producers were striving to outdo each other in the matter of quantity, rather than quality, we were showing, what at that time was a very high grade of European films.

But now the Filipinos prefer American films, for they appreciate the fact that they are superior in every way to European productions. They appreciate the fact that the American films have more action, that the stories are carried out to a logical conclusion, and that the proper selection of types is made to represent the various characters; and they follow closely the careers of the most famous film stars, for we sell in our newsstands two or three hundred per cent. more photoplay magazines than of any other kind.

Theatres at Tail End of Procession

As to the theatres in the Philippines, we are at the tail of the procession. The firm of which I am a member takes great pride in its principal theatre, but it could hardly be called a theatre when compared with the modern pictures palaces of the United States, and if we should attempt to compare it with that magnificent structure, which we had the pleasure of inspecting yesterday—The Eastman theatre—it could only be called a shack.

But such as it is, it is the best in the Islands, and the people over there are able to see in it, although a few months later, a majority of the best pictures that are shown on Broadway. And our projection, while not as good as that in the houses that use the high intensity ares, is fully as good as any theatre over here that does not use the high intensity are.

No Heating Problems to Contend With

As to heating problems, we have none, for we live in a climate aptly described as "Summer all Winter" and "Hell in Summer." Our greatest problem is ventilation. We have solved that to a great extent, by having very large ventilators on the roof of the theatres, and a blower with outlets in the floor. But even at that on a real hot night, with a crowded houses, many of our patrons leave the theatre wringing wet; but if they have enjoyed the program they don't worry about the heat or their wet clothes, they are accustomed to the heat, and when they get back to their homes they put on a clean suit, for washing is cheap and one changes his clothes once or twice a day anyway.

Poster displays even in the best theatres are very necessary, and in the provinces it is hardly possible to draw any kind of a crowd unless there are a large number of posters in front of the theatres, and star and scene cuts are very important on the programs and handbills that are distributed through the streets, and special productions require band parades to advertise the fact. In the large cities quite a good deal of advertising is done

in the daily papers, published in English, Spanish and native dialects.

We are also having our troubles in the Islands in the matter of censorship, although I believe in a general way the few censorship committees we have had are more tolerant and broad-minded in their attitude toward moving pictures than in many parts of the United States. For a number of years the censoring of films has been in the hands of the Chief of Police at Manila, but usually he did not exercise his authority as Chief Censor unless a direct complaint was made about a picture.

About a year ago, Governor-General Wood appointed a committee of censorship, consisting of seven members, but before appointing the committee he called a meeting of importers of films to discuss the matter. I was present at the meeting and from the impressions I gathered of General Wood's views in the matter, his principal object was to stop the exhibition of films that tended to teach the Filipinos new ways of committing crimes, or of films that were manifestly immoral. And during a period of some five months the committee was in operation, up to the time I left there in the latter part of April of this year, only one film had been stopped and that was a blood and thunder serial.

There Are Blue Laws—But Not Like Ours

But we have very few blue laws to contend with. I have never heard of a Mayor of a town being arrested for permitting a ball game or a picture show on Sunday. In fact, I believe that if any attempt should be made to prohibit shows on Sundays, it would almost cause a revolution, for it is the universal custom to devote Sunday afternoon and evening to amusements, after attending church in the morning.



SEATING—

the basis of theatre comfort

The restful comfort provided by *American* theatre chairs is an important factor in securing and maintaining a steady year 'round flow of satisfied theatre patrons.

Any theatre that offers comfortable seating as first among its conveniences, naturally stands out first in the estimation of the comfort and pleasure seeking public.

American craftsmen are skilled in the art of designing theatre chairs which are not only durable in con-

struction, harmonious in color with surroundings, but of the highest achievement from the standpoint of comfort. Obviously, *American* theatre chairs should be given first choice in planning that new theatre.

Experience has taught us how to utilize all the floor space to insure the utmost seating capacity without crowding. And, among other things, we offer to lay out the floor plan without charge. Each seating problem is considered individually.

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SIMPLIFIED ELECTRICITY for PROJECTIONISTS

Electric Power Distribution

Lesson IX—Part 3 Transmission Lines



ELECTRIC energy is carried from the generating station to the various sub-stations by means of *transmission lines*. Where the amount of energy to be transferred is large (1,000 kilowatts or more) the design of these lines must receive careful attention and the more energy involved the more care must be exercised to prevent excess loss of power. Indeed, the design of transmission lines constitutes a district study in itself we can hope to do no more than give very briefly the general characteristics of the problem. This is all that is required since the projectionist has but a passing interest in this subject.

Important Features

There are certain features which a good transmission line must possess.

1. It must, above all, give constant service. Disrupted service, due to breakdowns or failures in the system are generally serious since entire cities sometimes rely upon a single system for power.

Every effort is, therefore, made in advance to forestall such breakdowns in order to secure reliable service. To this end it is common practice to run *two* transmission lines from the generating station to the main receiving station. These lines often run parallel to each other but are separated by 5 or 10 miles so that local disturbances, such as storms, will not strike lines at the same time. These lines are both joined to the same bus-bars at each station so that if one line is put out of action, the other can carry the load until repairs have been made.

Precautions to Prevent Short Circuits

Precautions are also taken to prevent accidental short-circuiting and grounding of the lines since in either case not only may the service be interrupted but serious damage may result to the equipment in the station houses. For protection against short circuits, large coils of heavy copper tubing, called *reactance coils*, are connected between the outside line and transformers. These coils are similar to the "*choke*" coils described last week but they act somewhat different since the frequency of the current is practically constant. The resistance of these coils is negligible so that the inductance in conjunction with the tremendous short circuit current raises the reactance to such a high value that it "*chokes*," or prevents, the current from the line reaching the transformers and other equipment.

To prevent accidental short circuits and grounds, all objects not a part of the line are kept away. Where the line passes through forests, the trees are cut down for such a distance on each side of the line that there will be no danger of falling trees crossing the line and thus causing damage. Where one

RADIO has become a great hobby with millions of people throughout the country. It's appeal is through the mechanical. People like to see what they can accomplish themselves. Results of their own endeavors both satisfy and please them.

The projectionist is in many respects in the same position as the radio fan. He has a complete mechanical layout at his disposal. He can usually manipulate this apparatus to his own satisfaction. Why shouldn't projection become a hobby with the projectionist. There are a hundred and one developments of individual ingenuity that he can apply to his work.

Does the fact that projection is work make the difference? If that is the case something is wrong. It is simply a matter of mental attitude. Why not appreciate that your profession affords excellent opportunity to be a hobby—not just plain work.

Look your projection department over—take stock and see what you can do to tune it up. Add those telling touches of ingenuity that makes your department the envy of the other projectionists.

Get a hobby that in the end becomes a good paying proposition. There are always plenty of opportunities for the expert.

line crosses another, high towers of exceptional strength are used to carry one line high out of danger of a wire breaking and swinging down on the line below.

In addition to the equipment at the stations used for lightning protection, an iron wire is strung along the tops of the poles, being grounded at each, the reason being that lightning will generally strike this grounded conductor rather than take the high resistance path through the insulators to ground.

2. The regulation must be good. That is, drop in voltage when full load current is drawn from the line must not exceed a certain percentage of the voltage applied at the generating station.

There are several factors which govern this drop in voltage. The resistance of the line is one of them and to keep this reasonably low heavy, uninsulated copper or aluminum stranded cables are used to keep down the IR drop.

25-Cycle Frequency Used Because of Reactance

The reactance of the line also contributes to this drop and hence the frequency used is generally 25 cycles since the reactance is proportional to the frequency. Another factor which determines the reactance is the *inductance* of the line. When two or more A.C. wires are run parallel to each other, each exercises an *inductive effect* on the other and voltage can be raised due to the limitations of the insulators. The highest practical voltage to date used is roughly 220,000 volts.

tends to set up a current which *opposes* the regular line current. This inductive effect is equivalent to a drop in voltage since a greater voltage must be applied to overcome it. Its amount depends upon the spacing between wires being greater the farther apart are the wires. Reactance, it will be recalled, also causes the current to *lag*, the voltage thus giving poor power factor.

Wires Carrying Power Act as Condensers

On the other hand, the wires also act as a condenser with the wires as the plates and the air as the insulating medium. A condenser draws a *leading* current from the line but it also causes a reactance *drop* similar to that resulting from inductance in the line. The *closer together* the wires the greater will be the *condensive reactance*. So the inductive and condenser effects of the line are exactly opposite in character and tend to balance each other. For this reason the *distance* between wires must be carefully determined since the wires must be spaced farther apart as the transmitted energy is increased. For at 50,000 Kw. line the wires should be about 6 feet apart from each other whereas for a 100,000 Kw. line they should be about 8 feet apart. The voltage also governs the spacing of the wires.

3. The efficiency of the line should be high. The efficiency obviously depends upon the power lost in the line. The principal losses in power are those due to the *I²R* (heating effect) and the slight losses due to leakage from the conductors to the air and around the insulators.

Voltage Drop Important in Power Loss

The only one worth considering is the resistance loss. With a given amount of copper, and with a fixed voltage between wires, power can be transmitted with a smaller loss with a *three phase* system than with either a *two* or *single* phase. As a matter of fact the amount of copper required and power loss experienced in the two phase and single phase systems are exactly the same. In the case of the three phase system, however, the power lost is only 75 per cent. of that of the single phase system. For this reason all long distance, high powered lines are three phase, the single phase system being only used locally in towns and cities.

The voltage, as we well know, has a considerably important bearing on the loss of power involved since as the voltage is *increased*, the current is correspondingly *decreased*. The power lost in the line is equal to *I²R* and so any reduction in the current really causes a considerable reduction in power loss. For this reason tremendously high voltages (50,000-220,000) are used to transmit the power. The general rule as regards voltage is that there should be about 1,000 volts per mile of line so that for a 150 mile line the voltage employed would be 150,000 volts.

Of course, there is a limit to which the voltage can be raised due to the limitations of the insulators. The highest practical voltage to date used is roughly 220,000 volts.

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Lobby of the new National theatre, Richmond, Va., with the door to the foyer at the left and the box office in the right foreground. The ceiling is colored and illuminated by concealed lights. C. K. Howell, Inc., Architects

Many New Building Prospects in New England Reported

WHILE Winsted, Conn., seems destined to have a new and modern motion picture playhouse within the next few months, there has been much speculation and varied announcements as to who will build and control it. Abe Davidson of Norwich, Conn., extensively interested in motion picture activities in his home city and eastern Connecticut, has definitely secured control of the centrally-located realty next to the property of the Southern New England Telephone Company, according to announcement of D. P. Sullivan, agent for Stephen Mulcahy, owner. He announces his plans to build a thoroughly modern first-floor theatre as soon as necessary arrangements can be made. J. E. Panora, who recently bought the old Opera House building, where he has been conducting two motion picture programs daily, has put up a sign on the Alvord lot, also recently purchased, to the effect that the new Capitol theatre will be erected on that site within a few months.

The Parks block, largest business structure in the city of Westfield, Mass., has been sold to W. Edward Benson of Greenfield, Mass. The building, is five stories in height. The new owner announces an intention to construct a theatre in the rear, probably to be devoted exclusively to motion pictures.

Prospects that Southbridge, Mass., is to have a motion picture and vaudeville house to cost in the neighborhood of \$150,000 were disclosed in the purchase of the Faulkner House block, owned by the Thimblin estate, by Buddish & Kaplan, Worcester produce dealers. Tentative plans are for erection of a playhouse to seat at least 1,500. Work is expected to be inaugurated, before cold weather sets in, to raze the present structure.

John D. Demspey, who recently acquired the Hayward block on Main street, in the heart of the business district at Milford, Mass., announces he plans to erect a large hall in the rear, a part of which will be devoted to a motion picture theatre. He already has had civil engineers and contractors viewing the property and giving him estimates.—A.

32,000 Lantern Slides for Xmas Distribution

Thirty-two thousand lantern slides devoted to early Christmas shopping and mailing are being distributed by the Post Office Department to a selected list of motion picture theatres throughout the country. This special campaign is also tied up with the M. P. T. O. A. and is entailing no expense upon the Post Office Department. The slides which are made by the Radio Mat Slide Company, are designed in eight different types conveying the idea of shop early and mail often.

New Camden Plant

After November 19th, 1923, the Philadelphia division of the B. F. Sturtevant Company will be located at Thorne & Copewood streets (near White Horse Pike and Haddon avenue), Camden, N. J., in a modern daylight building, with Pennsylvania Railroad siding. In this new location they will maintain an up-to-date shop for manufacturing all kinds of sheet-metal work required for the complete installation of fan systems, including heating, ventilating, drying, exhaust, and conveying work. Guards for machines, pulleys, and gears will also be manufactured.

They will carry a large stock of standard equipment such as electric propeller, monogram, and planing mill fans, steel pressure blowers, turbo undergrate blowers, blast gates, etc. In fact, with over four times the capacity they will be equipped to give their clients prompt and efficient service at all times.

New Buffalo Theatres Install Marr & Colton's

The new Varsity theatre on Bailey avenue has installed a large Marr & Colton Concert organ. Mr. James Cardina, the proprietor of the Varsity, is very enthusiastic about the instrument both for the musical accompaniment of the feature pictures and for special musical features.

The Clinton Street Strand, another very beautiful neighborhood house, which opened on November 10th, has also installed a Marr & Colton Concert organ and the daily program includes a special organ novelty with illustrated slides.

New Accounting Book for Managers

A new book, "Motion Picture Theatre Accounting," has just been published by the M. P. T. Publishing Company. This volume appears to have good merit in that it enables the exhibitor to keep his tax records correct, show any theatre bookings with any advanced deposits made, tell profits and loss at a glance and keep complete detailed record of his business by the week or for the entire year.

New Equipment for Enid "Criterion"

The new Criterion theatre, Enid, Okla., will be ready to open its doors about December 15. A new \$20,000 Hope-Jones pipe organ will be installed. Two new Power's Type "E" projectors and a Hertner Transverter have been purchased. The new house will seat about 1,200 people all on one floor. The very finest in seats and other theatre equipment will be installed at an early date. N. O. Mayberry will be the manager. The new house is owned by Mrs. G. Billings.—T.

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New "Tivoli" Will Exceed the Largest in Washington, D. C.

As the Tivoli, destined to become one of the foremost amusement places in the National Capital, takes definite form it is easy to foresee what a decided effect its operation will have upon surrounding values.

Crandall's Tivoli will be by far the largest theatre in Washington, D. C., with a total seating capacity of 2,500. The huge proportions of the new structure are now easily discernible as the steel framing has long since been completed and the inside masonry has progressed to a point where the laying of the limestone outer walls may be begun. It will be but a very short time until the theatre and the French shops on the Fourteenth street front will be entirely under roof.

There are ten two-story shops with double display windows on the Fourteenth street side of the monumental edifice, which, according to present plans will be ready for occupancy by February 15th. The frontage of 220 feet on Fourteenth street gives ample space for these shops without in any way curtailing necessary lobby space and exits for the theatre auditorium proper. The lobby of the theatre will run the full 109 foot length of the Park Road side of the building.

Unlike the other Crandall houses in the Capital, the Tivoli will be equipped with a full-size stage, flyloft and gridiron capable of housing any form of dramatic, operatic or concert attraction in addition to pictures. The present advanced stage of construction permits a full view of the height and depth of the stage structure which towers far above the roof line of the auditorium proper. A

distinctive feature of the Tivoli's construction is found in the complete dissociation of steel work and masonry. The steel structure is reared from concrete footings imbedded deep in the ground and is entirely distinct from the brick and stone work. The walls are purely curtain walls and could be knocked away without disturbing either the gypsum roof slab or the balcony.

The fact that Crandall's new Ambassador theatre opened on schedule time, and the further fact that the Tivoli is being built by the same architect and engineer, Thomas W. Lamb of New York, under the construction management of Sol Rosenberger, hold forth every augury that the Tivoli will be thrown open to the public on or before February 15th, as at present planned.

Activities in the Far West

A suburban theatre will soon be erected at 1251 Seward Street, Topeka, Kans., according to a business permit just recently issued to R. J. Gabriel. This will be the first suburban theatre ever erected in Topeka.

E. C. Robertson of Fayetteville, Ark., owner of the new Rialto theatre, Camden, Ark., has announced that his theatre will soon be ready for opening.

G. F. Miller has acquired the Armory theatre at St. Genevieve, Mo., and will present pictures as the policy for the time being.

A. L. Betty has purchased the interest of Frank Smith in the Photoplay theatre at Poteau, Okla.

A. L. Middleton has sold his interest in the Queen theatre, De Queen, Ark., to E. Presley, who is now in charge. Mr. Middleton has operated the Queen theatre for over nine years.

A. M. Herman, of Hooper, Neb., has purchased the Amusu theatre, Hooper, from W. E. Saunders. Mr. Herman will completely remodel the theatre and install new theatre equipment.—T.

Recent Changes in Kansas City, Mo.

The New Hubbell theatre at Trenton, Mo., after three months of improvement work, has opened its doors. A foyer, a marquis and an electric sign have been added to the house, which is owned by M. W. Hubbell. The lighting system also has undergone a complete change and new fixtures installed, as well as a Hope-Jones pipe organ. The color scheme is of ivory with blue and mulberry. A new house, owned by M. F. Kiel and equipped with Simplex machines and Mazda equipment, will open next week at Richmond, Mo. The theatre will seat about 250. A theatre to be known as the Isis is being remodeled by Alexander Schmidt at Marysville, Kas. The remodeling will cost about \$25,000, the house seating about 1,000. Two new Powers projectors, a generator set and a screen have been installed in the Jefferson theatre at Coffeyville, Kas., the house recently having been converted into a motion picture theatre.

CONNECTICUT

New Haven—James Delusia, 153 Franklin St., New Haven, is building a one story theatre 105x65, on Franklin St., of brick, steel and concrete. Architect Joseph Della Valle, 341 State St. Owner taking bids.

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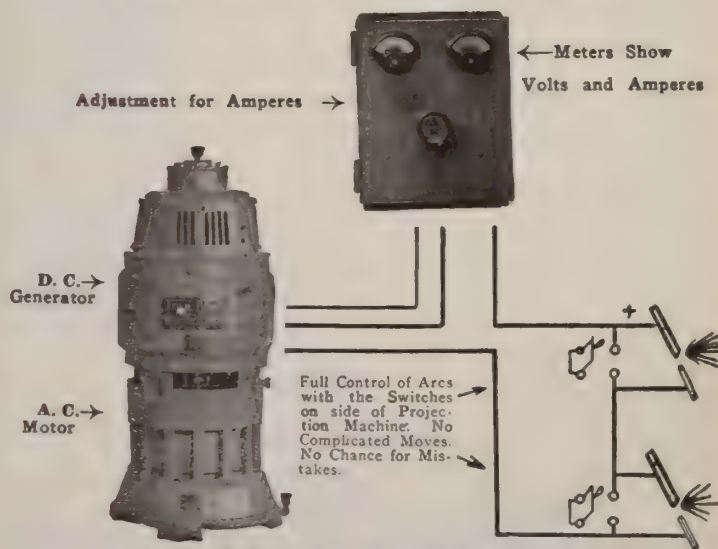
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I am seriously considering the production end, and will consider sacrificing two theatres in upper New York State. These theatres are actual gold mines for a consideration of \$400,000. Here is a rare opportunity if you could handle it. Don't waste your time unless you have money.

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For terms, wire or write

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Butterfield's Activities in Michigan

At a recent meeting, the Board of Directors of the Bijou Theatrical Enterprise Company, mapped out their activities for the coming year.

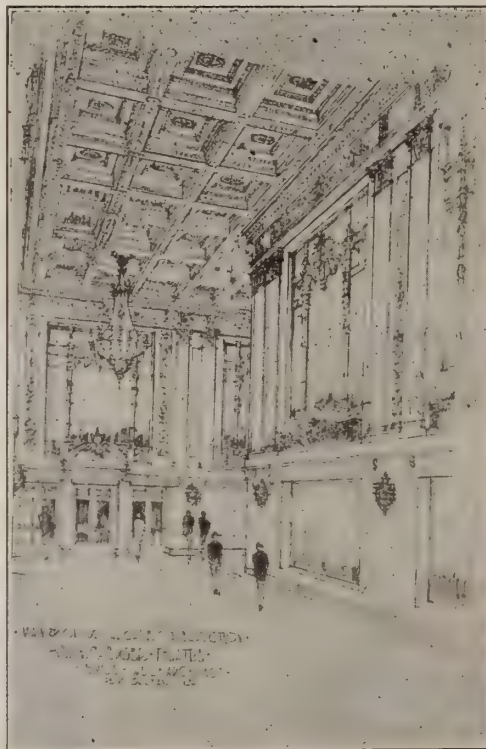
Owing to the size and growth of the theatrical business in the State, and the necessity of laying plans for building operations a year in advance, it was decided that a new theatre with a seating capacity of two thousand, be built in the city of Flint, Michigan. Plans and specifications are now being drawn up.

It was also decided that their Majestic theatre at Kalamazoo, Michigan, would be entirely remodeled, increasing the seating capacity from fourteen hundred to nineteen hundred.

Ground will be broken in February for the Flint proposition, and work on the Kalamazoo remodeling will start the first of May, 1924.

Motion Pictures for Shrewsbury, Mass.

Regular showing of the latest motion picture releases is assured Shrewsbury, Mass.,



Architect's drawing of the main and cross arcades intersection of the new Saenger theatre now being built at New Orleans by the Saenger Amusement Co., Inc.

through leasing, for the winter season, of the Town Hall by Joseph A. Woodhead of Boylston, Mass., who has already converted interior of the building into shape for its new use. It is not believed the theatre will be continued during the spring and summer months, or after the open-air theatres at the White City and Lincoln Park, located about midway between Worcester and Shrewsbury, are opened for the season.

The Shrewsbury Town Hall, rarely used during the winter excepting an occasional dance or special town meeting, has been equipped with two of the most modern Powers projecting machines, with the new General Electric Company's Mazda lamp equipment, enclosed in an asbestos booth. A new gold-fibre inner screen, with an outer drop, has also been added. New window curtains and chairs have been added.—A.

WEST VIRGINIA

Wierton—Steve Manos and Wm. Gaffney have plans made by Architects Peterson & Clark, Steubenville Banke & Trust Bldg., Steubenville, Ohio, for a \$550,000 two-story and basement theatre and office building, 80 x 50, in Wierton. General contract let to Frank Andrews, Wierton.

EUROPEAN AUTHOR

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Age of Desire.....	Special Cast	First National	5 reels	
Barefoot Boy, The.....	Special Cast	C. B. C-S. R.	6 reels	Sept. 29
Blinky.....	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife.....	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The.....	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Gold.....	E. Hammerstein	Truett Film	7 reels	July 7
Broadway Broke.....	Mary Carr	Selznick	6 reels	Nov. 3
Call of the Wild.....	Buck (dog)	Pathe	8 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North.....	Lee-Bradford		5 reels	
Cause for Divorce.....	Special Cast	Selznick	7 reels	
Cheat, The.....	Fola Negri	Paramount	8 reels	Aug. 11
Clean Up, The.....	H. Rawlinson	Universal	5 reels	Sept. 22
Daring Years.....	Special Cast	Equity	7 reels	Aug. 11
David Copperfield.....	Special Cast	Asso. Exhib.	6 reels	Nov. 17
Daytime Wives.....	Dorothy Dandridge	Film Book Offices	6 reels	Sept. 8
Defying Destiny.....	Monte-Blue-Irene			
Drivin' Fool, The.....	Wally Van	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The.....	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women.....	L. Barrymore			
Eternal Three, The.....	Special Cast	Goldwyn-Cosmo	10 reels	Apr. 14
Fair Cheat, The.....	Dorothy Mackall	Film Book Offices	6 reels	Oct. 13
Fighting Blade, The.....	Rich. Barthelmess	First National	9 reels	Sept. 29
French Doll, The.....	Mae Murray	Metro	7 reels	Oct. 6
Going Up.....	Douglas MacLean	Asso. Exhib.	6 reels	July 28
Gold Diggers, The.....	Hope Hampton	Warner Bros.	8 reels	Oct. 20
Green Goddess, The.....	George Arliss	Goldwyn-Cosmo	9 reels	Sept. 22
Gun Fighter, The.....	William Farnum	Fox	8 reels	Aug. 25
Haldane of Secret Service.....	Houdini	Film Book Offices	6 reels	Sept. 15
Hell's Hole.....	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation.....	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?.....	Special Cast	Lee-Bradford	6 reels	
Lawful Larceny.....	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The.....	Tom Mix	Fox	5 reels	Sept. 22
Modern Matrimony.....	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna.....	Lee Parry	Fox	9 reels	Aug. 4
Merry-Go-Round.....	Philbin-Kerry	Universal	10 reels	July 14
Mothers-in-Law.....	Special Cast	Preferred Pict.	7 reels	Aug. 18
Potash and Perlmutter.....	Barnard-Carr			
Red Lights.....	Gordon	First National	8 reels	Sept. 15
Rosita.....	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rouged Lips.....	Mary Pickford	United Artists	9 reels	Sept. 15
Scarred Hands.....	Viola Dana	Metro	5 reels	Sept. 8
Shattered Reputations.....	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Silent Command, The.....	Walker-Saunders	Lee-Bradford	5 reels	
Silent Partner, The.....	Special Cast	Fox	9 reels	Sept. 15
Six Days.....	Special Cast	Paramount	6 reels	Sept. 1
Souls in Bondage.....	C. Griffith-F. Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
St. Elmo.....	Special Cast	Sanford Prod.	6 reels	
Strangers of the Night.....	John Gilbert	Fox	6 reels	Aug. 18
Tango Cavalier, The.....	Special Cast	Metro	8 reels	Sept. 15
Three Ages.....	Geo. Larkin	Aywon	5 reels	
To the Last Man.....	Buster Keaton	Metro	5 reels	July 21
Untameable, The.....	Special Cast	Paramount	7 reels	Sept. 8
Virginian, The.....	Walthall-Lake	Truett Film	7 reels	
Vow of Vengeance.....	Gladys Walton	Universal	5 reels	Sept. 8
Where Is This West?.....	Special Cast	Preferred Pictures	8 reels	Nov. 24
Why Worry?.....	Jack Livingston	Independent Pict.	5 reels	
	Harold Lloyd	Universal	5 reels	Sept. 22
		Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
April Showers.....	Harlan-C. Moore	Preferred Pict.	6 reels	Nov. 17
Ashes of Vengeance.....	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The.....	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan.....	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society.....	Bull Montana	Film Book Offices	5 reels	
Cameo Kirby.....	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile, The.....	Special Cast	Film Book Offices	6 reels	Nov. 17
Day of Faith, The.....	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire.....	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?.....	Hope Hampton	Fox	7 reels	Sept. 8
Drifting.....	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The.....	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The.....	Special Cast	Metro	8 reels	Sept. 22
Exiles, The.....	John Gilbert	Fox		
Foolish Parents.....	Asso. Exhib.		6 reels	
Governor's Lady, The.....	Special Cast	Fox		
Grail, The.....	Dustin Farnum	Fox	5 reels	Sept. 29
Held to Answer.....	Special Cast	Metro	6 reels	Nov. 3
In the Palace of King.....	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out.....	Ruth Stonehouse	Film Book Offices	6 reels	Sept. 22
Lone Fighter, The.....	J. B. Warner	Sunset-S. R.	5 reels	
Long Live the King.....	Jackie Coogan	Metro	10 reels	Nov. 10
Marriage Maker, The.....	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World.....	Special Cast	First National	5 reels	Sept. 29
Men in the Raw.....	Jack Hoxie	Universal	5 reels	Nov. 10
Mill-A-Minute Romeo.....	Tom Mix	Fox		
Miracle Makers, The.....	Special Cast	Asso. Exhib.	7 reels	
No Mother to Guide Her.....	Genevieve Tobin	Fox	7 reels	Oct. 27
Ponjola.....	Special Cast	First National	7 reels	Oct. 27
Prince of King A.....	Dinky	Selznick	6 reels	Oct. 27
Printer's Devil, The.....	Wesley Barry	Warner Bros.		
Prussian Passions.....	Special Cast	Hodkinson	8 reels	Sept. 15
Ramblin' Kid, The.....	Hoot Gibson	Universal	8 reels	Oct. 20

Feature	Star	Distributed By	Length	Reviewed
Richard the Lion-Hearted.....	Wallace Beery	Allied Prod. & Dist.	7 reels	Nov. 3
Ruggles of Red Gap.....	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith.....	Special Cast	Independent Pict.	6 reels	
Six-Fifty, The.....	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire.....	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Steadfast Heart, The.....	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion.....	Edmund Cobb	Arrow	5 reels	
Thundergate.....	Special Cast	First National	7 reels	Nov. 17
Times Have Changed.....	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor.....	Special Cast	Independent Pict.	5 reels	
What Love Will Do.....	Kenneth McDonald	Sunset-S. R.	5 reels	
Wild Party, The.....	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A.....	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof.....	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza.....	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
At Devils Gorge.....	Edmund Cobb	Arrow	5 reels	
Blow Your Own Horn.....	Lewis-Perdue	Film Book Offices	6 reels	Oct. 20
Courtship of Myles.....	Charles Ray	Asso. Exhib.	9 reels	Nov. 3
Crooked Alley.....	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The.....	C. Talmadge	First National	8 reels	Nov. 24
Drums of Jeopardy.....	Truett			
Extra Girl, The.....	Mabel Normand	Asso. Exhib.	7 reels	Dec. 1
Flaming Youth.....	Colleen Moore	First National	9 reels	Nov. 24
His Children's Children.....	Special Cast	Paramount	8 reels	Nov. 17
Hospitality.....	Buster Keaton	Metro	5 reels	Nov. 3
Human Mill, The.....	Special Cast	Metro		
Is Love for Sale?.....	Special Cast	Aywon		
Jealous Husbands.....	Special Cast	First National		
Light That Failed, The.....	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York.....	Marion Davies	Goldwyn-Cosmo		
Living Lies.....	Brent-Blue	Allied Prod. & Dist.	7 reels	
Love Pirate, The.....	Carmel Myers	Film Book Offices	5 reels	
Man, Woman and Temp.....	Special Cast	Universal	5 reels	Nov. 3
Million to Burn, A.....	Herbert Rawlinson	Universal	5 reels	Nov. 3
On Banks of the Wabash.....	Special Cast	Vitagraph	6 reels	Nov. 3
Pioneer Trails.....	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad.....	Special Cast	Metro	8 reels	Dec. 1
Prince of a King, A.....	Dinky Dean	Selznick	6 reels	Oct. 27
Scars of Hate.....	Jack Livingston	Independent Pict.	5 reels	
Seventh Sheriff, The.....	Dick Hatton	Arrow	5 reels	
Shifting Sands.....	Special Cast	Hodkinson	6 reels	Oct. 27
Social Code, The.....	Viola Dana	Metro	6 reels	Sept. 29
South Sea Love.....	Shirley Mason	Fox		
Spanish Dancer, The.....	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out.....	Doug. Fairbank, Jr.	Paramount	9 reels	Dec. 1
Thrill Chaser, The.....	Hoot Gibson	Universal	6 reels	Dec. 1
Thundering Dawn.....	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes.....	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 3
Virginian, The.....	Harlan-Vidor	Preferred	8 reels	Nov. 24
Wanders, The.....	Special Cast	First National		
When Odds Are Even.....	William Russell	Fox	5 reels	Dec. 1

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Christie.....	Blanche Sweet-Wm. Russell	First National	8 reels	Dec. 1
Beaten.....	Jack Livingston	Independent Pict.	5 reels	
Big Brother.....	Special Cast	Paramount		
Border Musketeers.....	Jack Livingston	Independent Pict.	5 reels	
Call of the Canyon.....	Special Cast	Paramount		
Chastity.....	Kath. McDonald	First National	6 reels	
Darling of New York.....	Baby Peggy	Universal	6 reels	Nov. 10
Don't Call It Love.....	Special Cast	Paramount		
Eternal City, The.....	Special Cast	First National	8 reels	
Fashionable Fakers.....	Johnnie Walker	Film Book Offices	5 reels	
Her Temporary Husband.....	Special Cast	First National		
Kentucky Days.....	Dustin Farnum	Fox		
Mailman, The.....	Ralph Lewis	Film Book Offices	7 reels	Nov. 24
Maytime.....	Shannon-Ford	Preferred Pict.	8 reels	Dec. 8
Name the Man.....	Special Cast	Goldwyn-Cosmo		
Near Lady, The.....	Gladys Walton	Universal	5 reels	
No More Women.....	Madge Bellamy			
Red Warning, The.....	Jack Hoxie	Allied Prod. & Dist.	7 reels	
Rendezvous, The.....	Special Cast	Universal	5 reels	
Reno.....	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Second Youth.....	A. Lunt-M. Palmeri	Goldwyn-Cosmo		
White Tiger.....	Priscilla Dean	Universal	7 reels	Nov. 24
Wild Bill Hickok.....	Wm. Hart	Paramount	6 reels	Dec. 1

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Aged in the Wood.....	Aesops Fables	Pathe	2/3 reel	Oct. 20
Aggravatin' Mama.....	Tincher-Murphy	Universal	2 reels	
Almost Married.....	Eddie Lyons	Arrow	2 reels	Sept. 23
Always Late.....	Monty Banks	Grand-Ascher	2 reels	
Asleep at the Switch.....	Ben Turpin	Pathe	2 reels	Oct. 13
Back to Earth.....	Earle Engle	Universal	2 reels	Sept. 15

Sarnyard Rodeo, A.	Aesops Fables	Pathe	1 reel	
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	2/3 reel	Dec. 8
Be Yourself	Billy West	Arrow	2 reels	
Big Game	Sid Smith	Grand-Asher	2 reels	
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Boyhood Rivals	Buddy Messenger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messenger	Universal	2 reels	
Bucking the Line	Buddy Messenger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messenger	Universal	2 reels	
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	Sept. 1
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy				
Mark	Lee-Bradford		1 reel	
Columbus Discovers a				
New Whirl	Lee-Bradford		1 reel	
Corn Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 13
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	
Darkest Hour, The		Pathe	2 reels	
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	
Derby Day	Aesops Fables	Pathe	1 reel	Sept. 22
Derby Day	Children	Pathe	2 reels	
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Play Hookey	Sid Smith	Grand-Asher	3 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down to Sea in Shoes		Pathe	2 reels	Oct. 13
Down to Ship to See	Pal (dog)	Universal	5 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	
Explorers, The		Fox	2 reels	
Farmer Al Falta's Pet				
Cat	Aesops Fables	Pathe	2/3 reel	
Fashion Follies	Gorham Follies			
	Girls	Universal	2 reels	
Fearless Flannigan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S. R.	1 reel	May 17
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Five Fifteen, The	Aesops Fables	Pathe	2/3 reel	
Flip Flops		Pathe	2 reels	
Fly Time		Arrow	1 reel	
Forward Pass	Buddy Messenger	Universal	2 reels	
Fool Proof	Neal Burns	Educational	2 reels	Oct. 20
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	
Gasoline Trail		Arrow	1 reel	
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	
Go West	Animals	Pathe	1 reel	
Gown Shop, The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	1 reel	Aug. 4
Hang On	Cliff Bowes	Educational	1 reel	Nov. 17
Happy Go-Luckies	Aesops Fables	Pathe	1 reel	
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up		Educational	1 reel	
Heavy Seas		Pathe	2 reels	
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
High Fliers	Aesops Fables	Pathe	1 reel	
High Life	Lige Conley	Educational	2 reels	Sept. 29
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold Everything	Vernon-Steadman	Educational	2 reels	Sept. 1
Horseshoes	Larry Semon	Vitagraph	2 reels	
Hot Sparks	Cliff Bowes	Educational	1 reel	Nov. 24
Hustlin' Hank	Will Rogers	Pathe	2 reels	
Idea Man, The		Universal	1 reel	
Inbad the Sailor		Pathe	2 reels	
It's a Boy	Snub Pollard	Pathe	1 reel	
It's a Gift	Snub Pollard	Pathe	1 reel	
Join the Circus	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Kidding Capt. Kidd		Lee-Bradford	1 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	Dec. 1
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Knockout, The	Animals	Pathe	1 reel	Oct. 27
Laughing Gas	Joe Rock	Grand-Asher	2 reels	
Let's Build		Pathe	2 reels	Sept. 15
Life of Riley, The		Hodkinson	2 reels	Oct. 27
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Lobbygow, The	Jimmy Aubrey	Selznick	2 reels	
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	1 reel	Sept. 29
Lovey Dovey	Animals and Geese	Pathe	1 reel	
Lucky Rube, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 18
Mark it Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Matter of Policy	Neely Edwards	Universal	1 reel	
Miles of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reels	
Mother's Joy	Stan Laurel	Pathe	2 reels	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Nobody's Darling	Baby Peggy	Universal	2 reels	
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Allowed	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
Oh What a Day	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Bobby Dunn	Arrow	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 3
One Dark Knight	Joe Rock	Grand-Asher	2 reels	
One Exciting Day	Earle-Engle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 18
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Perfect 36, A		Educational	2 reels	
Pinhead, The	Clyde Cook	Vitagraph	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Pop Tuttle's Russian				
Rumor	Dan Mason	Film Book. Offices	2 reels	June 3
Regular Boy, A	Buddy Messenger	Universal	2 reels	
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rip Without a Wink		Lee-Bradford	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns				
on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 18
Roughest Africa	Stan Laurel	Pathe	1 reel	Sept. 29
Roughing It		Pathe	2 reels	Nov. 3
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Lige Conley	Educational	2 reels	Oct. 13
Save the Ship	Stan Laurel	Pathe	1 reel	
Scorching Sands	Stan Laurel	Pathe	1 reel	Dec. 8
She's a He	Buddy Messenger	Universal	2 reels	
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Simple Sadie	Special Cast	Educational	1 reel	Oct. 20
Skylarking	Special Cast	Pathe	2 reels	Sept. 8
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Soilers, The	Stan Laurel	Pathe	2 reels	
So Long Sultan	Chuck Reisner	Universal	1 reel	
Somebody Lied		Fox	2 reels	
Son of Ananias, A	Geo. Arthur	Universal	2 reels	
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stepping Out	Animals	Pathe	1 reel	
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Taxi Please	Monty Banks	Grand-Asher	2 reels	
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tom's First Fliver		Arrow	1 reel	
Two Johns, The		Fox	2 reels	
Uncle Jim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 8
Uncle Sam		Educational	2 reels	
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
What Next?		Universal	1 reel	
Whole Truth, The	Stan Laurel	Pathe	2 reels	Nov. 3
Why Pay Rent?		Fox	2 reels	
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 20
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Pa-jamas		Universal	2 reels	

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Ant, The (Secrets of Life)		Educational	1 reel	Nov. 17
Babes in the Hollywood (Fighting Blood)		Film Book. Offices	2 reels	
Beasts of Paradise (Serial)		Universal	15 episodes	
Beauty and the Feast (Fighting Blood)		Film Book. Offices	2 reels	
Bill Brenon's Claim		Universal	2 reels	
Bottom of the Sea (Hodge-Podge)		Educational	2 reels	Dec. 8
Broad Highway, The (Bray Romance)		Hodkinson	1 reel	
Christopher of Columbus (Fighting Blood)		Film Book. Offices	2 reels	
Cloisters in the Clouds (Educational)		Fox	1 reel	
Code of the Mounted, The		Universal	2 reels	
Columbus (Chronicles of America)		Pathe	4 reels	
Comedy of Terrors, A (Fighting Blood)		Film Book. Offices	2 reels	
Companions (Sing Them Again Series)		Educational	1 reel	
Daniel Boone (Chron. of America)		Pathe	3 reels	
Discontent (Wilderness Tales)		Educational	1 reel	
Dropped From the Clouds, Eileen Sedgwick		Universal	2 reels	
Face to Face, Edmund Cobb		Universal	2 reels	Sept. 15
Gentlemen of the West, Pete Manson		Universal	2 reels	
Ghost City, The (Serial)		Universal	15 episodes	
Golden Gems (Sing Them Again Series)		Educational	1 reel	
Hard Luck Jack, Pete Morrison		Universal	2 reels	
Indian's Lament, The, Marie Walcamp		Universal	2 reels	
Ireland Today (Educational)		Fox	1 reel	
Is Conan Doyle Right?		Pathe	2 reels	Sept. 15
Jamestown (Chron. of America)		Pathe	4 reels	
Long Live the Ring (Fighting Blood)		Film Book. Offices	2 reels	
Memories (Sing Them Again Series)		Educational	1 reel	
Merchant of Menace (Fighting Blood)		Film Book. Offices	2 reels	
Midsummer-Night's Scream (Fighting Blood)		Film Book. Offices	2 reels	
Mysteries of Yucatan (Educational)		Fox	1 reel	
No Tenderfoot, Edmund Cobb		Universal	2 reels	
Papyrus vs. Zev (International Race)		Pathe	2 reels	Nov. 3
Payroll Thief, The, Jack Mower		Universal	2 reels	Nov. 24
Perilous Leap, The, Helen Gibson		Universal	2 reels	
Rustin' Buster, Jack Mower		Universal	2 reels	
Ruth of the Range (Serial)		Pathe	10 episodes	
Some Sense and Some Nonsense (Hodge-Podge)		Educational	1 reel	
Speedville (Hodge-Podge)		Educational	1 reel	
Stolen Gold, Jack Mower		Universal	2 reels	
Sunshine and Ice (Educational)		Fox	1 reel	Oct. 20
Taming of the Shrewd (Fighting Blood)		Film Book. Offices	2 reels	
Three Orphans, The (Fighting Blood)		Film Book. Offices	2 reels	
Through Yellowstone Nat'l Park with Late Pres. Harding		Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)		Fox	1 reel	
Twilight Trail, Bob Reeves-Marg. Morris		Century Girls	2 reels	
Why the Globe Trotter Trots (Hodge-Podge)		Educational	1 reel	

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Fred Thomson

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Andrew J. Callaghan, President,
Presents *Fred Thomson* in
"The Mask of Lopez." Story and
Scenario by Marion Jackson. The
Direction by Albert Rogell. The
Photography by Ross Fisher. All
Supervised by H. J. Brown. In the
Supporting cast are Hazel Keener,
Wilfred Lucas, David Kirby, Miss
Dot Farley, Frank Hagney, George
Magrill, Dick Sutherland, Bob Reeves,
Pee Wee Holmes and Silver King—
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HOLIDAY NUMBER

Motion Picture News

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NAME THE MAN!

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Patsy Ruth Miller, Hobart
Bosworth, Aileen Pringle,
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JUNE MATHIS, Editorial Director

A Goldwyn Picture

Distributed by
Goldwyn-Cosmopolitan

Hail '24!



TANDING on the threshold of the new year we view in retrospect the year passed and look ahead to the year just unfolding before us.

In spite of the criticism levelled at the motion picture business, some of which has been well founded but much of which has been directed by well intentioned persons with mistaken ideas—this great industry has established a record of progress and achievement during the past year, of which all of us may well be proud.

We believe that the new year will bring forth even greater and finer accomplishment. That everyone engaged in the motion picture business and its allied lines may enjoy to the fullest a share in contributing to the progress of the industry during the coming year, with a generous meed of the prosperity which is bound to attend such progress, is the earnest and sincere wish of Standard Film Laboratories.

A Happy New Year to All

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Standard

Prints

POLA NEGRI IN "THE SPANISH DANCER" A HERBERT BRENON PRODUCTION WITH ANTONIO MORENO WALLACE BEERY ADOLPHE MENJOU KATHLYN WILLIAMS "HIS CHILDREN'S CHILDREN" A SAM WOOD PRODUCTION WITH BEBE DANIELS GEORGE FAWCETT DOROTHY MACKAILL JAMES RENNIE MARY EATON NOVEL BY ARTHUR TRAIN A PARAMOUNT PICTURE "THE LIGHT THAT FAILED" WITH JACQUELINE LOGAN PERCY MARMONT A GEORGE MELFORD PRODUCTION A PARAMOUNT PICTURE DOUGLAS FAIRBANKS JR. IN "STEPHEN STEPS OUT" WITH THEODORE ROBERTS HARRY MYERS NOAH BEERY DIRECTED BY JOSEPH HENABERY A PARAMOUNT PICTURE WILLIAM S. HART IN "WILD BILL HICKOK" A WILLIAM S. HART PRODUCTION A PARAMOUNT PICTURE "TO THE LADIES" A JAMES CRUZE PRODUCTION WITH THEODORE ROBERTS EDWARD HORTON A PARAMOUNT PICTURE ZANE GREY'S "THE CALL OF THE CANYON" WITH LOIS WILSON RICHARD DIX NOAH BEERY MARJORIE DAW RICARDO CORTEZ DIRECTED BY VICTOR FLEMING A PARAMOUNT PICTURE ALLAN DWAN'S PRODUCTION OF REX BEACH'S "BIG BROTHER" WITH TOM MOORE EDITH ROBERTS RAYMOND HATTON A PARAMOUNT PICTURE GLENN HUNTER IN "WEST OF THE WATER TOWER" WITH ERNEST TORRENCE MAY MC AVOY GEORGE FAWCETT ASU PITTS A PARAMOUNT PICTURE "DON'T CALL IT LOVE" A WILLIAM DEMILLE PRODUCTION WITH AGNES AYRES JACK HOLT NITA NALDI ROD LA ROQUE THEODORE KOSLOFF ROBERT EDESON A PARAMOUNT PICTURE GLORIA SWANSON IN "THE HUMMING BIRD" A SIDNEY OLCOTT PRODUCTION A PARAMOUNT PICTURE ZANE GREY'S "HERITAGE OF THE DESERT" WITH BEBE DANIELS ERNEST TORRENCE LLOYD HUGHES NOAH BEERY AN IRVIN WILLAT A PRODUCTION A PARAMOUNT PICTURE "FLAMING BARRIERS" A GEORGE MELFORD PRODUCTION WITH JACQUELINE LOGAN ANTONIO MORENO WALTER HIER A GREAT PARAMOUNT PICTURE THOMAS MEIGHAN IN "PIED PIPER MALONE" BY BOOTH TARKINGTON SUPPORTED BY LOIS WILSON GEORGE FAWCETT DIRECTED BY ALFRED E. GREEN A PARAMOUNT PICTURE POLA NEGRI IN "SHADOWS OF PARIS" SUPPORTED BY CHARLES DEROCHE ADOLPHE MENJOU HUNTLY GORDON A HERBERT BRENON PRODUCTION A PARAMOUNT PICTURE "THE NEXT CORNER" A SAM WOOD PRODUCTION WITH DOROTHY MACKAILL LON CHANEY CONWAY TEARLE RICARDO CORTEZ LOUISE DRESSER A PARAMOUNT PICTURE "THE STRANGER" A JOSEPH HENABERY PRODUCTION WITH BETTY COMPSON RICHARD DIX LEWIS STONE BY JOHN GALSWORTHY A PARAMOUNT PICTURE WILLIAM S. HART IN "SINGER JIM MCKEE" SUPPORTED BY PHYLLIS HAVER A WILLIAM S. HART PRODUCTION A PARAMOUNT PICTURE.

for a
Merry Christmas!

Never Before Such

THE list of great productions named and illustrated on these two pages proves more than the fact that Paramount, as usual, has the outstanding pictures of the industry.

THE list proves that never before has even Paramount been able to offer exhibitors such rich and certain box-office returns as these productions represent.

THE pictures on this page have already been shown to the public with tremendous success. They have established themselves as the foremost money-makers of the current season. The revenue in them for you has hardly been tapped.

All 17 of the pictures listed here have now been completed and will be released to you before March 1, 1924.

Paramount



POLA NEGRI in *The Spanish Dancer*
A HERBERT BRENON Production
With ANTONIO MORENO



A GEORGE MELFORD Production
"THE LIGHT THAT FAILED"
With JACQUELINE LOGAN, Percy Marmont, Sigrid Holmquist and David Torrence



A JAMES CRUZE Production
TO THE LADIES
With Edward Norton, Theodore Roberts, Helen Jerome Eddy and Louise Dresser



By William S. Hart
WILLIAM S. HART
in *Wild Bill Hickok*



A WILLIAM de MILLE Production
"DON'T CALL IT LOVE"
With AGNES AYRES, JACK MOLT, MITA NALDI, Theodore Kalloff and Rod Lo Ruck



With THEODORE ROBERTS
DOUGLAS FAIRBANKS JR. in *Stephen Steps Out*



A SAM WOOD Production
HIS CHILDREN'S CHILDREN
With BEBE DANIELS, Dorothy Mackall, James Rankin, George Fawcett

If it's a Paramount Picture

Pictures as These!

GLORIA SWANSON, Thomas Meighan, and Pola Negri contribute by far the finest pictures of their careers in "The Humming Bird," "Pied Piper Malone," and "Shadows of Paris."

"BIG BROTHER," the emotional knockout; "West of the Water Tower," from the startling novel; Melford's melodrama de luxe, "Flaming Barriers"; Zane Grey's "The Call of the Canyon"—all miles ahead of other pictures in the field.

THEN there's Sam Wood's "The Next Corner" (Conway Tearle, Dorothy Mackaill, Lon Chaney), "The Stranger" (Betty Compson, Richard Dix, Lewis Stone), and Zane Grey's "The Heritage of the Desert"—all now available. Never before such Paramount Pictures as these!

Early in 1924 an announcement will be made of the big Paramount Pictures to follow those named on these pages.

Pictures

THOMAS MEIGHAN in *Pied Piper Malone*
By Booth Clarkington
WRITTEN FOR THE SCREEN BY TOM CLEGG
DIRECTED BY ALFRED CRISP

GLORIA SWANSON in *The Humming Bird*
A SIDNEY OLCOTT Production
WRITTEN BY SIDNEY OLCOTT
DIRECTED BY SIDNEY OLCOTT

GLENN HUNTER in *West of the Water Tower*
FROM THE NOVEL BY HENRY LADD
ADAPTION BY LUCIEN ALBORE
WRITTEN FOR THE SCREEN BY DR. CRISTOFERUS
DIRECTED BY BRUCE TUCKER

POLA NEGRI in *Shadows of Paris*
IN A HERBERT BRENON Production
WRITTEN BY HERBERT BRENON
DIRECTED BY HERBERT BRENON

A GEORGE MELFORD Production
FLAMING BARRIERS
JACQUELINE LOGAN ANTONIO MORENO and WALTER HIRS
By Byron Morgan
WRITTEN FOR THE SCREEN BY HARVEY FAY

Zane Grey's *THE CALL OF THE CANYON*
With RICHARD DIX LOIS WILSON and MARJORIE DAW
Supported by Noah Berry Ricardo Cortez and Fred Monty
WRITTEN FOR THE SCREEN BY EDWARD L. BENTLEY
DIRECTED BY EDWARD L. BENTLEY

of Rex Beach's *BIG BROTHER*
An ALLAN DWAN Production
With TOM MOORE Raymond Hatton and Edith Roberts
WRITTEN FOR THE SCREEN BY RAYMOND HATTON
DIRECTED BY ALLAN DWAN

it's the Best Show in Town



Divorced! Names in the paper! Broken hearts and bewildered lives!

Goldwyn presents

R

Now in its 2nd
clean-up week at the
California Theatre,
Los Angeles!

RUPERT HUGHES'

Biggest Box-office Bet!
daring and thrilling!

The inside story of Divorce!

*with Helene Chadwick, Lew Cody,
Carmel Myers, George Walsh*

ENO

Goldwyn-Cosmopolitan

See the series of high pressure
F.B.O.'s huge Press Sheet that
with this passionate and
"KING

The

DANN OF THE

With Carmel Myers—June Elvidge—Bert

A brilliant Spectacular Screen Extravaganza based
possibilities galore—It's A William P. S. Earle

FILM BOOKING OFFICES

SALES OFFICE, UNITED KINGDOM: R-C PICTURES CORPORATION.

exploitation stunts illustrated in
will enable you to clean up
fiery love story of the days of
TUT ”

CLEAR NILE

ram Grassby—Malcolm MacGreggor

on the romance of KING TUT giving you exploitation
Production—An F. B. O. Picture—Book it and Boost it

OF AMERICA, Inc. 723 Seventh Ave., New York
N.Y. Exchanges Everywhere

26-27 D'ARBLAY STREET, WARDOUR ST., LONDON, W. 1, ENGLAND

Praised to the

Big Reception for Drama of FLAMING New York's Mark

Frank Elliott, in *M. P. News*:—"One of the best pictures produced this season. A story that grips the interest at all times, boasting several fine punches and a climax that will pull the most hard-boiled fan right up to the edge of the seat. For thrill, the big forest fire climax has not been surpassed this year."

Louella O. Parsons, in *N. Y. American*:—"The direction is particularly good in this picture. There is a flood, a forest fire and a number of other thrilling events. The forest fire is well done."

Dorothy Day, in *N. Y. Morning Telegraph*:—" 'Lucretia Lombard' is primarily a money-maker, and the Warner Bros. should be quite pleased to add it to their list. A fine screen presentation."

Quinn Martin, in *N. Y. World*:—" 'Lucretia Lombard' is a highly sentimental, very well acted melodrama. It is cast and mounted nicely, and extremely effective."

Harriett Underhill, in *N. Y. Tribune*:—"The cast is excellent. There is an ingenue who is the last word in ingenues."

N. Y. Evening Journal:—"The narrative, as filmed, bristles with situations. Good effects in the flaming woods and raging rivers."

Stirring Romance and Delightful Humor
in This Thrilling Drama of

Flaming Passion "Lucretia Lombard"

FROM THE CELEBRATED NOVEL By KATHLEEN NORRIS

A HARRY RAPF PRODUCTION

Cast Includes

IRENE RICH, MONTE BLUE

Marc Mac Dermott - Norma Shearer - Alec B. Francis

Warner

Sky

WARNER BROS.

Classics of the Screen

Warner Bros. PASSION at Strand Theatre

N. Y. Evening Telegram:—"Spectacular thrills follow each other uninterruptedly in this production. Amid the horrors of forest fires and turbulent flood, the drama of conflict steadily develops to a crescendo of emotions, thence rising to a whirlwind climax."

N. Y. Sun & Globe:—"Irene Rich, Marc MacDermott, Norma Shearer and Monte Blue give performances that are as sincere and fine as anything seen in the films this year."

N. Y. Evening Mail:—" 'Lucretia Lombard' at the Strand this week is a 'sell out.' Exhibitors need have no fear for the box-office when this picture comes to their theatres."

New York Times Square Daily:—"A real box-office hit: 'Lucretia Lombard' is a strong story, and Jack Conway, who directed, handled the tale skilfully, getting in several touches of the sexy variety that are sure to prove of assistance at the box-office."

N. Y. Evening Post:—"Queer to relate, and unusually in this day of the obvious, the production is bound to arouse many questions. Excellently played, well staged, intelligently cast, an interesting and enjoyable story which is never soporific."



“Bros. Classic of the Screen”

UNIVERSAL

Reproduced from
CHICAGO HERALD and **EXAMINER**, Wednesday, Dec. 12TH 1923

READ
 EVERY
 WORD
 OF
 THIS

BY POLLY WOOD.

REALLY, it's embarrassing to discover, within a month, two perfect pictures made by the same concern. But I swear that I've no relatives with the Universal folk, and I swear, with equal ardor, that "The Lady of Quality" is as perfect in its way as "The Acquittal" was in its. Both came from the Universal shop, and if that concern continues to make the excellent films it has recently I'm going to buy some stock—if Santa is good to me. It would be a good investment.

LADY of QUALITY
VIRGINIA VALLI with **MILTON SILLS**
 and a tremendous cast
 Starring **UNIVERSAL SUPERSTARS**

A HOBART HENLEY PRODUCTION

HAS THE PICTURES

Presented by CARL LAEMMLE

Advertised in THE SATURDAY EVENING POST

"Fills every demand of exhibitor and patron!"

MERRILL THEATRE, Milwaukee, Wis.

"Bound to appeal to your patrons!"

SUBURBAN THEATRE, Omaha, Neb.

"Looked awfully good to us!"

FAD THEATRE, Brookings, S. D.

The tremendous cast includes **BABY PEGGY**
Sheldon Lewis, Gladys Brockwell, Carl Stockdale,
Frank Currier, Max Davidson and many others
Universal Jewel Directed by King Baggot



Priscilla

DEAN
in
WHITE TIGER

"Carries a strong punch!"

VARIETY

"Should be a sensation!"

LOS ANGELES RECORD

"Promises mighty good box office results!"

EXHIBITORS TRADE REVIEW

with Wallace Beery, Matt Moore
and Ray Griffith

Universal Jewel Directed by Tod Browning

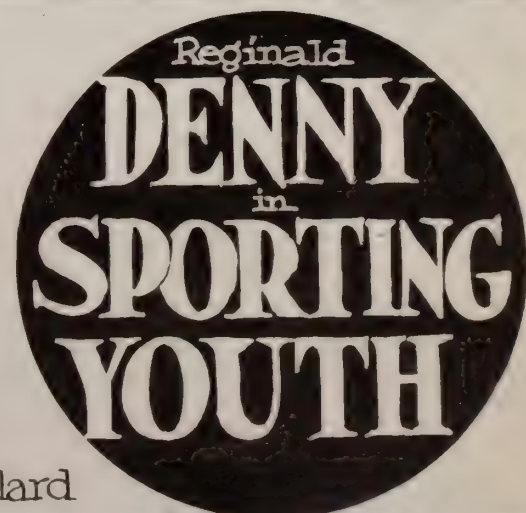
COMING SOON!

GET YOUR dates set NOW—for here comes the snappiest, most dashing romantic revelation of the younger set the screen has ever seen! And no other star could have played the role which has been assigned to popular, handsome Reginald Denny—the personification of good looks, ability and popularity. We tell you this is WORTH WAITING FOR—and if you're a wise showman, you'll get your dates TODAY at your Universal Exchange!

Byron Morgan's Dazzling Story
of the Younger Set

Universal Jewel

Directed by Harry Pollard





*New Records
In All The Big Cities*

From the East and the West; the North and the South, theatres in all the principal cities report that Mary Pickford in "Rosita" is making new theatre records.

Not only is "Rosita" a genuine box-office success, but from all sections come reports of spectators that are pleased; of most enthusiastic audience praise.

*Critics Everywhere Say
"Mary Pickford's Best"*

MARY
PICKFORD

in
"Rosita"

A Spanish Romance

with HOLBROOK BLINN

Adapted by Edward Knoblock

Story by Norbert Falk

Photography by Chester Roster

An ERNST LUBITSCH PRODUCTION

NOW BOOKING
UNITED ARTISTS CORPORATION

Mary Pickford Charles Chaplin
Douglas Fairbanks D.W. Griffith
Charmian Pratt, Executive





"A WOMAN of PARIS"

A DRAMA OF FATE

featuring

Edna Purviance

Written and Directed by

CHARLES CHAPLIN

*"The Best Picture Of
This Or Any Month"*

Laurence Reid, picture reviewer for *Classic*, selects Charles Chaplin's "A Woman of Paris" as the "best picture for this or any other month."

"For simplicity of treatment, for rich and rare suggestions, it is the greatest picture ever made."

"'A Woman of Paris' is a rare achievement—the biggest milestone in filmdom. It stands out like a beacon in a sea of film flotsam."

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford

Charles Chaplin

Douglas Fairbanks

D.W. Griffith

Thomas Dixon, Jr., Bestman





**I want you
picture "FASHIONABLE
now being**

I want you to see my latest picture — "FASHIONABLE FAKERS" at your nearest F. B. O. Exchange, also the advertising and exploitation the F. B. O. boys have put behind this picture.

I made this production after more than three hundred exhibitors wrote me during the past four months asking for something different—entertainment that really entertains, etc., etc., and that is precisely what I have packed into "FASHIONABLE FAKERS."

It's different—It's new—It's unique.

It is a story your fans have never seen before.

It doesn't depend on sex appeal, nor salaciousness, nor lurid melodrama.

Your fans want variety, refreshing plots, good fast action, romance, and above all "entertainment that really entertains."

That's what I have given them in this new picture.

In "FASHIONABLE FAKERS" you have a corking title, —it reflects and typifies "class."

The posters F. B. O. have designed for this picture are simply immense.

The press book contains loads of ideas to help you put "FASHIONABLE FAKERS" across.

ou to see my latest **"FASHIONABLE FAKERS"** distributed by F.B.O.

I don't claim that "FASHIONABLE FAKERS" is the greatest picture ever made, but I do say that if you had pictures like this guaranteed to you all year round, you could knock off work and still be sure your theatre would bring you the sure profits you are looking for. Your nearest F. B. O. exchange will screen "FASHIONABLE FAKERS" for you on request. Make the request.

Cordially yours,

Johnnie Walker

Star of "FASHIONABLE FAKERS"

Distributed by F. B. O.
Film Booking Offices of America, Inc.
723 Seventh Ave., New York, N. Y.

*Sales Office United Kingdom R-C Pictures Corporation
26-27 D' Arblay Street, Wardour St., London, W 1, England*

Here Are Two Good Reasons For Independents' Success

Anthony J. Xydias

presents

Two Series of Proven Box Office Magnets

J. B. WARNER

KENNETH McDONALD



**EIGHT SPECIAL
FEATURES OF
THE WEST**

ALREADY
COMPLETED

"THE LONE FIGHTER"

Directed by Al Russell

"TREASURE CANYON"

Directed by Reaves Eason

"WESTBOUND"

Directed by Wm. H. Curran

"THE COVERED TRAIL"

Directed by Jack Nelson

**FOUR SPECIALS
TO FOLLOW**

**SIX DYNAMIC
COMEDY
DRAMAS**

ALREADY
COMPLETED

**"WHAT LOVE
WILL DO"**

Directed by
R. N. Bradbury

**"SLOW AS
LIGHTNING"**

Directed by Grover Jones

**FOUR SPECIALS
TO FOLLOW**



Eight Jack Hoxies Completed—Seattle and Minneapolis Open

EXHIBITORS! BOOK SUNSET PRODUCTIONS FROM THE FOLLOWING EXCHANGES

Atlanta, Ga.
First National Exhibitors Circuit
Boston, Mass.
Pioneer Film Corp.
Cleveland, Ohio.
Progress Pictures Co.
Charlotte, N. C.
First National Exhibitors Circuit
Chicago, Ill.
Reelcraft Film Exchange, Inc.
Chicago, Ill.
Progress Pictures Co.
Dallas, Texas.
Specialty Film Co.
Detroit, Mich.
Favorite Film Co., Inc.

Denver, Colo.
Shooker Film Exchanges
Kansas City, Mo.
Standard Film Co.
Louisville, Ky.
Big Feature Rights Corp.
Little Rock, Ark.
Arkansas Specialty Film Co.
Los Angeles, Calif.
Co-Operative Film Exchange
Milwaukee, Wis.
Ludwig Film Exchange
New Orleans, La.
Creole Enterprises, Inc.
New York, N. Y.
Aywon Film Corp.

Omaha, Nebr.
Fontenelle Feature Film Co.
Oklahoma City, Okla.
Oklahoma Specialty Film Co.
Pittsburgh, Pa.
Columbia Film Service, Inc.
Philadelphia, Pa.
Capital Film Exchange, Inc.
Philadelphia, Pa.
Twentieth Century Film Co., Inc.
San Francisco, Calif.
Co-Operative Film Exchange
St. Louis, Mo.
St. Louis Film Exchange, Inc.
Washington, D. C.
Progress Pictures, Inc.

THE STAR SUPPORT IN THESE SERIES INCLUDE MARGUERITE CLAYTON, MOLLIE MALONE, MARIE WALCAMP, RUTH DWYER, JOSEPHINE HILL, JOSEPH DOWLING AND OTHER FAVORITES

7425 Sunset Blvd.



Hollywood, Cal.

There are four kinds of pictures -

X Those on which you lose money

XX You break even

XXX You make a little

XXXXX You clean up

The VIRGINIAN

carries the

XXXX
brand



PREFERRED PICTURES CORP'N.



1650 BROADWAY

NEW YORK CITY

FOREIGN DISTRIBUTORS — EXPORT AND IMPORT FILM CO. INC.



B. P. Schulberg
p r e s e n t s
A Tom Forman
p r o d u c t i o n

The
VIRGINIAN

from the book and play by
**Owen Wister and
Kirke La Shelle**
Adapted by Hope Loring
and Louis D. Lighton.

with
**Kenneth Harlan
Florence Vidor
Russell Simpson
Pat O' Malley
Raymond Hatton**

PREFERRED PICTURES

*East, West, North and South,
Big Theatres and Smaller Ones,
All say the same . . .*

COLUMBIA, BRISTOL, TENN.

"No picture ever before packed them in like the VIRGINIAN"

BUONICCONTI, N. Y.

"Largest business of the year on this real honest-to-God attraction"

BROADWAY—STRAND, DETROIT

"Best Business in three years"

COLORADO, DENVER

"Broke all records"

SUFFOLK, HOLYOKE, MASS.

"Congratulations on the VIRGINIAN! Certainly has class."

NORVA, NORFOLK, VIRGINIA

"So good I'm rebooking it"

COLUMBIA, SEATTLE

"Absolute Capacity"

BROADWAY, NEW YORK CITY

"Best business since Firpo-Dempsey fight pictures"

ENGLEWOOD, ENGLEWOOD, N. J.

"100% picture"

ALLEN, WINDSOR, ONT.

"Smashed all records"

GRANDIA, SAN FRANCISCO

"Capacity business"

STAR, FT. LUPTON, COLO.

"Wonderful picture. By all means book it"

BARCLY, SCHENECTADY, N. Y.

"Record breaking crowds. SOME picture"

IMPERIAL, JACKSONVILLE, FLA.

"Best business in three months"

PALACE, SARATOGA SPRINGS, N. Y.

"Wonderful production"



PREFERRED PICTURES CORP'N.



1650 BROADWAY

FOREIGN DISTRIBUTORS—EXPORT AND IMPORT FILM CO. INC.

NEW YORK CITY





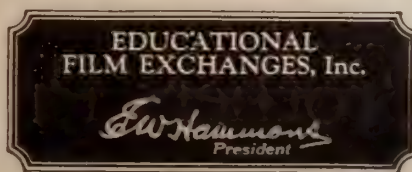
IN NEW YEAR IS ABOUT TO START that is sure to mean much, for good or ill, to the motion picture industry.

What will the year bring? Will it find the industry still permitting the Ego of some selfish directors to go on padding features into unwarranted, tiresome lengths, or will it see a return to the feature of normal length, that will permit an exhibitor to build up a REAL SHOW, a program of diversified entertainment such as built up the tremendous popularity of motion pictures?

It is largely up to you, Mr. Exhibitor, to bring about this needed reform. If you raise your voice loud enough, it will be heard and heeded. And unless features come to a saner length, all the best wishes for a prosperous New Year for you will be in vain, for, as Danny says in Film Daily, "the public is willing and anxious to pay for real entertainment—diversified entertainment—and sooner or later will refuse to pay for 'Ego'."

Let's all work earnestly for this reform, so that the whole industry may have a prosperous year, which is Educational's sincere wish.

E. W. Hammond



RYAN BROTHERS

ANNOUNCE

THE COMPLETION OF THE MOST STARTLING
PICTURE REVELATION OF THE YEAR

“WOLFBLOOD”

STARRING

GEORGE CHESEBRO and MARGUERITE CLAYTON
and an all Star Cast

THE FAMOUS DR. C. A. HILL STORY THAT WILL
ENTHRALL THE NATION. THE AMAZING
RESULT OF BLOOD TRANSFUSION
FROM A WOLF TO A MAN

A SIX REEL PHOTO DRAMA SENSATION
THE WHOLE WORLD WILL WANT TO SEE

A ROMANCE UP TO DATE

HERE'S A BONANZA

FOR RELIABLE DISTRIBUTORS

BETTER ACT QUICKLY!

Ryan Brothers Productions

6046 SUNSET BLVD.

HOLLYWOOD, CAL.

Classified:

THE WASHINGTON POST

Since Griffith's "The Birth of a Nation" which for eight years has remained untouched for popularity and number of showings, there had been no motion picture dealing strictly and authentically with American history on an elaborate scale until "The Covered Wagon" appeared, to prove anew the tremendous appeal of actual human experience when it is used for screen material.

Now, however, has come a third pre-eminent American historical drama in Charles Ray's "The Courtship of Myles Standish," which not only vivifies the immortal characters of Longfellow's epic, but also spans the great adventure of the Pilgrim fathers. The film is the current attraction, beside

nd Mr. F

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Birds of a feather

A great "Movie" market and a great "Movie" medium

WITHIN Chicago and its famous forty-mile radius live seven hundred thousand families—four million people. Admittedly one of the world's greatest "movie" markets. In Chicago there is a "movie" medium of such outstanding value that it publishes more motion picture advertising than any other daily newspaper in the city—

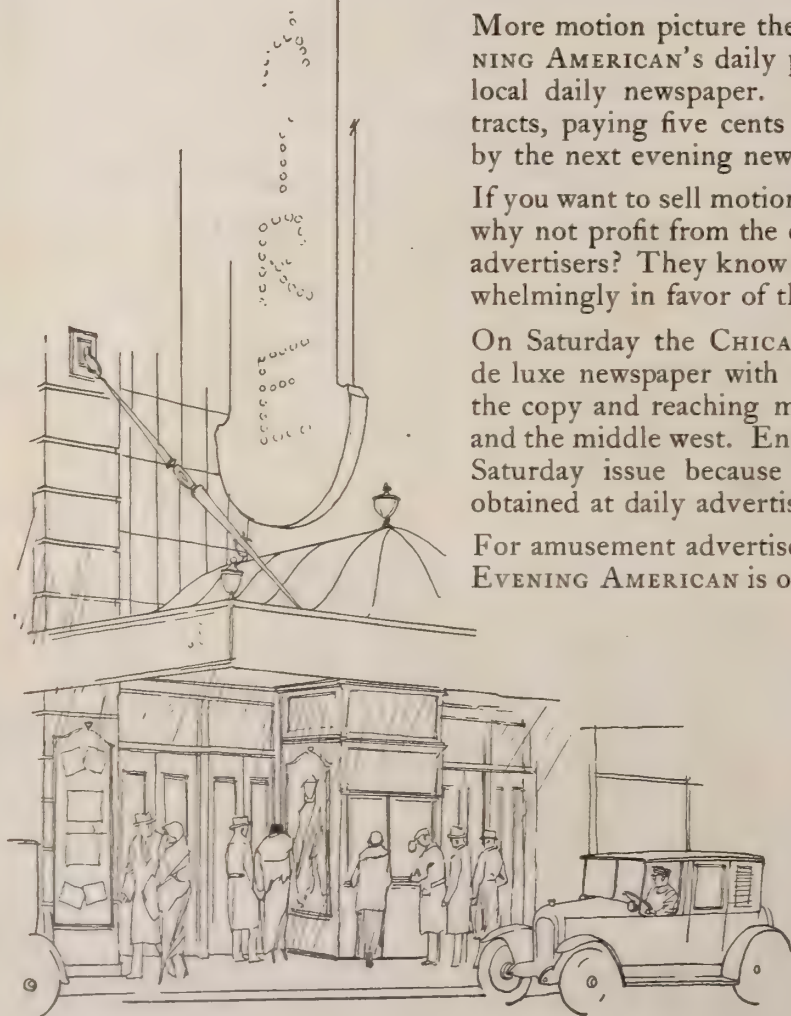
THE CHICAGO EVENING AMERICAN

More motion picture theatres advertise in the CHICAGO EVENING AMERICAN's daily photoplay calendar than in any other local daily newspaper. And they advertise on yearly contracts, paying five cents per line more than the rate charged by the next evening newspaper.

If you want to sell motion pictures to the great Chicago market, why not profit from the experience of Chicago motion picture advertisers? They know the situation and their verdict is overwhelmingly in favor of the CHICAGO EVENING AMERICAN.

On Saturday the CHICAGO EVENING AMERICAN publishes a de luxe newspaper with Sunday features, selling at five cents the copy and reaching more than 450,000 families in Chicago and the middle west. Entertainment advertising dominates the Saturday issue because a substantial circulation increase is obtained at daily advertising rates.

For amusement advertisers the Saturday issue of the CHICAGO EVENING AMERICAN is one of the greatest buys in the country.



CHICAGO EVENING AMERICAN

a good newspaper

coming!!!

The first of the Palmer photoplays "JUDGMENT OF THE STORM," backed by the biggest advertising campaign in the entire history of the industry.

Ponder over these factors—

Twenty-five nationally circulating magazines reaching more than 40,000,000 people per month with the campaign running nearly three full months.

50,000 Palmer students and over 300,000 interested people banded together into one mighty force to advertise the picture.

\$48,000 worth of special newspaper advertising for exhibitors to back them up and insure the huge success of their showings.

These are a few of the colossal forces behind this first Palmer photoplay—

"JUDGMENT of the STORM"



Besides this, being one of the really big time productions of the year with a cast as fine as any that ever appeared before the American public, this picture as a box office "draw" will set new standards, for millions will flock to see this great story written by a plain Pittsburg housewife.

You'll hear a lot more about "JUDGMENT OF THE STORM" in the coming weeks. Watch the trade papers. Keep open time for this one.

You're going to experience something entirely new in film business, something every exhibitor has asked for and wanted for years. To be distributed by—

FILM BOOKING OFFICES OF AMERICA, INC.

723 SEVENTH AVENUE, NEW YORK, N. Y. EXCHANGES EVERYWHERE

Sales Office United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W. 1, England

EVERY ATTRIBUTE TO SUCCESS!

DRAMA

"A sure-fire mystery drama, packed to the limit with ingenious complements of thrills, romance and cleverly devised suspense."—L. A. Express.

"The feature is intensely dramatic and the suspense well built up."—Motion Picture News.

SUSPENSE

"The action holds one in keen suspense."—Harrison's Reports.

"The scenes where the purple light falls on the screen, with all its seemingly fateful significance, were watched with bated breath."—Los Angeles Times.

KNOWN
STORY
VALUE

MYSTERY

"Promise them thrills, sensations, mystery, romance."—Reeland Reviews.

"For the lovers of mystery drama, thrills and chills, you couldn't offer them anything more satisfying."—Film Daily.

TRUART presents

The UNKNOWN PURPLE

FROM THE SENSATIONAL STAGE SUCCESS By ROLAND WEST & CARLYLE MOORE

DIRECTED By ROLAND WEST

A CARLOS PRODUCTION

REAL ACTING

"The cast is a remarkable one."—Exhibitors Herald.

"Well balanced and with good performances on the parts of all."—Film Daily.

LAVISH SETTINGS

"There are a number of lavish scenes in the play and beautiful clothes."—Exhibitors Trade Review.

"All that is to be desired in the weird, the eerie and the awesome, is rendered by the settings."—L. A. Herald.

UNUSUAL PRODUCTION VALUES

"The use of lights and shadows, and scenes, in which persons move about, but are not distinct, are well done and contribute to the mysterious atmosphere that pervades the entire piece."—N. Y. Morning Telegraph.

CAST

WITH

HENRY B WALTHALL
ALICE LAKE
STUART HOLMES
JOHNNY ARTHUR
HELEN FERGUSON
ETHEL GREY TERRY
JAMES MORRISON
BRINSLEY SHAW
FRANKIE LEE

FRANCHISED ON THE INDEPENDENT MARKET
By TRUART FILM CORPORATION
R. H. HOFFMAN, Vice President
1540 BROADWAY N.Y.

Truart Films

THE NEW UNITED STUDIOS



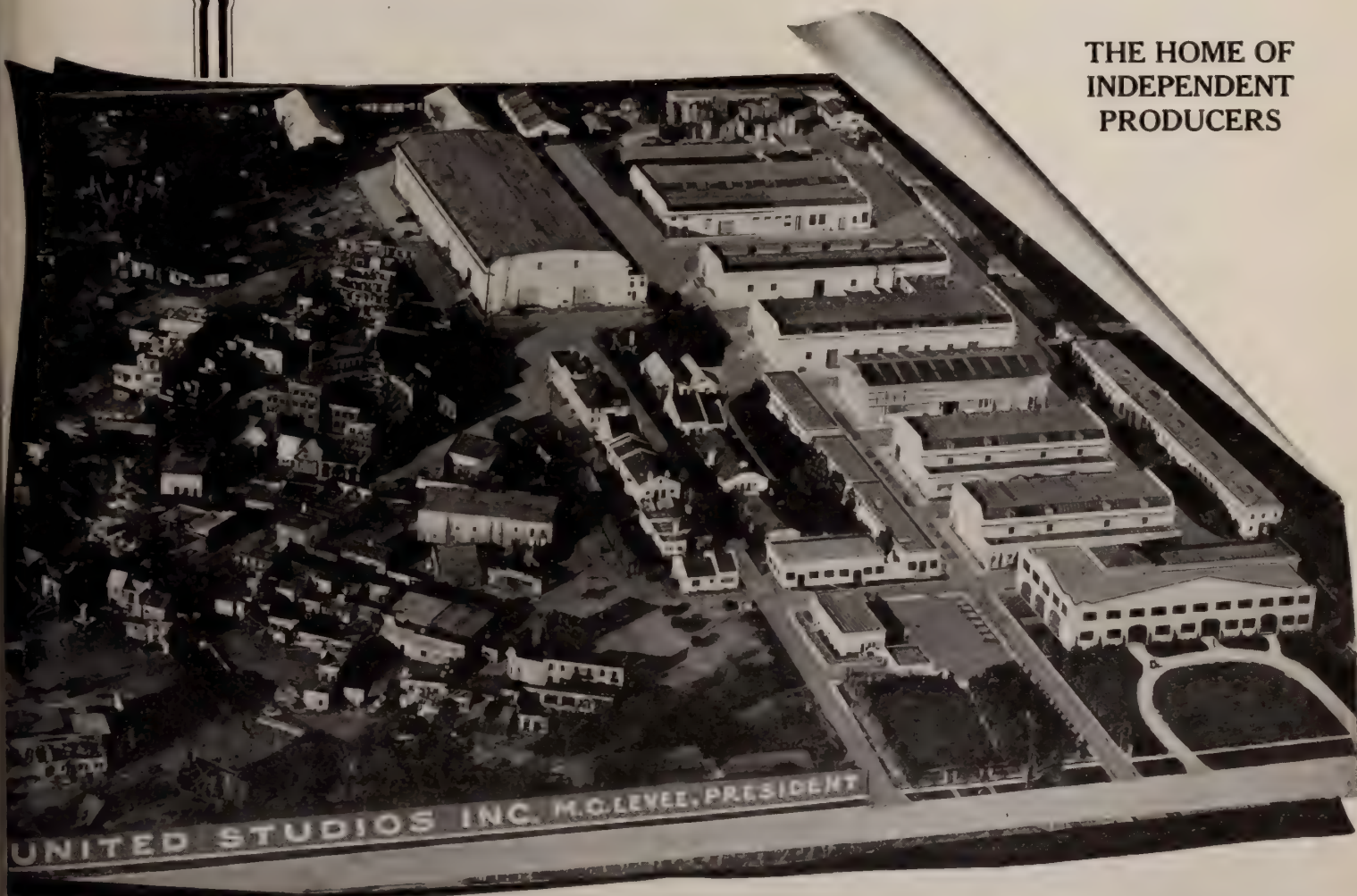
M. C. LEVEE
PRESIDENT

Anticipating by several months the necessity for lower production costs, the \$800,000 improvement program of the United Studios, in Hollywood, has been completed.

With these improvements finished, this plant offers the independent producer economy in production through new facilities and efficiency methods designed with this end in view.

Keeping pace with the progress of the industry the United Studios has not only retained its leadership as the largest and most efficient leasing plant in the world, but has increased its own facilities a hundred percent.

THE HOME OF
INDEPENDENT
PRODUCERS



Everything For Use - For Those Who Produce"

Mr. Johnston, You
Are Right!—

We agree with you—

In your Editorial M. P. N. November 10th you said:

"There is waste in production."

The men responsible for United Producers and Distributors are business men. Men who are successful leaders in other industries. Their plan with U. P. D. will eliminate waste by using sound business principles. This does not mean that productions will be impaired because of the injection of business methods, but quite the contrary—Every dollar spent will mean 100% in production value—with U. P. D. productions the Exhibitor won't have to pay for the producer's waste.

In your Editorial October 20th you said:

"There is just one great force that rules us all and moulds our growth and that is the box-office."

With that great box-office force paramount in our mind—U. P. D. is selecting productions which will insure successful box-office returns.

In your Editorial October 27th you said:

"But again the Exhibitor has a lot of seats to sell which cost him money if unfilled. That's one reason why we say that this is the era of exploitation."

Again we agree with you—this is the era of exploitation, and every U. P. D. picture will be of a type which will warrant exploitation of the very best kind. We are strong believers in merchandising whether it is shoes, hats or soap—its success on the market depends on its exploitation. No commodity lends itself so well to merchandising as motion pictures. Big business methods will be used in merchandising U. P. D. productions for the Exhibitor—and big merchandising men will handle the job. Through their efforts the public will know U. P. D. pictures—and the public will fill those unfilled seats.



PRODUCERS &
DISTRIBUTORS
HOLLYWOOD

UNITED PRODUCERS & DISTRIBUTORS, Inc.
1606-8 Highland Avenue
Hollywood, Calif.



F.B.O. presents **JOHNNIE WALKER**
in
FASHIONABLE
FAKERS

Ponder over this wonderful Box Office Title—and remember that if titles mean anything as regards drawing people into the theatre, you've got a title and a picture that you can bank on to get you real money. See the posters (greatest ever produced)—See the press book—Look and you'll book.

FILM BOOKING OFFICES OF AMERICA, Inc.

723 Seventh Avenue, New York, N. Y., Exchanges Everywhere

Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

Merry Christmas and Happy New Year

TO THE AUTHORS WHOSE STORIES HAVE MADE MY FILM DRAMAS SUCCESSFUL:

Edgar Rice Burroughs
Ralph Connor
F. Marion Crawford

James Oliver Curwood
Capt. Joseph D. Meade
Capt. Frederick Wm. Wallace

TO THE DIRECTORS WHO HAVE PUT THEM OVER:

David M. Hartford
Henry Kolker

Henry MacRae
King Vidor

TO THE ARTISTS WHO HAVE APPEARED IN THEM:

Mary Astor
Betty Blythe
Gladys Coburn
Frances Eldredge
Pauline Garon

Cleo Madison
Colleen Moore
Vivienne Osborne
Ruth Renick
Baby Peggy Rice
Jane Thomas

Norma Shearer
Edna Shipman
Nell Shipman
Ann Southerland
Marions Swayne

Frank Andrews
Charlie Arling
Frank Badgley
Wallace Beery
John Bowers
David Butler
William Calhoun
Lon Chaney
William Colvin
Irving Cummings
Louis D'Arclay

John Dillon
E. L. Fernandez
Edwin Forsberg
Leon Gendron
Gaston Glass
Robert Haines
Jimmy Harrison
Harlan Knight
Wilton Lackaye
Donald MacDonald
Francis MacDonald
Charles Wellesley

Melbourne MacDowell
Walter Miller
Harry T. Morey
Jack Newton
Wheeler Oakman
Wellington Playter
Anders Randolph
Wallace Ray
Warner Richmond
Charles Slattery
Lewis Stone

TO THE ORGANIZATIONS WHO ARE DISTRIBUTING THEM:

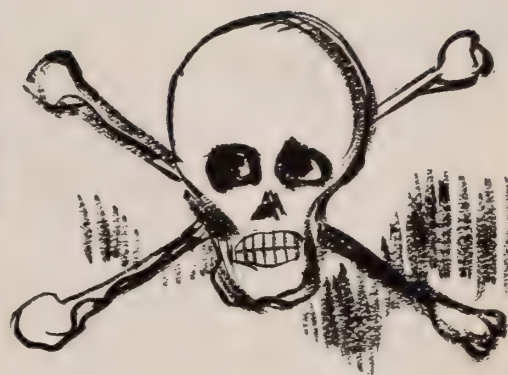
Associated First National Pictures, Inc.
Australasian Films, Ltd.
W. W. Hodkinson Corporation
David P. Howells
William Vogel

AND TO MY THOUSANDS OF EXHIBITOR FRIENDS

Ernest Shipman

565 Fifth Avenue
New York City



A WARNING





Get ready for the
Biggest Underworld
Shakeup in world's history
YOU are in danger of
making a big Killing
Heads Up!

"GRIT"

Hodkinson Pictures



Best Wishes
from
William Duncan
and
Edith Johnson



What could be sweeter ??

—What could be sweeter than to have more than 7,000 highly pleased enthusiastic boosting Exhibitors playing the H. C. Witwer-Collier's Weekly "FIGHTING BLOOD" series? What could be sweeter than to receive from exhibitors all over the country hundreds of complimentary letters packed with words of praise on this series—praise that indicates packed houses, big nights, larger receipts every time one of the rounds are shown? Unmistakable signs that F. B. O.'s marvelously successful.

FIGHTING BLOOD

SERIES
are going like a house afire!

The first series brought more real money and more real entertainment to these thousands of theatres than any series ever filmed. The second series are doing the same thing only bigger and better. And not alone have we received praise for the cracker jack rounds but also on our posters furnished with each round. Have you seen them? They are made up to draw like mustard plasters and they do it. If you haven't played these guaranteed money getters—book 'em NOW. Play the first series, then follow up with the second. Every round a "knockout" in 100% entertainment for your fans. They eat 'em alive. Book through your nearest F. B. O. exchange.

FILM BOOKING OFFICES OF AMERICA, Inc.

723 Seventh Avenue, New York, N. Y., Exchanges Everywhere

Sales Office, United Kingdom: R-O Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

Advertising Space Purchased

Reader Confidence—

is instilled over a period of years—it cannot be gained in a day or in a year—it grows into a publication—it is perpetual as long as the policy of honesty continues.

Reader Confidence—

started in MOTION PICTURE NEWS in 1913 when Wm. A. Johnston and his associates combined the old Moving Picture News with the Exhibitors Times. Since then the "NEWS" has rung true at all times.

It has told the truth editorially

It has told the truth in reviews

It has established an honest "Check-Up" Department

It has striven along the right exploitation lines

Its local news has been timely

Its equipment section is right

It is clean cut—decisive, throughout

Because of Reader Confidence

The Result is Continued Circulation Exhibitor Subscribers

1917	-	-	-	-	7684
1918	-	-	-	-	7875
1919	-	-	-	-	7946
1920	-	-	-	-	8012
1921	-	-	-	-	8374
1922	-	-	-	-	8132

What other publication can equal this record? Ask one of them to try. It can't be done.

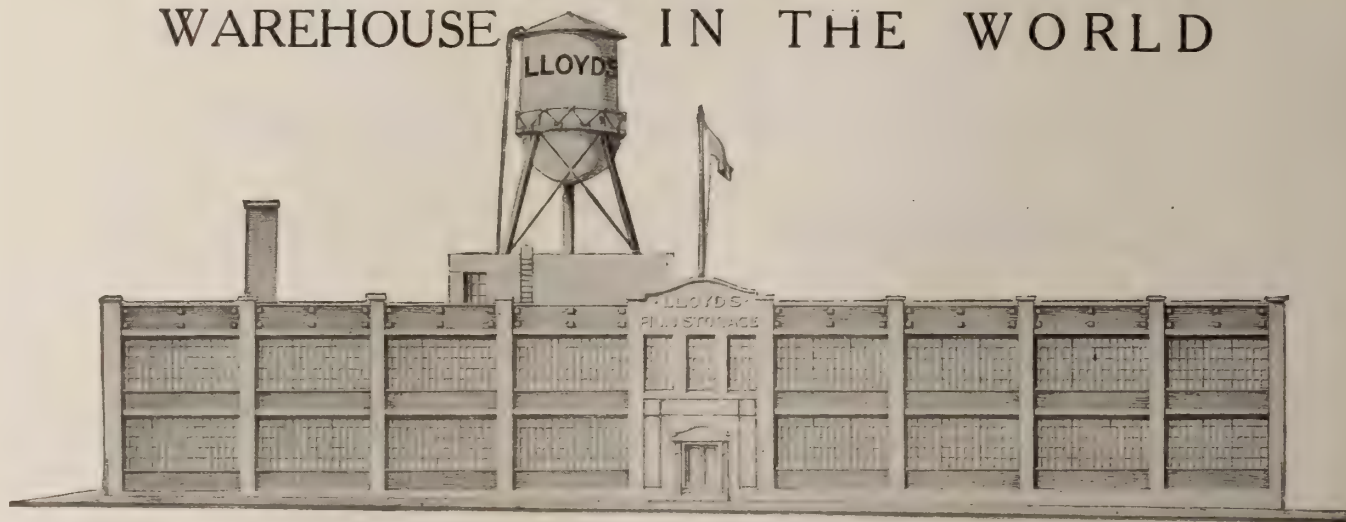
132 subscribers, all theatre owners, represent 12,500 houses—practically the saturation point.

RENEWALS—Note, by the above figures, the constant renewal of subscriptions over a period of six years. THAT is what constitutes circulation strength.

1923 Figures Out January 15th

THE NEW FILM STORAGE PLANT
JUST ERECTED BY
LLOYDS FILM STORAGE
CORPORATION

IS DECLARED BY EXPERTS TO BE
THE MOST THOROUGHLY FIRE-PROOF
WAREHOUSE IN THE WORLD



ARCHITECTS, PARKER AND SHAFFER, NEW YORK

THE OPENING OF THIS MAGNIFICENT PLANT SIGNALIZES
THE BEGINNING OF A NEW ERA FOR THE FILM INDUSTRY

INSURANCE, INDISPENSABLE IN CONNECTION WITH VALU-
ABLE NEGATIVES, WAS OBTAINABLE HERETOFORE ONLY
AT PROHIBITIVE RATES

GREAT NEGATIVE VALUES
CAN NOW BE FULLY COVERED AT AN
INSURANCE RATE
OF
30 CENTS
PER HUNDRED

*SAVE THOUSANDS OF DOLLARS ON PREMIUMS
EVERY YEAR BY STORING WITH*

L L O Y D S

JOSEPH R. MILES, PRESIDENT

OFFICE
126-132 W. 46th ST., N. Y. C.

TELEPHONE
Bryant 5600

WAREHOUSE
161-179 Harris Ave., L. I. City

*Will Pack
any theatre—
Moving Picture World.*

**JACKIE
COOGAN**

in

**LONG
LIVE THE
KING**

*Jury Imperial Pictures Ltd. Exclusive
Distribution thruout Great Britain
Sir William Jury, Managing Dir...*



"By far the best thing Jackie has ever done

JACKIE

in
LONG LIVE THE

His Biggest Money-Maker

Here's Jackie Coogan's greatest triumph—ten terrific reels crammed with punchy audience appeal—and the littlest biggest box-office card of the industry in a mighty photoplay that will send you crashing into smashing profits! Jackie is sure-fire anywhere. This mammoth production, that walks away from all he has ever done, will stand them up in every theatre in the land.

Everything that means a box-office riot—*heart interest, thrills, spectacle, massive sets, monster mobs*, a sterling cast with such names as *Rosemary Theby, Alan Hale, and Alan Forrest*, a real story, read by millions, by America's most popular authoress—and such a Jackie Coogan as you've never seen! It's your opportunity of a lifetime to get in on the biggest "bet" of the year.



*Mary Pickford Pictures Ltd.
Exclusive Distributors Here
out Great Britain. Sir
William J. Murray, Managing Dir.*



will tax the capacity of any theatre"

Motion Picture News

COOGAN

E KING

By MARY
ROBERTS
RINEHART

*Produced under the
Personal Supervision of*

JACK
COOGAN

Directed by

VICTOR SCHÖENBERG

Adapted by C. GARDNER SMITH

Continuity and Scenario by V. H. STALL

Editor by IRENE MORRIS



A **Metro**
Picture

REG. U.S.
PAT. OFF.



If You Know Your Book ~ Book It Today

Jackie Coogan

in LONG LIVE THE KING



JACKIE COOGAN IN LONG LIVE THE KING

THE most ambitious production yet made for the juvenile star and undoubtedly will, in the same proportion, prove the biggest money maker for exhibitors. The picture is marked with beautiful and lavish settings, splendid direction, a fine supporting cast and a good holding story adapted from Mary Roberts Rinehart's novel. Directed by Victor Schertz-

From the
EXHIBITOR'S
HERALD

Long Live the King (Jackie Coogan Production—Metro—Ten Reels)

(Reviewed by Frank Elliott)

THIS production is by far the best thing Jackie Coogan has ever done in the field of motion pictures. As Coogan, Prince Otto, this handsome summary of the story's dramatic scenes down with new beauty.

"Long Live the King"

Jackie Coogan's First for Metro Is a Big Spectacular and Unusually Entertaining Picture

Reviewed by G. S. Sewell

Long Live the King, based on Mary Roberts Rinehart's novel, is a big production for Metro. It is a story of a young prince who is captured by a king and his subjects, and who is eventually rescued by his friends. The picture is a big production for Metro, and it is a story of a young prince who is captured by a king and his subjects, and who is eventually rescued by his friends.

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From The
MOVING
PICTURE
WORLD

Metro
Picture

February 11, 1921
The New York Times
The New York Times

talk!
talk!
talk!

means nothing
unless you can
deliver!

there's the secret of

**FIRST
NATIONAL'S—**

consistent superiority—

nothing can stop us

That's no idle boast—It's the cold, actual experience of thousands of exhibitors whose opinions can be found expressed in "The Check-Up" section of the Motion Picture News.

Month after month these reports show First National Pictures leading all others in box office percentage value.

Bear in mind as well—the recent survey of the field, by the News, when 73% of more than 6000 exhibitors said First National Pictures made the biggest profits for them.

Get the tremendous significance

of that report—

7 out of every 10
exhibitors made more money with
First National Pictures than with
those released by any other company!

You can't dodge *such* facts!

First National leads the industry because it is delivering—week after week—the greatest series of money making pictures this business has ever seen or will see—

Look at what you are getting from First National right now—



—we promised YOU a box office sensation in

"PONJOLA"

and you certainly got it!

—we promised YOU a smashing financial success in

"FLAMING YOUTH"

—and it is bringing in unheard of profits

NOW—for December and January

we promise YOU — the greatest group of pictures ever released by one company — in two consecutive months —

here's where we make good *again!*

1st — “BLACK OXEN”

Offered by Frank Lloyd Productions, Inc., from Gertrude Atherton's great novel, featuring Corinne Griffith and Conway Tearle is, just as the Exhibitors' Herald says: — “A ‘Best Seller’ — made into a best seller. A cleanup for every exhibitor who plays it.”

2nd — “ANNA CHRISTIE”

Thomas H. Ince's greatest picture adapted from the play by Eugene O'Neill, with Blanche Sweet in the title role, is — as the critics say — “The screen's greatest achievement.”

3rd — RICHARD BARTHELMMESS

in “21” is a typical Barthelmess picture in every way and you know what that means. A John S. Robertson production.

4th — “HER TEMPORARY HUSBAND”

by Edward A. Paulton is by far the greatest and funniest comedy farce ever made. Film Daily says: “One of the biggest laugh getters of the season. It's a sure-fire winner.”

5th — “BOY of MINE”

by Booth Tarkington, with that wonderful youngster, BEN ALEXANDER, is just what the Moving Picture World calls it — “A gem among pictures. One of the finest of the year.” Directed by William Beaudine.

6th — NORMA TALMADGE in
“The SONG of LOVE”

is another great Talmadge production and all exhibitors know that means big business. Directed by Frank Borzage.

7th — GEORGE FITZMAURICE'S
“The ETERNAL CITY”

from the book by Sir Hall Caine, with Barbara La Marr, Bert Lytell, Lionel Barrymore, Richard Bennett and Montagu Love, is as “Danny” wonderfully described it in Film Daily — “What a box office! If you can't make money with this one there is something wrong — with you.”

Presented by

Samuel Goldwyn

(Not now connected with Goldwyn Pictures)

8th — “PAINTED PEOPLE”

with that sensational star of “Flaming Youth” — COLLEEN MOORE — supported by a stupendous cast bids fair to be one of the season's best.

add to this great line-up —

—such sure-fire values as are represented here—

“TORMENT”

Here is Maurice Tourneur at his best. William Dudley Pelley's powerful story of crook life becomes a screen triumph.

STRONGHEART in

“THE LOVE MASTER”

The greatest dog the screen has ever seen in another thrilling story of the North. A Lawrence Trimble and Jane Murfin production—directed by Lawrence Trimble.

NORMA TALMADGE in

“SECRETS”

This great box office star in one of the biggest dramatic successes that was ever staged. It is bound to be a tremendous money getter. Directed by Frank Borzage.

“The GALLOPING FISH”

Thos. H. Ince's laughbuster—a boisterous howl that bids fair to be funnier than “The Hottentot.” From story by Frank R. Adams.

“FLOWING GOLD”

Richard Walton Tully's production of Rex Beach's gripping story of the Texas oil fields. Directed by Joseph de Grasse.

CORINNE GRIFFITH in

“LILLIES of the FIELD”

A great star in a great picture adapted from the stage success of the same name and directed by John F. Dillon—who made “Flaming Youth.”

RICHARD BARTHELMMESS in

“The ENCHANTED COTTAGE”

A John S. Robertson production which promises to be one of the finest Richard has ever made.

“SON of the SAHARA”

A tremendous drama of Paris and the Great Sahara with Bert Lytell—Claire Windsor and a big cast. From the novel by Louise Gerard. Directed by Edwin Carewe.

“SUNDOWN”

The greatest production of the Old West the screen has ever seen—More than a quarter of a million head of cattle form the background of this tale of the passing of the cattle kings. Story by E. J. Hudson, directed by Lawrence Trimble.

GEORGE FITZMAURICE'S

“CYTHEREA”

Adapted from the sensational novel by Joseph Hergesheimer.

Presented by
Samuel Goldwyn

(not now connected with Goldwyn Pictures).

“THE LOST WORLD”

That wonderfully fascinating tale by Sir Conan Doyle. A big special and the biggest novelty of the year.

—And to think

we haven't begun to talk about the two pictures the whole industry was anxious to obtain—the two pictures we predict will be the sensations of 1924—

FRANK LLOYD PRODUCTIONS, INC., OFFERS

“THE SEA HAWK”

This thrilling story by Raphael Sabatini is greater in picture values than his “Scaramouche”—A stupendous story of the pirate days of the Barbary coast.

RICHARD WALTON TULLY'S

“BIRD *of* PARADISE”

A screen adaptation of his tremendous stage success—
Another that will make screen history.

We have claimed and proved our
superiority for the seasons 1923-24.

—that's our story

—and we are going to stick to it.

And it's a story that carries conviction—a story which the keenest picture buyer in the world has to acknowledge, proves conclusively—

FIRST NATIONAL'S LEADERSHIP!

Nothing can stop us—because we build with brains—with a knowledge of public likes and dislikes—with the one thought in mind that **WORK—INTELLIGENT WORK—** is the thing that will enable us to keep delivering superior product now and forevermore.

Start the New Year right—Book First National First—**FIRST NATIONAL MONTH** and every month of the year.

Richard A. Rowland

Published Weekly
Motion Picture News, Inc.

William A. Johnston, President

E. Kendall Gillett, Treasurer

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Founded in September 1913

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Wm. McCormack, Los Angeles Representative

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VOL. XXVIII

NEW YORK, DECEMBER 29, 1923

No. 26

A New Era

AS the year 1923 draws to a close, its outstanding picture fact, obviously it would seem, is that a motion picture did a gross business of \$712,045.00 in a single motion picture theatre.

And also outstanding is the fact that this remarkable event does not seem to create very much of a ripple in our trade thoughts and policies.

Perhaps it does; perhaps some quiet planning is going on.

But one hears mostly the stand pat patter of the days when feature pictures came along and broke up the motion picture map.

Such as: "Oh, well! Pictures like 'The Covered Wagon' are few and accidental"; or "clever exploitation did it all"; or "'The Birth of a Nation' and 'Way Down East' ran over forty weeks in New York"; or "'The Four Horsemen' grossed over four million dollars," etc., etc.

* * * *

Not to fly off at a tangent, but rather to consider the situation in a calm and practical way, it seems to me that the above fact means just this:

That we are right abreast of a new era in motion picture entertainment.

Pictures that will run many weeks in the larger cities are no longer casual: we are making them right along. The motion picture is spreading its dramatic wings and finding a new

power. "The Ten Commandments" as drama could not have been put forth via the stage, or newspapers or books or any existing avenue of expression—not as the motion picture has expressed this great theme of life. "The Hunchback of Notre Dame" is greater in scope and appeal than the famous book.

The radio has broken down the walls of the class room, the church, the lecture and concert hall, even the great barriers of space, and already let the human voice range over a continent. Just so the motion picture, in itself a vivid, universal language, has broken the confines of all previous forms of expression, and even its own previous forms of expression, through pictures large in concept, magnificent in treatment and world wide in appeal.

These pictures are above the limitation of stars' names and personalities, above dependence upon books and stage plays, above local appeal. Many of them will be made not merely by this country but by other lands. We have a number now; 1924 will see more. The public wants them, the motion picture is capable of them and many creators of picture expression will rise to these open and great opportunities.

Let us not then limit these pictures by any artificial trade barriers.

* * * *

What is the practical situation today?

Motion picture theatres are the finest and greatest in the world. They constitute a new

era in theatres. In capacity, comfort, elegance, they have put the legitimate house everywhere in the shadow. There are many of them; in fact the country is overseated.

Yet—as each of these greater pictures comes along it has to be shunted aside and shown in the lesser theatres of a former theatre period.

Which will strike any layman as a strange situation indeed.

* * * *

The arguments advanced are: these pictures, often and unavoidably produced at great expense, must bring back a much more than ordinary return to the producer; that consequently they must (1) be shown at higher admission prices, (2) they must be individually and well exploited, and (3) they must have longer runs.

And these arguments are valid and progressive.

But why cannot the picture theatres rise to these same exactions? Are they unable to execute the necessary advertising campaigns? Are longer runs impossible? Are admission price advances impolitic?

There can be but one general answer to these queries, and that is: if the picture theatres are at present handicapped to these extents then a re-ordering of picture theatres and picture theatre policies is urgently and quickly needed.

* * * *

To meet this new order of picture there is one policy that will have to be thrown out of the window, and that is the flat rental. These pictures can and will only be exhibited on a percentage basis. Next they demand long runs; and if the admission price is to be raised for them they demand adequate time protection against showings in nearby houses at lower prices. And lastly they demand concentrated advertising—that, in fact, is half the proposition.

* * * *

We have suggested that existing picture houses be swung over to these exceptional pictures on a two-a-day performance basis. Why not? Grauman's Egyptian theatre at Hollywood has run for fourteen months with only two

pictures—"Robin Hood" and "The Covered Wagon." And lest anyone think that this is merely a problem for the very large cities and even there a difficult one I have just received a letter from Alexander Frank, Waterloo, Iowa, a town of 35,000 population, stating that he has put one of his houses, of 670 seats, on a two-a-day basis plus the musical and other trimmings of a high class performance.

* * * *

I do not for a moment believe that these big pictures are going to reorder the entire business of motion picture entertainment. The feature, preferably the five reel feature, will have as great a demand as ever—greater as it improves in quality; and so will the short subject. The bane of the business today, in fact, is the feature that aspires to be big and is big only in length. And one could argue well for theatres in the large cities devoted only to short subject bills.

But that is just the point. We need more of a classification of theatres. These greater pictures are with us at last and they need to be housed, and they can be very profitably housed. They need new policies of sales, advertising and exhibition. They have come along and they seem to find the trade in too much of a rut. Forward as the picture theatre is today in many respects it seems to be behind the times in the fundamentals. It clings too fast to the past, the dominating policy of which has been flat rentals plus week-runs. Do we need any plainer handwriting on the wall than the proceeds of \$712,045 from a picture theatre run?

The truth of the matter is that the picture theatres today are appealing to too small a fraction of the country's population; it is probably not much over twenty per cent. The greater pictures of today are drawing from those who do not regularly patronize the motion picture; but they are drawing these people into the legitimate houses not picture theatres. Do we have to confess that this industry's structure is unable to handle its own best product?

W. A. Houston

Tax Repeal Campaign in Full Swing

EXHIBITORS

who have not yet written to their Congressmen and Senators urging repeal of the Admission Tax as an unjust burden on the public are urged to do so at once. It is vital to the success of the campaign that every exhibitor do this necessary job immediately.

The Theatre Owners' Special Committee, co-operating with the Hays organization, has worked out a well-knit plan of battle, covering the whole country. State leaders have been designated in nearly thirty-six states, with a representative theatre owner in each Congressional district who is co-operating in seeing that individual exhibitors are conversant with the mode of procedure, which is:

That he write his Congressman and Senators urging that the unjust Admission Tax be lifted because of its detrimental effect on business as an unnecessary burden.

That as many of the exhibitor's personal friends as possible be acquainted with the necessity of the repeal, so that they will have an opportunity to write their Congressmen and Senators.

That the facts be laid before the daily newspapers so that they can know why the unjust tax should be lifted.

To this end over 10,000 letters have gone out, together with a booklet compiled by H. M. Richey, secretary, for the Theatre Owners' Special Committee, giving some of the outstanding facts relative to the repeal.

See Your Congressman!

Because many Congressmen and Senators will be home for Christmas, it affords an excellent time for the theatre owner to talk with them in person.

This is the theatre owner's responsibility to the public, Mr. Richey points out. It is the exhibitor's duty to see to it that his Congressman and Senators understand the seriousness of the situation. The various Film Boards of Trade are assisting in getting the message to the theatre owner so that the latter will write to his representative in Congress.

The booklet states the case for Admission Tax repeal forcefully. Among its salient paragraphs are these:

"President Coolidge says: 'The amusement and educational value of moving pictures ought not to be taxed.'

"Secretary of Treasury Mellon said: 'Repeal the Admission Tax. It is paid by the great bulk of people whose main recreation is attending the movies in the neighborhood of their homes.'

"The motion picture is a necessity and not a luxury. No government ever should, or successfully can, tax the necessities of its people except in time of war.

"The amusement tax is a special war measure and a very severe one. The war is over. This special burden should be lifted. The taxes on soda water, soft drinks, cosmetics, Pullman car seats, etc., and other nuisance taxes have been repealed long ago. The tax on admissions, a really vital necessity, should be removed.

"It is a levy principally on the very class of Americans who can least afford to pay it. The repeal of the tax will make more accessible this truly American form of diversion and recreation.

All Exhibitors Urged to Aid

American-developed industry. Upward of 10,000,000 people daily seek diversion and recreation in the 15,000 theatres of the United States.

To Consolidate W. Missouri-K. C. Exhibitors

A CONVENTION of the M. P. T. O. Western Missouri, will be held in Kansas City next month, according to President Charles Sears. Since the division of the Missouri organization into an eastern and western half, the latter section of the state has been comparatively inactive, due to the strong growth of the Kansas City Division of the M. P. T. O. A., which has fought the battles of exhibitors. The date of the convention will be announced later.

Of much importance will be the consolidation of the Western Missouri and Kansas City organizations. It is planned to merge the two bodies, according to A. M. Eisner, president of the Kansas City organization, providing sufficient co-operation is promised by exhibitors out in the state.

"The lifting of the tax will enable the motion picture theatre owner to keep admission prices as they always should be—within the reach of all. It will enable the exhibitor to purchase and show their patrons better and better programs.

"Many theatre owners are now turning over in taxes more than they can retain as recompense for their labors, time and enterprise. This is economically wrong and has caused hundreds of communities to be without this universal form of entertainment.

"With a seat tax, raised 100 per cent during the war, city and state license fees, music licenses and other imposts in addition to every other tax paid by any other business the theatre owners are already overtaxed. This is unfair.

"With proper reward for their work, theatre owners will have better houses, better programs and the public better entertainment.

"In presenting the most logical reasons why the amusement tax on admissions to motion picture theatres is unfair and should be removed, the following facts stand out:

"The recreation and education furnished by the motion picture theatre today is a recognized necessity and as such should not be a subject for taxation. That recreation and education as furnished by the motion picture theatre is a necessity, we offer the statement of no less personage than Calvin Coolidge, President of the United States, who says:

President's Declaration

"The amusement and educational value of moving pictures ought not to be taxed."

"Certainly, when the executive who presides over 110,000,000 people thus recognizes the importance and necessity of motion pictures and points it out to Congress in his message, thus declaring himself to the effect that there should be no surcharge upon those who seek diversion in this manner, there can be no question as to the necessity of this form of recreation or no doubt as to the wisdom of the immediate removal of this tax.

"Motion pictures are a part of the daily lives of our people. It is an American-born,

"Its scope for public service has gone beyond the strictly amusement field. In the motion picture theatre of today the wonders of all the world pass in review. Pictures are shown of foreign peoples and foreign lands, their customs and habits, their commercial enterprises. Scenes of famous landmarks and historical points are presented, as well as romances of times gone by, and of our present-day industries, instructive to old and young.

Screen's Public Service

"Amusement is recreation and recreation is a necessity if our everyday life is to be considered something more than a mere colorless and drab existence. The amusement tax on motion picture theatres is a tax on the masses and comes out of the slender purse of those who can least afford to be burdened.

"City, state and Federal authorities have before recognized the motion picture as a necessity. When there was a coal shortage, when fuel and light was allotted with utmost care only to those institutions which were necessities to the public welfare, motion picture theatres were placed in the preferred class. Why? Because the people need them. Because they were recognized as a necessity, classified by the Government as an essential industry and a medium of relief from the strain of unrelenting toil and worry.

"Motion pictures rendered very valuable service in time of war to awake the public to the fact that an emergency existed that demanded a response from every red-blooded son of Washington and Lincoln. Indeed, when the emergency existed the motion picture industry was not found wanting.

"Inasmuch, then, as recreation is a necessity and it is the tenor of Congress to lift war taxes placed on necessities, the tax on motion picture theatre admissions, a necessity, should also be lifted.

"This tax was never intended as a permanent tax. It was strictly a war measure made more severe because of that fact and should have passed with the emergency.

Repeal Is Urged

"The tax on soda water no longer is imposed. The extra charge for Pullman seats is off. There is no levy on toilet articles for personal adornment. These are but a few of the examples that could be pointed out.

"The extra charge has been taken off articles like the above and still the masses, in search of a few leisure hours' entertainment and education, must pay ten per cent more because of a government tax.

"This affects not a few, but every man, woman and child in the United States who seek to enjoy what President Coolidge so well terms: 'The amusement and educational value of motion pictures.'

"That this fact is recognized is indicated again by Secretary of the Treasury Andrew W. Mellon's statement, who is proposing the repeal of the tax, which had this to say:

"Repeal the Admission Tax. The greater

(Continued on page 2982)

THE Ohio Censor Board seems to be learning. They have approached Thomas H. Ince's graphic picture, "Anna Christie," adapted from Eugene O'Neil's surging drama of the same name—with clear vision and understanding. The producer in a letter to a member of the Board expresses his thanks for their comprehension of a drama of life. We quote Mr. Ince:

"I never deceived myself as to the difficulty of the task, but I was sustained by the profound conviction that I was dealing with a drama of profound moral significance and I was resolved to give it to the public in its integrity without palliatives or evasions. I have tried to paint vice as the author intended, as a sordid and unattractive thing, and taking my task seriously I endeavored to avoid anything that would detract from stern depiction of the inexorable justice meted out to moral transgressors.

"I believe that 'Anna Christie' is of higher value than all the popular plays where the sudden regeneration excuses the wrongdoing of a lifetime."

* * *

MICHAEL has faded out of the picture. Laurette Taylor's celebrated dog, who has been associated with the star in her stage successes, "Peg O' My Heart," and "Happiness," and which also appeared in the screen version of "Peg," has grown too old and feeble to make the long trip to Hollywood.

An elaborate cage for transporting Michael had been constructed—but there will be no little dog occupying it in the baggage coach ahead. The elegant little dog house at the Beverly Hills Hotel will fall to the lot of some more fortunate canine—one who is registering youth.

The grizzled veteran, Michael, will be missed in the star's screen version of "Happiness." Michael? That was a misnomer. For "he" belonged to the gentler sex—and does not believe in race suicide. "He" has brought four children into the world. Hail and Farewell!

* * *

NORMA TALMADGE, who has argued in her mind the advantages of the East and the West, has finally settled on California as serving up the most compelling atmosphere in which to dwell. The star has bought eight acres of choice soil in the Beverly Hills section of Hollywood and will erect a palatial home next summer.

* * *

CECIL B. DeMILLE has folded his tent on the California sands and silently stole away—to be present at the New York opening of his opulent opus, "The Ten Commandments." The pilgrimage to Gotham is also being made by Mrs. DeMille, their three children, Cecilia, Katherine and John, Jeanie Macpherson (who prepared the script) and her mother, Mrs. E. Claire O'Neill and Barret C. Kiesling, the director's personal representative. The DeMille party will remain here for the Christmas holidays.

Immediately upon his return to the Coast, the creator of "The Ten Commandments" will start filming his next production, "Triumph," by May Edginton.

According to reports the opening night at the George M. Cohan theatre which will house the big feature will find all the film executives in their boxes and aisle seats—to say nothing of reservations already made for Richard Dix, Rod LaRocque, Nita Naldi and Julia Faye—all of whom are in the cast of the picture—which had its world premiere at Grauman's Egyptian theatre, Hollywood.

PICTURES AND PEOPLE

THE Cosmopolitan Ball which Marion Davies sponsored in behalf of the Fund for Disabled Veterans was held at the Plaza last Friday night—and it is not a misstatement to vote it the most gorgeous film event ever held in New York. The guests—there *must* have been eight or ten thousand present—included hundreds from society's blue book—and many other hundreds from the highest circles of filmdom.

The New York stage was also well represented—as well as the magazine and newspaper world. Miss Davies and the Cosmopolitan staff co-operated splendidly in making everybody feel at home. There was a cordial welcome for all. To expedite matters, 5,000 of the guests danced, while the other 5,000 repaired to the dining rooms.

A prelude to the dancing was the entertainment which was furnished by Fannie Brice, an ensemble from the Follies, Ann Pennington and Brooke Johns, Maurice and Hughes, Florence Moore and an ensemble from the "Music Box Revue," Edith Day, Frank Fay, Oscar Shaw and Louise Groody—and a delightful musical tid-bit with Victor Herbert, 'cellist, Paul Whiteman, violinist, and Vincent Lopez at the piano. Five orchestras furnished the music.

Among the guests were General Bullard, General Haller, Admiral Plunkett, Bonnie Glass, Lady Auckland, Mason Hopper, George Fitzmaurice, Matt Moore, Owen Moore, Kathryn Perry, Jules Brulatour, Hope Hampton, Sam Goldwyn, Flo Ziegfeld, Billie Burke, Jack Dempsey, Anita Stewart, Joseph Urban, Eileen Percy, Ray Long, R. H. Burnside, Sigrid Holmquist, Pedro de Cordoba, Allan Dwan, Tom Meighan, Constance Bennett, Alma Rubens, Daniel Carson Goodman, Alice Joyce, John Hines, Robert Vignola, Sydney Oleott, Arthur Housman, Sydney Blackmer—and dozens of others whose names are prominent in the amusement world—and the social whirl.

* * *

THE sympathy of the entire industry goes out to Rupert Hughes in his bereavement through the death of his wife—which occurred last week in Indo-China. The body of Adelaide Manola Hughes is being brought back to San Francisco, and will be buried in Kensico Cemetery in Westchester County, New York.

Those who knew the deceased loved and respected her for her charming personality and her sterling qualities.

* * *

TOM MEIGHAN experienced a new kind of thrill the other day—one which was recorded from life—and had nothing to do with the script. In an effort to catch some authentic atmosphere for "Pied Piper Malone" the star and his company journeyed down to New York's Chinatown, expecting to photograph some Oriental color. They did not anticipate that the stoic Oriental would rise in his wrath.

The star was dressed in the uniform of a U. S. sailor and the cameraman had just gotten ready to "shoot" the scene when a heavy object was hurled from an upper window which barely missed his head. Fortunately no one was injured.

A barrage of Oriental oaths aimed at the company coupled with the turbulent atmosphere caused the star and his staff to postpone the trip.

It is much more quiet up in Sing Sing where Tom Meighan stopped off the other night as the guest of the prisoners to look over their presentation of "Oh Lady, Lady," under the auspices of the Welfare League. The invitation was a special honor accorded the star because of his popularity among the prisoners—and dates back to the time he went there about three years ago to make "The City of Silent Men."

At that time he became deeply interested in the welfare work among the prisoners and not only presented them with a motion picture machine, but also saw to it that they were provided with films from time to time for the entertainments which are a part of prison life.

* * *

SINCE "Izzy" Einstein, the well known sniffer of the stuff that's taboo, disappeared from the columns of the New York dailies, we've been wondering where he has been parking himself—and what raids he conducted—if any.

Our own Pinkerton—not affiliated with the Prohibition forces—has discovered him at Universal City. Perhaps "Izzy" had an idea there was something doing because of the reproduction of old time western bar-rooms, famous saloons of the Bowery and modern "speak-easies" in a setting, but there was no need for him to wear one of his novel disguises—for burnt sugar and water was the strongest potion he could find in the aggregation of barroom fixtures.

He visited Steve Brodie's gin mill and Flynn's famous old Broadway emporium of alcohol—and also looked in on several honky tonks—and the atmosphere was so convincing that he had to suppress an urge to jump over the bar, grab the bartender and search the place.

The prohibition agent will not worry the proprietors of New York's present "speak-easies"—this holiday season. He is traveling in California with his family. It is said that he is studying the grape and raisin industry.

* * *

SAM GOLDWYN is on his way to the Coast to make arrangements for another "Potash" production and to engage several important players for his forthcoming screen drama of Joseph Hergesheimer's novel, "Cytherea."

He will use stop-over privileges when he reaches Chicago in order to be the guest of Sam Katz. When he reaches Los Angeles he will be given a dinner on the main stage of the United Studios.

After a stay of three weeks he will return to Chicago to be present at the showing of "The Eternal City" at the Roosevelt theatre.

* * *

THE celebrated Max Reinhardt of Berlin is in New York for the purpose of staging the biblical drama, "The Miracle." Among those in the cast are Lady Diana Manners and Werner Kraus. The German actor, who created the role of "Dr. Caligari" in the futuristic fantasy, expects to exercise his talents in American screen productions during his stay in this country.

The three musketeers of the German amusement world have been having a grand old visit together—for Ernst Lubitsch has been in New York the past few weeks, consulting with the brothers Warner on a program of pictures he will make for them during the ensuing year. He was joined by his three children whom he has not seen for several years and departed for the Coast the other day to engage in his future activities.

* * *

CHANNING POLLOCK'S play, "The Fool," will shortly be placed in production by William Fox—and Edmund Lowe, who won his spurs in "The Silent Command," will portray the role of the humanitarian that was created on the stage by James Kirkwood.

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This drama of a rebellious figure of the Church who is engulfed by the tides of intolerance—who exposes man's inhumanity to man—who emerges triumphant in the acceptance of his doctrines, should become a moving and compelling picture. Its characterization is vital—and its plot and atmosphere, thoroughly engrossing. Moreover it possesses a strong spiritual value.

* * *

AMONG those who stepped off the S. S. Berengaria when the big British liner docked Tuesday, was Seena Owen, who has been on a business and pleasure trip in Europe for several months. While in London she made a picture in which she was featured.

YOU have ten days left in which to write that Rothacker slogan. If you make haste you'll be in time to get in on the gold prizes. The contest closes New Year's Day and envelopes bearing a postal stamp prior to midnight will be Okay.

Watterson R. Rothacker offers \$100, \$50 and \$25 in gold for the three best slogans on Rothacker prints. In case of ties he sweetens the pot. The judges are James R. Quirk, William A. Johnston and Martin J. Quigley.

* * *

S. BARRETT McCORMICK, the well known impresario—a man whose business acumen is as sound as his artistic perceptions are keen—a man who is one of the ablest exhibitors of these United States, was a visitor in New York last week.

He will contribute a series of illuminating articles concerning the industry for the NEWS in the near future—articles which will be appreciated because of his wide knowledge of picture conditions.

* * *

AMONG the passengers who arrived from Glasgow Tuesday were Major W. R. Foran and H. A. Chase, who brought with them a film of the Mt. Everest Expedition and colored motion pictures of scenes in India. We anticipate a most picturesque journey to the far-off places when these films are shown.

* * *

E. A. ESCHMANN of First National was the recipient recently of a handsome wrist watch—an appreciation of the Pathe Sales Force with whom he was formerly identified. The inscription on the back of the watch reads:

"To E. A. Eschmann. From the Boys in the Field with Pathe Exc., Inc. As a Token of Remembrance to a Regular Fellow who Understood."

* * *

THE will of Martha Mansfield who died on November 30 from burns received while filming "The Warrens of Virginia" in San Antonio, was filed for probate Tuesday, leaving an estate of \$45,000 in personal property to her mother, Mrs. Harriet G. Ehrlich.

* * *

ANNOUNCEMENT is made of a "Scaramouche Essay Contest" now in progress and open to the public. The essays are to be frank criticisms of the screen drama and must be confined to three hundred words. The contest will close December 28.

* * *

EN route somewhere between Hollywood and New York is Marie Prevost—who is expected on most any train steaming in from the West. She will arrive in time to do her Christmas shopping.

Repeal Campaign in Full Swing

(Continued from page 2979)

part of this revenue is derived from the admissions charged by neighborhood motion picture theatres. The tax, therefore, is paid by the great bulk of people whose main source of recreation is attending the movies in the neighborhoods of their homes.'

"The President is right. The Secretary is right. The tax should be repealed.

"At the last session of Congress the tax on ten-cent admissions was removed. The thought that permeated the minds of Congress at that time was relief for the smaller theatre in the smaller towns. But the effort was misdirected because there are few theatre owners in a small town, or small theatre owners who could keep their theatre open three months on a ten-cent admission. The expense is too large and his clientele too small to be able to make ends meet.

"While the greatest of our weeklies boasts of a circulation of 2,500,000, the movies reach 70,000,000 weekly.

"Their great appeal always has been that they were within the reach of all. They must remain so. At the same time they must grow better and better.

"Quoting a statement of a Congressman who is conversant with the situation (name on request and permission), 'there are a lot of people who will pay twenty-five cents to see a moving picture but who will not in the world pay twenty-eight cents and as a result the tax in this instance comes not out of the people but out of the pockets of the man who is giving them this particular form of recreation and education.'

"The above statement means that the theatre owner in fully half of the communities is virtually paying the tax and, not making a legitimate return for his investment, has had to resort to the buying and showing of cheaper pictures, or closing his theatre. And

again the public pays in reduced standards of entertainment.

"There are thousands of theatre owners who are turning over to the Government in admission taxes alone, not counting other taxes, more money than they are able to retain as their remuneration for their whole enterprise.

"If the American people themselves had a chance to vote upon it the tax would be repealed at once. The movies are dear to them. They proved this when they had the one opportunity of balloting on a proposition dealing with pictures in Massachusetts in 1922. The motion picture question received more votes than any candidate for office.

"The motion picture theatre occupies a place in its community second only, if second, to the newspaper itself for the building of public opinion. Its power for good should not be hampered by excessive taxation.

"The possibilities of the motion picture are unlimited.

"President Coolidge is right.

"Secretary Mellon is right.

"Congress should immediately do away with the tax and keep motion pictures where they belong—within the reach of the men, women and children of America."

Members of the Theatre Owners' Special Committee, co-operating with the Hays organization, are: W. A. Steffes, president M. P. T. O. of the Northwest; J. R. Dennison, president M. P. T. O. of Michigan; H. B. Varner, president M. P. T. O. of North Carolina; H. A. Cole, president M. P. T. O. of Texas; F. G. Heller, president M. P. T. O. of Indiana; Jake Wells, director M. P. T. O. of Virginia; R. G. Liggett, president M. P. T. O. of Kansas, and Glen Reynolds, president M. P. T. O. of Illinois.

San Francisco Selected for "Wampas" Ball

THE "Wampus" Motion Picture Ball will be held in San Francisco, January 19th, at the Exposition Auditorium, according to plans laid out by Chief of Police O'Brien's office at a conference between the "Wampus" committee from the south and a committee assigned by Mayor Rolph to meet the visiting delegates.

Harry D. Wilson, Pete Smith and Harry Brand, the "Wampus" committee, representing the motion picture stars, directors and advertisers of Los Angeles, arrived in San Francisco to make definite plans for the "Grand Frolic." The committee was met by a delegation from the Mayor's office. They were told that the city would be thrown over to them on their annual ball; and that San Francisco will strive to make the 1924 "Wampus" frolic the most notable in its history.

2 Exhibitors Charged With Tax Fraud

Edward Dubinsky and Morris Dubinsky, brothers operating the Regent theatre of Kansas City, a downtown picture house, were indicted by the Federal grand jury in Kansas City on a charge of defrauding the government of \$7,910 in admission taxes. It was alleged that amount in admission taxes on a theatre owned by the Dubinskys in St. Joseph, Mo., had not been paid.

Morris Dubinsky is somewhere in Oklahoma, playing with a theatrical company. Edward Dubinsky, arraigned in Federal court, pleaded not guilty and was released on \$10,000 bond. He will appear for trial February 11. The tax is said to have accrued from admissions from March, 1920, to May, 1921. It was argued by attorneys for the defense that the Dubinsky brothers had acted as agents for the Government in collecting the admission tax.

670-Seat Theatre in Town of 35,000 Changes to Two-a-Day Policy

A REMARKABLE instance of change from a continuous show policy to the two-a-day, reserved-seat plan in a small house in a small city came to the attention of Motion Picture News this week.

Alexander Frank, of the Frank Amusement Company, Waterloo, Iowa, writes to William A. Johnston as follows:

"I have read with very much interest your editorial regarding 'The New Theatre.' This matter, which you call 'A Serious Situation,' has been in my mind for about a year.

"Others have written to you perhaps for suggestions or information on that very same subject. The two-a-day performances for pictures are, to our knowledge, a success in metropolitan centers. It may interest you to hear that a small theatre in a small city is making right now plans to change from the continuous ten-hour day schedule to the 'two-a-day, reserved-seat policy.' I have reference to my Plaza theatre, seating only 670, in the city of Waterloo, Iowa, with a population of 35,000.

"It may interest you to know—and I am stating these very facts in an especial announcement trailer to my audience—that this change is not being made because our business is poor, but because my business has been exceptionally good, and it has been good because we are presenting especially selected feature pictures and short subjects, with vocal and instrumental prologues, and accompany our pictures with carefully synchronized music, by an orchestra of nine pieces and an A-1 organist.

"I feel that my shows are too good to be ground out on the 'come-and-go-when-you-please-order.'

"After checking my attendance records carefully for a period of six weeks, I have come to the conclusion that the first evening performance at seven o'clock is too early for many and the nine o'clock performance too late for others. If I can induce my present patrons to attend the one eight o'clock performance, I can handle very nicely the present total average of the two performances.

"However, I will set aside Saturday and Sunday for continuous performances as before and confine the two-performances-a-day to the remaining five days a week. I will inform you at an early date as to the results of this experiment in a medium-sized town, which may be of interest to others."

M. P. T. O. of Canada Is Incorporated

Announcement is made of the incorporation of the Motion Picture Theatre Owners of Canada under a company charter with headquarters at Montreal, Quebec. The Canadian association, of course, is affiliated with the M. P. T. O. of America.

The Canadian M. P. T. O. has adopted a crest or trade mark having for its design a maple leaf superimposed with a chain circle which surrounds a beaver. Within the circle is the name of the association and a line, "Incorporated 1923." Both the maple leaf and the beaver are national emblems of Canada and the chain circle represents the co-operative policy of the association.

De Mille Elected National Bank Vice-President

Cecil B. DeMille, director-general of Famous Players-Lasky Corporation, has been elected vice-president of the Commercial National Bank, one of the largest financial institutions in Los Angeles.

The producer of "The Ten Commandments," "Triumph" and other Paramount pictures has been a director of the Commercial National Bank and Bank of Italy for several months as well as vice-president of the Federal Trust and Savings Bank of Hollywood.

Increased Production in East Planned

INDICATIONS that production in the East will be increased considerably in the coming year were noted this week.

Announcement of a plan for a big studio on Long Island was made by Arthur S. Friend, president of Distinctive, and a group of associates, including Henry M. Hobart, formerly vice president of International, and Charles S. Hervey, formerly a New York Public Service Commissioner.

The Cosmopolitan Corporation will begin the excavation of its three new studios in New York, the building of which was announced several weeks ago, early in 1924.

Famous Players-Lasky has already announced its intention of making at least forty per cent of its product in the East at its plant in Long Island City when production gets fully under way again. It is understood Jesse L. Lasky, first vice president in charge of production, will spend far more time in the East than formerly and will practically make his headquarters here.

The announcement from Mr. Friend's offices said he and a group of associates were planning to build in the Borough of Queens a multiple-unit studio which would be the largest picture production plant in the world. The enterprise calls for the erection of a nine-stage studio on a tract of approximately forty acres, situated within twenty minutes of the Times Square district.

New Plant in Queens

Actual organization work on the project was preceded by months of study. This preliminary survey, conducted by William O. Hurst, convinced those interested in the enterprise of the following:

1. That studio rentals in the New York area must be brought below prevailing rates in order to meet the industry's demand for economic production.
2. That such rental reductions are impossible in most existing plants because of high land values and high cost of maintenance.
3. That many studios as are beyond the high-rent zone are actually too far removed.
4. That the Borough of Queens has adequate land facilities within a few minutes of the heart of the city on which can be constructed a multiple-unit studio of sufficient dimensions to permit of large productions at a minimum of expense.

These conclusions are predicated on an absolute belief of Mr. Friend, Mr. Hobart, Mr. Hervey and Mr. Hurst that Eastern production of photoplays is logical, because in New York is centered the control of the industry.

Following the original announcement of plans for the new studio, Mr. Hurst, who is known as a specialist in studios, issued the following statement:

"The contemplated multiple-unit studio in the Borough of Queens will not only permit of the building of stages of huge size without excessive rentals, but through efficient arrangement of carpenter shops in relation to stages will permit of tremendous savings in the matter of lost time and lost motion—vital factors in production costs.

"When carpenter shops are far removed from stages or when their smallness restricts the size of building operations it is evident that the consequent loss is considerable. As the plans are being formulated for the new studio the elimination of lost motion and of

Several New Studios for N. Y.

exceptions of Famous Players on Long Island.

The plans for this studio call for a structure

80 by 200 feet and 40 feet in the clear. In capacity and in equipment and other permanent facilities for the making of the finest type of motion pictures this plant, it is declared, will represent all that is best and most advanced in the architecture and other fundamentals entering into motion picture production.

On another New York City location, where land has been secured, work will begin on the second of the new Cosmopolitan studios.

Its dimensions are 60 by 200 feet and 30 feet in the clear. The third new structure—on which work also will be rushed—will be of these same dimensions.

The Cosmopolitan Corporation is thoroughly convinced of the superior advantages held by New York City as picture making headquarters. On this point, William Randolph Hearst, president of the company, said:

Hearst Gives Views

"There is an enormous advantage in making motion pictures in New York City. One of the most important of these is that New York is the centre of stage play production. Consequently, here is where famous actors and actresses of the stage are most immediately available for both stage and screen engagements.

"It is folly to minimize the screen's need of the best artists of the stage in the casts of its worthiest productions.

"For this and other obvious reasons, the Cosmopolitan Corporation decided some time ago to make all of its pictures in New York City.

"We prefer to produce our pictures in studios with artificial lighting, rather than to depend on the uncertainty and varying degrees of sunlight, a condition from which no part of this country is at all seasons exempt."

After a period of several weeks of reduced activity, the big Paramount studio at Long Island City is already anticipating a pronounced increase of production, and after the first of the new year a minimum of three companies will be at work. According to present plans these will be augmented by more units in a month or so.

Gloria Swanson last week stepped right out of one character into another when, after completing work in Sidney Olcott's production, "The Humming Bird," she started immediately in the stellar role of "The Laughing Lady," the Alfred Sutro play in which Ethel Barrymore appeared on the stage of the Empire theatre last season. Allan Dwan is directing from a scenario by Forrest Halsey and the production is being filmed under the title "She Who Laughs Last."

As soon as Thomas Meighan finishes the Booth Tarkington story, "Pied Piper Malone," which will be in a few days, he will start another, the title of which has not yet been announced.

The third picture scheduled for an early start is William de Mille's production of the Owen Davis prize play, "Icebound," which Clara Beranger has adapted. This will be the first picture Mr. de Mille has ever made at the Long Island studio and he has been in New York for nearly a month completing his preparations. Part of the picture will be filmed on location in New England.

Papers Advocate Repeal of Admission Tax

AMONG the newspapers advocating repeal of the Admission Tax is The Evening Mail, New York, which said editorially recently:

"Among the reforms which Secretary Mellon's scheme of Federal tax revision includes is abolition of the so-called 'nuisance' taxes. One of these is the tax on tickets to places of amusement. It hits the lowest and the highest, the magnificent opera and the humble movie alike, to the tune of 10 per cent.

"To the people who frequent the picture shows—and who does not?—or to the people who provide the shows, the abolition promises an enormous relief. Treasury Department statistics show that the movie theatres of all classes over the country contribute \$70,000,000 annually to the government through the admission tax.

"This amount comes for the most part from neighborhood houses, and so out of slender purses. The mass of patrons of the local picture theatres are people in poor or moderate circumstances. These shows have become the principal entertainment of the majority, not only in cities but in small villages.

"At least the total of the tax as officially given shows how heavily it bears on the people and gives some idea of the number of persons throughout the country who would find relief if Secretary Mellon's proposals are adopted by Congress."

idle time on the part of carpenters, painters and electricians will be carefully worked out. These two things now stand the industry many millions a year in production cost.

"We have in mind certain innovations in studio construction which will permit us to overcome in a decidedly effective manner all loss of time and motion."

The plans for the new studio include the erection of a motion picture theatre on the property. The theatre will have a novel use, so far as the industry is concerned. In it may be shown all the products made in the studios. The theatre will thereby provide for producers an opportunity for test runs of their pictures. At the present time these test runs prove costly to producers and this expense would be eliminated under the new arrangement.

Cosmopolitan Plans

Work has been begun on the reconstruction of the Cosmopolitan studio at Second Avenue 127th Street, New York City. The studio was badly damaged by fire last February, when the stage was destroyed, as well as other parts of the building, and since that time other studios have been rented in New York City for the preparation of film productions of the Cosmopolitan Corporation.

The reconstruction work entails the building of an enormous stage, dressing rooms, property rooms, offices for scenario writers and scenic artists, as well as a large restaurant for the use of employees of the plant.

For the three new Cosmopolitan studios the necessary real estate has been acquired, and one of the new buildings will have the greatest capacity of any Eastern studio with the

Would End Individual Contract Plan

President Steffes, of Northwest M. P. T. O., Appeals to Minneapolis Film Board

THE Motion Picture Theatre Owners of the Northwest, through W. A. Steffes, president, have asked the Minneapolis Film Board of Trade to abandon its recent decision to insist on individual contracts for playing time from exhibitors who operate more than one theatre.

The request, which was authorized by unanimous vote of the Executive Board of the Northwest M. P. T. O. at a meeting held December 10, was addressed to A. H. Fischer, head of the Minneapolis Film Board of Trade, and read in part:

"The Motion Picture Theatre Owners of the Northwest respectfully submit that adoption of the individual contract policy is unnecessary, unjust and inadvisable. In taking this stand, the Motion Picture Theatre Owners of the Northwest is fully cognizant of and in sympathy with distributors' intention to eliminate film bicycling, in which efforts this association has contributed no small part, as evidenced by the diligent campaign against this trade abuse which the Motion Picture Theatre Owners of the Northwest constantly has waged and is waging.

"However, this association feels that the suggested plan of specifying the product contracted for, theatres in which it is to be played, fully described and their location signified, and number of days each unit of the product is to be played in each theatre for which it is contracted, is sufficient as a safeguard against bicycling, realizing the object intended without working hardship on either party to the contract.

"This plan has the endorsement of C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, who some time ago stated to the president of this association that it provided a satisfactory and proper safeguard against bicycling, which is the declared purpose of the individual contract plan.

"The individual contract plan if adopted

would bring about an inevitable increase in film rentals, due to the admitted practice of distributors in insisting on a fixed minimum price for their product. Any proposed or attempted increase is unjust at this time, with theatre owners, especially the ones who would be seriously affected by the adoption of the individual contract policy, finding it difficult to keep their theatres open, due to general business conditions, which, temporarily, at least, prevent them from making a profit in the operation of their theatres. The plan, therefore, is inadvisable because it would result in closing, probably permanently, a number of these theatres.

"The Motion Picture Theatre Owners of the Northwest does not attempt to tell distributors that they should distribute their product at a loss, but it does believe that they should shoulder their portion of the burden in aiding theatre owners to withstand the effects of temporary conditions until theatre owners shall again be able to operate at a profit for both themselves and distributors.

"It is not on the product of exceptional quality that the fixed minimum works a hardship to theatre owners. It is on the program and mediocre pictures that the fixed minimum will prove disastrous to theatre owners. As stated, this association does not believe that distributors should serve their product to theatre owners at a loss, but neither does it believe that distributors should realize, or expect to realize a profit on all product distributed."

Texas Exhibitors After Radical Changes

A number of radical changes were recommended at a meeting of the Texas M. P. T. O. held in Dallas, December 4 and 5. Among other things "padded films" were condemned, as well as all padding in special and super-feature pictures.

Modification of contract practices to establish equitable methods of business, elimination of bad prints, block selling practices and modification of other rules, including the play date and advance deposit requirements, were advocated in resolutions adopted by the Association.

A general headquarters with full time representative at Dallas, was adopted. No action was taken by the Association in the matter of the proposed affiliation with the National Association of Motion Picture Theatre Owners.

Churches Oppose Geneva Sunday Ordinance

The Baptist, Methodist and Presbyterian churches have taken steps to oppose the ordinance which now is being prepared in Geneva, N. Y., for the showing of moving pictures on Sunday. At the last meeting of the council the matter was brought up and the request for the adoption of an ordinance was carried by a vote of 6 to 3. Several prominent business men of the city are in favor of the adoption of an ordinance allowing presentation of pictures on Sunday.

Hays Predicts Prosperity in Message

A HOLIDAY message from Will H. Hays to the industry points with pride to the production attainments of the past year and prophesizes continued success for the coming year.

The Hays statement follows:

"There has been and is an increasing recognition, on the part of those who make pictures and those who show them, of the importance of the film and the screen in the everyday life of the American people.

"There has been and is an increasing appreciation, on the people's part, of the finer type of pictures which we are trying wholeheartedly to produce and display for them. Such genuine efforts for service, with such encouragement, cannot fail of success, with the accompanying rewards of success.

"This is the record of 1923. 1924 must and shall bring still further endeavor and still greater success.

"To all those men and women of the industry who are giving their best in this great service, I extend the fullest gratitude, with the wish that their Christmas may be a happy one, and the hope that the New Year may bring to them the amplest measure of attainment and satisfaction."

Club Woman Advocates Family Nights

Mrs. George Thomas Palmer, president of the Illinois Federation of Women's Clubs in an address before the Pekin, Ill., local federation of clubs on December 15, urged the establishment of family nights in all motion picture theatres in Illinois.

She said that the club women should urge their local motion picture exhibitors to try out the family programs and then improve the music accompaniment to the pictures. She stressed the importance of "good, clean and wholesome movies which every member of the family can enjoy." She added that if women were interested enough in good pictures they should patronize them.

West Coast Theatres in New San Diego Deal

Executives of West Coast Theatres, Inc., through their general manager, Harry C. Arthur, Jr., have closed negotiations with Robert Hicks of San Diego, for the acquisition of the magnificent new Balboa theatre in San Diego, ready for opening some time during January.

The deal also includes the addition of the Cabrillo theatre in San Diego to the West Coast chain.

The Balboa theatre is located at the corner of Fourth and E Streets in San Diego, in the center of town, on the most prominent location. Its seating capacity is in excess of 2,000.

Wisconsin M. P. T. O. Names New Secretary

The Motion Picture Theatre Owners of Wisconsin have appointed Henry A. Staab, newspaper man and member of the Milwaukee Motion Picture Commission, as executive secretary of their organization. Mr. Staab will succeed Walter S. Bauman, who recently resigned, and expects to give up the office on January 1st.

Fraud Charged in Chicago Movie School

OFFICIALS of the Popular Motion Picture Products Company, 742 S. Michigan Avenue, Chicago, including L. F. Callahan, president, W. B. Bower, vice-president, H. Black, secretary and J. F. Lilly, sales manager, are being held under one thousand dollar bonds pending investigation into the activities of this concern. Herbert Borkenhafen a student at the movie school signed the warrants, charging conspiracy to defraud, upon which the four officials of the firm were arrested. The company was conducting a school for movie actors and actresses, and also claimed it was making a series of comedies.

Mel De Forrest, who was advertised as director, states that he resigned when he saw how things were going and had received only fifty dollars for his services, although he had been employed at one hundred dollars a week salary. Wycliffe A. Hill stated that the company had secured the option from him on ten scenarios, and then "exploited his name" as a means of drawing money out of movie student applicants.

Chicago Planning Greatest Moving Picture Ball

What promises to be Chicago's greatest movie ball, will be held at the Trianon, Andrew Karzas' magnificent dance palace, on March 10th, under the combined auspices of the Illinois Motion Picture Theatre Owners and the Chicago Film Board of Trade.

A committee representing the combined organizations has been named with Ludwig Siegel as general chairman, members representing the theatre owners being President Glenn Reynolds, Ben Berve, Samuel Abrahams, Sidney Selig and Louis Zahler, and representing the film exchanges, Chairman Harry Willard of Select, Maynard Schwartz, of Educational, Sidney Meyers, of Fox, C. E. Bond, of First National, Fred Aiken, of Pathe and Roy Alexander of Universal. Walter Hill, exploitation director of Chicago's Universal exchange and Al Sobler, of First National, have been drafted to look after the publicity for this big event.

The profits resulting from the ball will be divided fifty-fifty between the Film Board of Trade and the Illinois Motion Picture Theatre Owners.

National Theatres Acquire Two New Houses

Two more theatres are added to the chain being linked together by L. R. Crook of the National Theatres Syndicate of California by the purchase of the Strand and Webster-Granada theatres in Woodland, according to an announcement by J. R. Saul, theatre broker.

The houses were bought from W. Stuart Webster, who two years ago built the Webster-Granada, when increased business made the Strand too small. L. S. Hamm, attorney, represented the National Theatres Syndicate. It is said that the transaction involved more than \$100,000. These two theatres make a total of five sold to National Theatres during the past four months by J. R. Saul.

Cosmopolitan to Announce New Productions

Cosmopolitan will shortly announce the names of productions which are to follow "Janice Meredith," Miss Marion Davies' next starring vehicle. It is known that elaborate pictures are being considered. The important exteriors for "Janice Meredith" have been completed and work on interior sets is progressing rapidly at the Jackson studios.

Author Wins Point in Suit Against Fox

FRANK L. PACKARD, the author, won a decision last week in the Appellate Division of the New York Supreme Court against the Fox Film Corporation, which will have an important bearing on the question of an author's rights in the filming of his stories.

Mr. Packard alleged that he sold a story, "The Iron Trail," to Fox for picture production. Two films were made of it, he charged, one of which consisted of the use of the title on a story not written by Mr. Packard and the other a new title, "Smiles Are Trumps," on his story.

He sought damages of \$50,000 for the first and \$25,000 for the second. The Appellate Division decided that Mr. Packard was damaged in both instances and ruled that Fox must defend the suit. Application by the defendant to grant judgment in its favor was denied.

Chicago Exhibitors Meet and Arrange for City-Wide Organization

ANSWERING a call for a meeting of Chicago motion picture exhibitors, issued by Ascher Brothers, Lubliner & Trinz, Balaban & Katz, Marks Brothers, Ludwig Siegel and Schoenstadt & Sons, representatives of more than three hundred and fifty Chicago theatres gathered at the Masonic Hall, Seventh and Wabash, this week and took preliminary steps in the formation of what promises to be practically a one hundred per cent exhibitors' organization in the city of Chicago.

Nate Ascher, who acted as temporary chairman, made a forceful address, pointing out the benefits of organization to exhibitors, whether large or small, and his remarks were backed up by Peter Schaefer, Maurice Choynski, Henry Newell, Ludwig Siegel and others.

After assurance was given that the theatre owners present were heartily in favor of forming a Chicago organization, and that the organization would be adequately financed, Messrs. Nate Ascher, Peter Schaefer and Maurice Choynski were delegated to name a committee of twelve, who will draw up plans of organization and present an expense budget at a meeting which will be called later in the week. The organization committee appointed includes Ludwig Siegel, Jack Miller, Samuel Abrahams, Henry Newell, Emil Stern, L. P. Newhafer, Maurice Choynski, Ludwig Schindler, Louis Marks, Sidney Selig, Ben Cooney and A. W. Roth.

It was stated by Mr. Ascher, that after the local organization is perfected, arrangements probably would be made to affiliate with the Illinois Motion Picture Theatre Owners, which has maintained a working organization throughout the state.

President Glenn Reynolds of the I. M. P. T. O. and Illinois member of the Hays committee, which is working to secure repeal of the admission tax, attended the meeting and made an interesting report on the work he has done in organizing Illinois. He stated that every congressional district outside of seven in Chicago had been organized, and that the response from exhibitors throughout the state had been most encouraging. At the conclusion of his address, the Chicago theatre man promised to see that the city gets into step and completes the Illinois organization working for the repeal of the tax.

Indications are that the organization plan, which will be presented by the committee, will include a recommendation for a paid executive secretary or business manager for the association, and dues which will be computed on a basis of so much for each seat of every theatre which is a member of the organization.

Independents Plan New Association

With State Right Operators Launch Movement for Strong National Body

THE independent distributors and State Right operators took definite steps in New York last week toward the formation of a new association, which may eventually develop into a strong national body, to include all individuals, co-partnerships and corporations engaged in the independent motion picture field.

This action was taken at a meeting held at the Hotel Astor on December 13, preceded by a luncheon tendered by Mr. Charles B. Hoy of the Hoy Reporting Service, which was presided over by Mr. Frederick H. Elliott, now associated with Mr. Hoy and formerly executive secretary of the National Association of the Motion Picture Industry.

The meeting was most enthusiastic and representative of the independent market, a large majority of the important distributors being in attendance.

It was the consensus of opinion of those present that the independent market was in urgent need of a strong organization to function actively in its interests and addresses in support of this contention were made by I. E. Chadwick of Chadwick Pictures Corp., Joe Brandt of C.B.C. Film Sales Corp., Dr. W. E. Shallenberger of Arrow Pictures Corp., as well as several others.

An organization committee was appointed to formulate plans to carry out the suggestions incorporated in the discussion. The committee consists of I. E. Chadwick, chairman, of Chadwick Pictures Corp., W. E. Shallenberger of Arrow Pictures Corp., Joe Brandt of C.B.C. Film Sales Corp., and

Bobby North of Weber & North as treasurer.

Present at the luncheon conference were: Dr. W. E. Shallenberger, Arrow Film Corp.; Joe Brandt and Jack Cohn, C.B.C. Films Sale Corp.; Louis Auerbach, Export & Import Film Corp.; Jos. DiLorenzo, Hepworth Distributing Corp.; Andrew J. Callaghan, Monogram Pictures Corp.; Harry Rathner, representing Irving M. Lesser, Principal Pictures Corp.; Oscar A. Price, Tri-Stone Pictures, Inc.; Bobby North, Weber & North; I. E. Chadwick, Chadwick Pictures Corp.; Mr. Sam Schwartzman, representing J. G. Bachman, Preferred Pictures, Inc.; Mr. Frank R. Wilson, president of Motion Picture Finance Corp.; Messrs. Charles B. Hoy and Frederick H. Elliott of Hoy Reporting Service.

"Birth of Nation" Causes Kansas Upheaval

Hot and heavy come the accusations upon the shoulders of Governor Jonathan M. Davis of Kansas in connection with the admittance into Kansas by the state censor board of the picture, "The Birth of a Nation." Governor Davis is accused of "having a good deal to do" with the passage of the picture, which has created a near riot of protest from Kansas organizations, on the ground that the picture will excite race hatred. Governor Davis denies any connection with the picture, with the exception of the fact that he told the censor board to look it over and pass judgment on it.

Allen Theatres Sold for \$392,073

Details of Purchase By Famous Players Canadian Corporation Disclosed at Annual Meeting

ACTUAL details regarding the purchase of the assets of the Allen Theatres, Limited, an extensive Canadian chain of theatres, were disclosed at the annual general meeting of the shareholders of the Famous Players Canadian Corporation, Limited, at Toronto on December 14 with Vice President J. P. Bickell in the chair.

N. L. Nathanson, managing director, made a complete report of the purchase of the assets of the rival moving picture circuit at this meeting. He announced that the sum of \$200,000 in cash and \$150,000 in first preference stock was paid to G. T. Clarkson of Toronto, the receiver for the Allen houses for the control of theatres valued at \$3,327,000. By this deal, Famous Players secured control of twenty theatres, bringing the total number of houses up to sixty-four, as previously announced. Included in the assets were seven leasehold theatres, these being the Beaver theatre, Toronto, and the Allen houses at Cobourg, Stratford, Paris, Ottawa, Brandon and Regina.

In addition to the actual purchase price paid to the Allen company receiver, Famous Players spent \$57,073 in purchasing stock which gave them the controlling interest in several houses in which the corporation's holdings were not large enough. Incidentally, the interest acquired in the Vancouver, B. C., Allen theatre through the purchase of assets from the receiver was sold for \$25,000. Thus, the total cost to Famous Players of all the Allen theatres acquired was \$392,073, in cash and stock combined, this representing less than 12 per cent of the market value of the theatres.

Stock interest secured by Famous Players in the Allen houses, other than the leasehold properties, is as follows: Beach theatre, Toronto, 50 per cent of common; St. Clair, Toronto, 61 per cent of common; Parkdale, Toronto, 50 per cent of common and preferred; Kingston, 48.49 per cent of both common and preferred; Windsor, 50.77 per cent; Edmonton, 65.16 per cent; Montreal, 53.33

per cent; St. Catharines, 24.27 per cent; Danforth theatre, Toronto, 3.89 per cent; Calgary, 53.83 per cent; Moose Jaw, 57.83 per cent; Bloor theatre, Toronto, 30.44 per cent; Saskatoon, 50 per cent.

The taking over of Loew's Montreal theatre was also described by Mr. Nathanson. Shareholders of Loew theatre, Montreal, were given par for par for their preferred holdings, while the common holders received 49 per cent, Famous Players retaining the 51 per cent necessary for the control. Total cash investment by Famous Players in this transaction was \$100,000, which was secured by an 8 per cent mortgage.

At the annual meeting Vice President Bickell commented on the annual report and declared that he looked for a further improvement in business during 1924 and for a still further increase in earnings.

A statement of earnings for the first quarter of the fiscal year of 1923-24, representing September, October and November past, showed gross before depreciation of \$198,672, as compared with \$180,648 in the corresponding period the previous year. Net earnings after depreciation stood at \$160,000 for the past three months.

Announcement was made that the retiring board of directors had been re-elected without change, N. L. Nathanson continuing as managing director.

Fire Destroys Theatre in Keokuk, Ia.

The Grand theatre at Keokuk, Iowa, owned by the Baker Dodge Theatre Company, was completely destroyed by fire a week ago. The fire broke out at 12:30 in the morning and was discovered by men, who hauled the baggage of "The First Year" company, which played in the theatre the night before. The origin of the fire was not known, but it was thought that it started in the cupola of the building. The building was a complete loss, together with all contents. An estimate of the loss was placed at \$150,000.

The Grand theatre was used as a picture house and for road shows.

Ban for After Midnight Shows in Buffalo

The City Council on recommendation of Mayor Frank X. Schwab has amended the ordinances prohibiting the operation of motion pictures after midnight in Buffalo. The ordinance also prohibits exhibition of immoral and indecent pictures. The purpose of the amendment, the mayor states, is to control the exhibition of immoral films. Some houses have shown pictures of this kind after midnight, the Mayor declares. The ordinance provides for a fine of 250 iron men for a violation.

Gunmen Hold Up Theatre in San Francisco

Gunmen held up and robbed Manager Winfield Wright of the New Mission theatre, San Francisco, while he was counting his receipts for Saturday and Sunday business and stole \$5,385. The feature for the two days was Vitagraph's "Pioneer Trails."

Carolina M. P. T. O. and Music Society in Accord

AFTER a series of conferences held in Charlotte between the members of the Executive Committee of the North Carolina M. P. T. O. and officials of the American Society of Authors, Composers and Publishers, it is announced by President H. B. Varner of the Carolina organization that a very satisfactory settlement of the music tax proposition as affecting exhibitors in North Carolina has been arrived at by which the theatres will save more than two thirds of the annual performance fees originally rated by the Society.

The matter was taken up by Mr. Varner several months ago, and later a full meeting of the Board of Directors was called to convene in Charlotte at which time the matter was gone into fully and a rating agreed upon for every theatre in the State. The new rates became effective December 1st and in consideration of the amicable adjustment of matters the society has agreed to drop proceedings against forty-one Carolina exhibitors which have been in the Federal Courts now for several months awaiting trial. These suits will be dismissed from the court calendar, the Society paying all costs to date, it is stated.

Everett, Wash., Theatre Is Burned

The Everett theatre, largest picture house in Everett, Wash., was completely destroyed by fire shortly after midnight on December 11, with a total loss estimated to be between \$100,000 and \$110,000. The fire presumably started from a short circuit or from sparks and smouldering coals in the furnace room. Firemen saved intact approximately \$1,500 worth of film, which was in the house at the time. Two projection machines were also saved with very little damage.

The theatre was built in 1901 at a cost of \$75,000. Less than a year ago it was completely remodeled, refurbished and redecorated at a cost of practically \$20,000.

The building was owned by the Everett Improvement Company, but was under lease to the Star Amusement Company, an organization of Everett men headed by C. A. Swanson, pioneer Washington exhibitor. Officers of the company announce that a new and larger playhouse will be built on the site.

Relief From Rigid Censor Rules in Penn. Promised

Relief from the rigid censorship rules in Pennsylvania has been promised through a joint exhibitors' committee to be named by the Film Board of Trade of Pennsylvania and approved by Governor Pinchot.

A committee of exhibitors recently waited on the Governor and asked for leniency in connection with pictures that have been barred by the board. He consented to the appointment of three exhibitors to sit with the board in an advisory capacity and will give to the three members each a vote.

"A Woman of Paris" was recently barred in its entirety, and the censors further insisted upon so many eliminations from "His Children's Children" that Famous Players would not show the picture in Pennsylvania.

State Tax Menaces South Carolina Theatres

IT is declared by various film salesmen that at least twenty-five per cent. of the smaller theatres in South Carolina will close their doors on January 1st when the new statewide admission tax goes into effect levying ten per cent tax in addition to the usual government tax.

The enforcement of this tax in the State has been held in abeyance by the Tax Commission and exchange men and exhibitors had hopes of having this section of the tax legislation abolished, but it seems that nothing can be done unless a new bill can be gotten through the General Assembly which meets in January.

In the meantime there is nothing left for the Tax Commission but to exercise their authority and proceed to collect the tax beginning January 1st. It is declared that South Carolina theatres are not making an average profit of ten per cent. at the present time and that the levying of this additional tax burden will change their theatres from an asset to a liability and many of them will voluntarily close until the measure is abolished.

Rothacker Reasons for Merry Christmas

WATTERSON R. ROTHACKER opines it ought to be a Merry Christmas for the motion picture industry—

Because Hays is making hay; because Norma is scoring in the box office constantly, and Constance does it normally; because Jackie isn't spoiled; because Sol Lesser is sure to be none the lesser with Peggy; because Earl Hudson left the banks of the Hudson early to ring the bell in Hollywood; because Dick Rowland went shopping for big books like "Flaming Youth," "Black Oxen" and "Sea Hawk"; because Bill Johnston broke into the Satevepost; because Mary Pickford and Marshall Neilan are teammates once more; because Lubitsch left the land of marks to make his mark in U. S. A.; because of Doug's "Thief of Bagdad"; because Laemmle played his hunch with the "Hunchback"; because Harry Schwalbe keeps both feet on the ground; because Louis B. Mayer is playing a winning game with three aces in his hand—Niblo, Barker and Stahl; because Charlie Chaplin's "Woman of Paris" was such a great object lesson to directors; because Samuel Goldwyn made good his promise to exhibitors on "Potash and Perlmutter" and "The Eternal City."

Because the old U. S. A. was never better off in all its history.

And, of course, because of Rothacker prints.

Minneapolis Film Board Elects Officers

At a meeting of the Minneapolis Film Board of Trade held December 4 officers and committees were named to serve for the ensuing year as follows:

A. H. Fisher, president; L. O. Lukan, vice-president; J. F. Cubberley, second vice-president; C. Ralph Branton, secretary; J. J. Sullivan, treasurer. These officers also constitute the board of directors.

Finance committee, F. H. Knispel, J. F. Cubberley, F. Strief; publicity, G. Ralph Branton, E. Rosen, R. D. Stewart; Legislative, Ben Friedman, J. F. Cubberley, J. E. O'Toole; Transportation, C. W. Strombaugh, J. Friedman, F. H. Knispel; Arbitration, F. Strief, C. W. Strombaugh, A. H. Fisher; alternative—E. E. Reynolds, F. H. Knispel; entertainment, L. O. Lukan, C. W. Strombaugh, B. Friedman; fire prevention—J. J. Sullivan, F. H. Knispel, R. D. Stewart; membership—J. E. O'Toole, E. E. Reynolds, G. Ralph Branton.

Metro Will Distribute "White Sister"

METRO announced this week that it would distribute "The White Sister," the Inspiration picture starring Lillian Gish and produced in Italy by Henry King.

E. M. Saunders, Metro general sales manager, returned this week from a trip to the West, where he held important sales conferences at which campaigns for "The White Sister" and "Scaramouche" were discussed. The former will be released in the Chicago territory about February 17. Felix Feist represented the producers of "The White Sister" at the Chicago conference.

Wife of Rupert Hughes Commits Suicide

Adelaide Manola Hughes, thirty-nine, wife of Rupert Hughes, author and motion picture director, committed suicide at Haiphong, Indo-China, December 14, according to cable received by Mr. Hughes in Los Angeles.

Mrs. Hughes went to the Orient last August on the advice of her physician, who prescribed a long ocean voyage, following a nervous breakdown and also a major operation performed eight months ago. Mrs. Hughes was on her way to Paris, where her husband was to meet her in the spring. She ended her life in a fit of despondency, but the cable does not state the method of suicide. Her body will be brought to San Francisco and buried in Kensico Cemetery in Westchester County, New York.

Mrs. Hughes was formerly a well-known actress and recently had published a book of verse. She was married to Rupert Hughes at Jersey City in 1908 and is survived by two children by a former marriage, Mrs. John Saunders of New York City and Rush Hughes of Los Angeles.

Censorship Condemned By Better Pictures League

At a meeting of the Better Motion Pictures League, held at the Sinton Hotel, Cincinnati, last week, many things for the betterment of motion pictures were discussed. It seemed almost unanimous among all the speakers present that one of the greatest evils in the industry was the censor boards.

The council in Cincinnati takes the stand that if they like a picture they will recommend it, but if they do not like it they will ignore it entirely.

This attitude at this time was taken as the best medium and one which it is hoped will be adopted throughout the state and the board of censors be done away with entirely.

Among the speakers at the meeting were Wes Kaiser, president of the Film Board of Trade; William S. Stiegler, dramatic editor of the Cincinnati Times Star, and W. Clark, publicity representative of the Lisbon motion picture interests.

Eileen Sedgwick Still Suffers From Burns

Eileen Sedgwick, who is co-starring with William Desmond in the new Universal chapter play, "The Riddle Rider," is still in bed under the care of a doctor, following the accident in staging a fire scene which resulted in her receiving severe burns on the shoulders, right arm and hands.

The mishap occurred in a cabin set on the back ranch at Universal City and was caused by a gust of wind blowing two sweeping sheets of flame together with Miss Sedgwick between them.

Eddie Bonns Is Promoted by Goldwyn

Eddie Bonns, until recently exploitation director for Goldwyn-Cosmopolitan, has been promoted by that concern to special representative of the sales department. W. F. Ferguson succeeds Bonns as exploitation chief.

Dee Robinson, Beloved Exhibitor, Dead

DEE ROBINSON, of Peoria, Illinois, is dead. Early on the morning of December 17th he passed away at the Presbyterian Hospital, Chicago, where he had been operated upon about three weeks previously for ulcer of the stomach and had been reported as well on the highway to recovery when the fatal relapse occurred.

For fifteen years Mr. Robinson had been one of the most prominent, respected and beloved exhibitors in the Central West and his death brings a feeling of personal loss to the hundreds of theatre men, exchange men and others connected with the industry, who had come in contact with him during the many years he operated theatres at Peoria. His high standard of integrity, invariable rule of fair dealing and marked business ability, had made his name respected throughout the trade, and his generosity and genial disposition had made him beloved as well.

At the time of his death, Mr. Robinson was head of the Theatres Operating Company, Peoria, whose string of houses included: the Apollo, Madison, Hippodrome, Palace, Duchess, Princess, Majestic and Orpheum, and with his brother, was interested in the Irving and Chatterton theatres at Bloomington, and was head of the Robinson Brothers Advertising Company, Peoria.

Mrs. Robinson was at her husband's bedside during his last illness and accompanied his remains to Peoria, where the funeral will be held late this week.

New Film Companies Chartered in N. Y.

During the past week the following motion picture companies were incorporated in New York State, the incorporators as well as the capitalization also being shown: Luporini Features Corporation, capitalization not stated, F. V. Luporini, A. B. Bellock, Mary Kaufmen, all of New York City. Cross Bay Theatre, Inc., \$500,000, Robert Buchanan, Jr., John C. Kemp, B. H. Noden, Richmond Hill. Chiropractic Science Service Association of America, \$5,000, Stella Mobacher, New York: Emma Goldstein, Frank Brumberg, Brooklyn. Nighsmith Pictures, Inc., capitalization not stated, William Nigh, E. L. Smith, F. F. Neuman, New York City. French Exposition Corporation, \$50,000, George B. Reilly, A. Roy Myers, Harry C. Hand, New York City. G. & G. Entertainments, \$5,000, Harry Herson, Jennie Levkov, Lillian King, New York City.

N. Y. Bandits Get Rich Haul at N. Y. Rivoli

THREE bandits held up the night-watchman of the Rivoli theatre, New York, at Forty-ninth and Broadway, early Monday morning, ripped open the safe and escaped with over \$5,000, the receipts for Sunday.

Evidently the yeggmen remained in the house at the closing of the show. They stepped out as the watchman was making his 2 o'clock rounds, bound him to a chair with telephone wire and then opened the safe with a small sledgehammer. They left no clue as to their identity.

Hodkinson Sales Drive Is Success

Competition Continues Through December With Interest at High Pitch

THE November Sales Drive conducted by the W. W. Hodkinson Corporation through its branch exchanges for November came to a close in a blaze of glory. The drive is being continued throughout December, with every branch sales manager and individual salesman keyed to the highest pitch in the race to compete for the substantial cash prizes that are being awarded.

Ben Weisenbach, who covers Southern Wisconsin out of the Chicago branch office, and S. W. Whitehead, of the Los Angeles branch, were the largest individual prize winners, each running first in total volume of business and in the number of features sold.

Mrs. Anna Sessions, branch sales manager for New Orleans and Atlanta, carried away the honors in her division, both in volume of business and in branch exchange collections, while Irving Hanover, of the New York exchange, stood first in the total amount of business for the eastern division.

Philadelphia won first honors for the branch exchange with greatest collections in the eastern division; Chicago won the record for the central division, Los Angeles for the western division and New Orleans the southern division.

Cash prizes totaling \$3,000 were distributed for the month, and there will be a similar distribution for the best business and collections for December. The results in the four divisions into which the United States is divided follow:

Eastern Division: Greatest amount of collections, Philadelphia, first; Boston, second. Salesman with greatest volume of business, Irving Hanover, New York exchange, first; Kilgour, of New York, second. Salesman selling greatest number of features, E. L. Wright, of Boston, first; Kilgour, second.

Central Division: Greatest amount of collections, Chicago, first; Cincinnati, second; Detroit and Omaha tied for third. Salesman with greatest volume of business, Ben Weisenbach, of Chicago, first; Lundgren, of Chicago, second; Flannery, of Omaha, third. Salesman selling greatest number of features, Weisenbach, of Chicago, first; Lundgren, of Chicago, second.

Southern Division: Greatest amount of collections, New Orleans branch, first; Atlanta, second. Salesman with greatest volume of business, Anna Sessions, of New Orleans, first; Hinton, of Kansas City, second; Hill, of St. Louis, third. Salesman selling greatest number of features, W. B. Wesley, of Dallas, Texas, first; Fowler, of Atlanta, second.

Western Division: Greatest amount of collections, Los Angeles branch, first; San Francisco, second; Denver, third. Salesman with greatest volume of business, S. W. Whitehead, of Los Angeles. Mr. Whitehead also won the prize for the greatest number of features sold.

The branch sales managers of the winning exchanges follow: Philadelphia, W. A. Humphries; Chicago, Cecil Mayberry; New Orleans, Mrs. Anna Sessions; Los Angeles, J. R. Beale.

Norma Talmadge Declines Honor by France

Norma Talmadge has declined the honor of appearing in a French film depicting the life of the ill-fated Marie Antoinette. The leading role was offered Miss Talmadge by an official representative of the French Government. It developed considerable protest in French Motion Picture circles, producers there contending the picture should be made by a French company with a French star.

Under the circumstances, though Miss Talmadge is highly appreciative of the offer, she has yielded to the patriotic sentiment and given a negative answer to the producers. She expresses the opinion that the picture should be made entirely by French players.

Star's Death Will Not Halt Picture

The death of Martha Mansfield will not halt production on "The Warrens of Virginia," according to announcement from the Fox offices. Retakes will not be necessary, as the picture was practically completed at the time of Miss Mansfield's death.



"Cause For Divorce" Is Among the latest Selznick Pictures. These scenes are from the production.

Two Named First National London Directors

According to an announcement made by Ralph J. Pugh, managing director of the Associated First National Pictures, Inc., London branch, Horace Judge, director of advertising and publicity, and Percy Phillipson, general sales manager at that office, have accepted positions on the Board of Directors to fill the vacancies made by the retirement of Sir Harold de Courey Moore and Charles Cohen who resigned at the completion of their terms of office. The new appointments have met with favor at the American home office and it is expected that with sales and publicity represented on the directorate, the resultant closer relationship will prove a great factor.

Burr Completes Cast for "Average Woman"

C. C. Burr has completed the cast for "The Average Woman" which he placed in production this week at the Glendale Studios. Harrison Ford, David Powell, Pauline Garon, De Sacia Mooers, Burr McIntosh, William Tucker and Russell Griffin have the leading roles. William Christy Cabanne is directing the production.

"The Average Woman" is based on a story which appeared in the Saturday Evening Post, "Even As You and I," by Dorothy De Jagers. The scenario is by Raymond S. Harris.

Goldwyn Argument Again Up in Court

ARGUMENTS are being heard in connection with the use of the name Samuel Goldwyn in pictures being released by him through First National. This is the result of an appeal to the Appellate Court by Goldwyn Pictures. A recent decision permitted Goldwyn to use the name provided there appears in the main title the words, "not now connected with Goldwyn Pictures."



Laura La Plante in scenes from her first starring vehicle for Universal, "Crooked Alley"

Walter Richard Hall Here With Productions

Walter Richard Hall, former director and author with Selznick, Artelass and independently made productions, has returned to the States after a stay of seventeen months abroad, during which time he has produced a number of pictures for English film firms.

His last two productions abroad, "Ties of Blood" and "The Shadow of the Mosque," the latter from the English novel by Morris MacDougall, have been brought here by Hall for distribution.

Hall is scheduled to return to England during the latter part of February to commence production of a specially written screen work by Maurice Maeterlinck. It is the director's intention to entirely cast this production with American artists.

Christie Adds Two New Gag Men to Staff

Al Christie has added two new members to his scenario staff. Archie Mayo, who has been active for years in the field of comedy both as a writer and as a director, and Earl Rodney have been signed by the Christie organization in the capacity of gagmen. Frank Conklin, Robert Hall and Walter Graham, veteran Christie writers, have long been working overtime in preparing Christie Comedies. The writers are now preparing stories in which Bobby Vernon and Jimmie Adams will star.

"Steadfast Heart" Next for N. Y. Capitol

Distinctive Pictures Corporation's production of "The Steadfast Heart," from the story by Clarence Budington Kelland, directed by Sheridan Hall, will be next week's attraction at the Capitol theatre, New York.

Pyramid Warns Against Receivership

IN a letter to investors in Pyramid Pictures, Inc., and Smallwood and Company, Inc., Arthur N. Smallwood is urging the solvency of both companies and warning against a receivership, which he says would kill off the plans made for the reorganization of the business and the saving of investors' money.

A temporary injunction recently secured by the Attorney General of New York prevents the further sale of bonds in the company. According to Smallwood investors in Pyramid to the extent of less than \$2,500 have made application for receivership.

Goldwyn Secures Famous Swedish Novelist

Goldwyn Pictures Corporation has made an arrangement with Hjalmar Bergman, one of the most discussed of the younger writers of Europe, to come to this country for the purpose of writing continuities for Victor Seastrom, the noted Swedish actor-director, whose first picture, "Name the Man," from Sir Hall Caine's novel, "The Master of Man," is about ready for release.

Mr. Bergman arrived in New York on the steamship Majestic last week and left three days later on the Twentieth Century Limited for the Goldwyn studios at Culver City, Cal.

"Name the Man" Is Given Philly Preview

Goldwyn's first Victor Seastrom picture, "Name the Man," from Sir Hall Caine's "The Master of Man," was given a preview showing at the Karlton theatre, Philadelphia, last Sunday night. The audience consisted of invited guests from Philadelphia and exhibitors from Eastern Pennsylvania and contiguous territory.

Celebrated Artist Making Fairbanks Poster

Willy Pogany, one of the leading illustrators, has accepted a commission to do one of the twenty-four sheet posters for Douglas Fairbanks' forthcoming screen fantasy, "The Thief of Bagdad." He is now busy at work in his New York studio laying out the preliminary rough drafts. Mr. Pogany has been given carte blanche by Mr. Fairbanks to do any kind of poster he desires and that will reflect the spirit of the film.

Conclusion of the production work on "The Thief of Bagdad" is near.

A tentative release date of February 15th has been set, with the premiere showing in New York City.

Sherry's Used as "Blood and Gold" Set

In making its new production, "Blood and Gold," Distinctive Pictures Corporation is going in for real life "sets." One of the "sets" used last week was the famous Sherry restaurant in Park Avenue, New York City, which was turned over on Thursday night from gilded doorman to white-hatted chef. Conrad Nagel and Alma Rubens did a bit, aided by about one hundred extras, recruited from stage and society. Lenora Hughes, the dancer, appeared in a group of Long Island society girls and young men.

Goldwyn Philly Branch in New Quarters

The Goldwyn Cosmopolitan branch office in Philadelphia is now located at 1228-30 Vine street. More commodious quarters were needed to take care of the business which goes through the Philadelphia office, and Exchange Manager Edgar Moss selected the new location.



The above scenes furnish a good idea of what may be expected of the latest Selznick release "The Cricket On the Hearth"

New Schedule for Metro Releases

Additional Productions Make Necessary Change in Plans for Four Months

SEVERAL new additions to Metro's 1923-1924 schedule of productions have made necessary important changes in its releasing schedule, according to an announcement from W. E. Atkinson, General Manager of Metro Pictures Corporation. The following new schedule is effective between January and April of 1924:

There will be three releases in January. The first will be "Half-A-Dollar Bill" which Max Graf recently completed on the coast. Anna Q. Nilsson heads the cast of this picture. It is one of the group of Directors' Specials which are an important unit in the Metro list.

Then will follow Viola Dana's newest Metro starring picture, "The Good Bad Girl" from the story by Fred Kennedy Myton which is now being rapidly completed at the Metro studios in Hollywood under the direction of Oscar Apfel. Miss Dana is supported by Milton Sills, Wallace MacDonald, Gertrude Claire, Bertram Grassby, De Witt Jennings, Nelson McDowell, Matthew Betts and Edward Wade.

January will also see one other release, either the new Fred Niblo production, "Thy Name is Woman," a Metro-Louis B. Mayer attraction or "The Fool's Awakening," the Metro pieturization of William J. Locke's novel, "The Tale of Triona" which Harold Shaw is now completing on the coast with the following cast: Harrison Ford, Enid Bennett, Mary Alden, Alec Francis, Lionel Belmore, Harry Northrup, Evelyn Sherman, John Sainpolis, Pauline French, Edward Connelly, D. R. O. Hattswell, Mark Fenton, Arline Pretty and Lorimer Johnston. It was adapted to the screen by Thomas J. Hopkins.

"Thy Name is Woman" which may be released either late in January or early in February has the following cast: Ramon

Novarro, Barbara La Marr, Wallace MacDonald, Robert Edeson, William V. Mong, Claire MacDowell and Edith Roberts. It was adapted for Mr. Niblo by Bess Meredyth from the famous stage success of Europe and America. It was photographed by Victor Milner.

The other releases in February will be "The Uninvited Guest" and "Happiness," Laurette Taylor's pieturization for Metro of her great stage success.

"The Uninvited Guest" is a Ralph Ince—J. E. Williamson production which is now being filmed at Nassau, Bahama Islands.

The following cast is now appearing in this production under the direction of Ralph Ince: Maurice "Lefty" Flynn, Jean Tolly, Mary MacLaren, Louis Wolheim and William Bailey—truly an all-star cast.

The following cast is now working at the Metro Hollywood studios in support of Miss Taylor in "Happiness" under the direction of King Vidor: Pat O'Malley, Hedda Hopper, Edith York, Cyril Chadwick, Lawrence Grant, Mario Carillo, Charlotta Minnean, Patterson Dial, and Charles Mailes. It was adapted to the screen by Winifred Dunn and is being photographed by Chet Lyons.

There will be three releases in March. One of these will be a new Buster Keaton feature length comedy as yet untitled and another will be a new Reginald Barker production, while a third will be a new Jackie Coogan picture to follow "Long Live the King" which was recently released.

Metro will release four pictures in April. Mae Murray will have a new starring picture under the title of "Mademoiselle Midnight." There will be a new picture starring Viola Dana, the last of her series of five on the 1924-1925 schedule, and a new Rex Ingram production for which the noted director is now in Europe gathering important data.

Mammoth Broadway Sign for Wesley Barry

A mammoth electric sign has been installed at Broadway and Forty-sixth street, in which Wesley Barry, the hero of "George Washington, Jr.," the latest Warner Brothers release, is featured. The sign is a part of the nationwide campaign arranged by Lon Young, director of the Warner Brothers publicity department, in conjunction with the Hohner advertising agents.

The Hohner people have effected successful tie-ups with Wesley Barry throughout the country, distributing millions of cut-outs and booklets to retailers, besides conducting a nation-wide advertising campaign.

Rod La Rocque Opposite Gloria Swanson

Rod La Rocque has arrived in New York to play the male lead opposite Gloria Swanson in that star's latest Paramount picture, "She Who Laughs Last," adapted from "The Laughing Lady," Alfred Sutro's play in which Ethel Barrymore starred last year. Mr. La Rocque will return to Hollywood immediately upon completion of this production, in order to start work in "Triumph," Cecil B. DeMille's next Paramount picture. "Triumph" is being adapted by Jeanie Macpherson from a story by May Edginton.



A group of action stills taken from "The Man Life Passed By" which is being released by Metro Pictures Corporation

"Big Brother" Premiere at Rivoli Sunday

"Big Brother" is to have its premiere next Sunday at the New York Rivoli and will have Tom Moore, Raymond Hatton and Edith Roberts in featured roles, sharing acting honors with seven-year-old "Mickey" Bennett. This youngster, it is predicted, will prove a sensation.

Jesse L. Lasky was personally responsible for the acquisition of this Rex Beach story by Paramount. Before it started running serially in Hearst's International Magazine the author told it in detail to Mr. Lasky, who immediately secured the film rights.

"Drums of Jeopardy" for January Release

Elaine Hammerstein's second production for Truart Film Corporation will be released early in January. It is an adaptation of "Drums of Jeopardy," the Harold MacGrath story, which first appeared serially in the Saturday Evening Post and later was published in book form.

In the cast supporting the star are Wallace Beery, Jack Mulhall, David Torrence and Maude George.

Ince Chief Quits to Head Commercial Company

AFTER five years as general manager of the Thos. H. Ince studios in Culver City, Clark W. Thomas has resigned to assume full charge of the Cinema Mercantile Company.

This is one of the important industrial developments centering around the production of motion pictures in Los Angeles. It is owned and co-operatively administered by all the principal studios on the West Coast, buying all the materials used in picture making and furnishing most of the "props." With Thomas in charge it is thought that the company plans enlarged activities beginning with the first of the year.

Prior to entering the motion picture field Thomas was an executive of the Packard Motor Car Company in Detroit. The new general manager of the Ince plant has not yet been named.



Scenes from "Broadway Broke," released by Selznick

Indianians See "Hoosier Schoolmaster"

A special preview of "The Hoosier Schoolmaster," the Whitman Bennet production of Edward Eggleston's novel, was shown for the Indiana Society of New York at the Hotel Pennsylvania last week. Jane Thomas, who plays the leading feminine role, attended the showing.

Mary Garret Hay, vice-president of the Society, declared that the picture made her feel proud of the fact that she was a Hoosier and tendered Mr. Bennet the Society's appreciation for the opportunity of seeing the film.

Another pre-view of the picture will be given for the faculty and students of Columbia University, Tuesday evening, December 18th, at the University Commons of University Hall.

"The Hoosier Schoolmaster" will be released by Hodkinson the end of January.

Constance Talmadge Starts Work on "Goldfish"

After a three weeks' visit in New York, Constance Talmadge has return to Hollywood and started work on "The Goldfish," an adaptation from a French play by Gladys Unger, in which Marjorie Rambeau starred on the speaking stage.

Anderson Will Picturize "Golden Rule" Story

CARL ANDERSON announces that Dr. Charles M. Sheldon has consented to the picturization of his book, "In His Steps," one of the most successful books in the history of publishing.

It tells the story of the application of the Golden Rule in a community that decided to live strictly according to the injunction, "Do Unto Others As Ye Would They Should Do Unto You."

Since the first edition, sixteen different publishing houses in this country are said to have issued more than 10,000,000 copies. The latest estimate also places the number of copies circulated in British Isles at 10,000,000.

Howard Estabrook, who finally obtained Mr. Sheldon's consent to place "In His Steps" on the screen, is at present in Topeka, Kansas, going over the final details of production with the author, who is preparing his own picture version. It is announced that Agnes Ayres is under consideration for the stellar role.

New Lighting Device to Cut Production Costs

INVENTION of the "Hillyer One-Switch Control," which is expected to effect a large cut in the cost of motion picture production, is announced by Lambert Hillyer. Whereas a dozen or more electricians now are necessary to adjust the lights, only one or two will be needed with the switch control device, says Hillyer.

The invention will make possible absolute control of all lights used in the sets from a single switch-board which can be placed directly behind the camera.

Goodman Production Chief of Hearst Studios

George B. Van Cleve, vice president and general manager of Cosmopolitan Productions, announced this week that Daniel Carson Goodman is the newly appointed production manager of the Hearst studios, New York City. Joseph Urban and his staff continue in charge of the art and technical work. William LeBaron heads the scenario staff with his assistants, Luther Reed, Bayard Veiller, Lillian Hayward and others.

Ray's "Courtship" to Have Broadway Run

Charles Ray in "The Courtship of Myles Standish" will start its New York preview Sunday, December 30th, at the Central theatre. J. S. Woody, General Manager of Associated Exhibitors, closed a contract this week with Sam S. & Lee Shubert, Inc., for the taking over of the house by Associated for eight weeks. Plans for a gala opening are being made and arrangements for an extensive exploitation campaign are under way.

"Three Days to Live" Due in January

The master print of "Three Days to Live" produced by the Gerson Pictures Corporation, of San Francisco, arrived in New York this week, and will be ready for the states rights market by the early part of January.

Miss Ora Carew is the star.

In addition to Miss Carew, in the cast are Jay Morley as leading man, Hal Stephens, Eddie O'Brien and Helene Howell.

"Long Live King" Music Score Like Opera

Victor Schertzinger who directed Jackie Coogan in his first Metro picture, "Long Live the King" and who is now on the last stages of his new production for Metro, "The Man Life Passed By" has received word from his New York publishers that his music score for "Long Live the King" is to be published in the same manner as an operatic score.

The publication of Mr. Schertzinger's score in this manner marks an important event for the screen as a whole. It is a recognition of the importance of music as an ally to photography and it should attract composers of genius who have hitherto remained aloof.

Fisher Joins Sales Staff of Warner Brothers

Warner Brothers Pictures, Inc., has added to its sale staff, H. W. (King) Fisher, who left the Warner home offices this week for his territory. He will have headquarters in the branch office at Atlanta, Georgia. Mr. Fisher has had extensive experience in the sales end of the motion picture business, having held positions with Paramount and F. B. O.

Title Is Changed on Mary Philbin Feature

"Fools' Highway" is to be the title of the first Universal Jewel starring vehicle of Mary Philbin. It is a screen adaptation of Owen Kildare's romance of the Bowery, "My Mamie Rose."

Schulberg Names Woman Production Adviser

P. SCHULBERG has signed a contract with Ruth Brennan to act in an advisory capacity in the production of Preferred Pictures.

Miss Brennan, who was formerly head of the Little Theatre Movement in San Francisco, is an artist, author, costume designer and stage director. Because of her experience in these several branches of work, she is, Mr. Schulberg thinks, an ideal choice to supply the feminine viewpoint which the producer believes is indispensable in making motion pictures. She will work in conjunction with the continuity writer, the art director, the costuming department, the director and the chief cutter.



J. Warren Kerrigan and Winifred Bryson are here seen in some of the dramatic highlights of "Thundering Dawn," distributed by Universal

Noted Artist Engaged for "Janice Meredith"

Everett Shinn has been engaged by the Cosmopolitan Corporation as art director of "Janice Meredith," the new special film production in which Marion Davies will star, following her appearance in "Yolanda." Mr. Shinn was selected to design the settings of the American Revolution story because Joseph Urban, general art director of Cosmopolitan, is engaged upon the settings of an elaborate production to follow "Janice Meredith."

Plan Showing on "Let Not Man Put Asunder"

Vitagraph is issuing invitations to the clergy, the officials of domestic relations courts, social service bureaus, professors of sociology of Columbia University and New York University for a pre-release showing of "Let Not Man Put Asunder."

"Gentle Julia" Heads Fox Release List

For the holiday week, beginning December 22, the Fox Film Corporation will head their release schedule with "Gentle Julia," the screen version of one of Booth Tarkington's latest and most popular novels of the same name.

Kathryn McGuire Named for Keaton Comedy

Kathryn McGuire has been selected by Buster Keaton to be his leading lady in his next feature length comedy for Metro.

Ince Director, Cameramen in Narrow Escape

FROM California comes word of an unusual accident which occurred during the filming of "Against The Rules," a picture being produced by Thos. H. Ince with Leatrice Joy, Percy Marmont and Adolphe Menjou.

The director, John Griffith Wray, his cameramen and technical staff, working on a rocky ledge overlooking the sea near Laguna, were picked up bodily by a giant wave and literally dashed to the bottom of the sea.

Fifty Kanakas and island natives, expert swimmers and divers, were rowing out to sea in frail out-riggers while the cameras registered the scene.

Suddenly one of the Kanaka boys stood up in his boat and with a shouted warning dived overboard. The others turned and stared, then began to race their boats for the shore in spite of the roars of the director.

Two seconds later Wray, his two cameramen and both assistants, not forgetting the cameras, were lifted off the ledge and hurled into the sea, fighting to disentangle themselves from the paraphernalia that had been washed away with them.

In a few moments several of the troupe on the promontory had flung ropes to the men who were battling for their lives and hauled them, badly battered and more badly frightened, to the shore. The cameras later were recovered by the Kanaka divers and after being soaked in oil were none the worse for wear.

F. B. O. Division Managers Hold Meetings

DISTRICT Sales Managers of the Film Booking Offices, from the territories East of the Rocky Mountains, held their first "get-together meeting" at the home office, last Sunday, at which plans were outlined for a mammoth sales and advertising campaign on F. B. O.'s forthcoming "Big Four" releases, which include "The Mailman," "By Divine Right," "The Lullaby" and "Judgment of the Storm."

The meeting was presided over by H. M. Berman, general manager. Those who attended were: Nat G. Rothstein, advertising and publicity director; Lee Marcus and Al Boasberg, of the home office; "Cleve" Adams, Middle West division manager; Max Weisfeldt, Minneapolis, and district manager in the North-West; J. Saffron, Philadelphia; A. R. Cherry, Pittsburgh; C. E. Penrod, Indianapolis.

At the same time another "get-acquainted" convention was being held in San Francisco, attended by all the branch managers in the Inter-Mountain territory.

Nigh Making Miniature One-Reel Drama

With the incorporation last week in Albany of Nighsmith Pictures by Will Nigh, director, and E. L. Smith, formerly production director for Inspiration Pictures, a new producing organization has entered the independent field.

George Washington, Jr., Is December Release

The release of "George Washington, Jr.," the screen adaptation of the George M. Cohan stage success, has been advanced by one month and will be available for exhibitors during the current month of December, according to word from the Warner Brothers home offices.

Lionel Barrymore Engaged for "America"

Lionel Barrymore has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith film production, "America."

Mr. Barrymore comes back to Mr. Griffith after many years. It was some ten years ago, in the old Biograph days, that Lionel Barrymore became a member of a stock company organized by Mr. Griffith, thus beginning his screen career under Griffith direction.

Pat O'Malley in Leading "Happiness" Role

Pat O'Malley will appear in the leading male role in "Happiness," the Metro screen version of Laurette Taylor's stage success and starring Miss Taylor. The name of the character Mr. O'Malley portrays is Fermoy MacDonagh, a familiar figure to those who saw Miss Taylor in this play.

Noted Composer to Write "Mailman" Song

Al Piantadosi, composer of such melodies as "The Curse of an Aching Heart," "Baby Shoes," "My Mariuch" and other popular song hits, has begun work on a song, which he will dedicate to mail workers the country over.

The song was inspired by Emory Johnson's melodrama "The Mailman."

Warner's Bell Sticker Is Proving Popular

A little bell sticker gotten out by the publicity department of Warner Brothers Pictures, Inc., on "The Little Church Around the Corner" is proving popular. It is appropriate for the holidays. The sticker represents a church bell covered with holly berries and is tied at the top with a red ribbon. Exhibitors are furnishing them to stores gratis and they are being extensively used on holiday mail.

World's Cowboy Champion Joins Universal

"Yakime" Canutt is now a picture player. The winner of the Roosevelt Rodeo Trophy last year is one of the hard riding sons of the range with William Desmond and Eileen Sedgwick in "The Riddle Rider" at Universal City.

Canutt achieved national fame when he won the New York rodeo. After he won at New York he had to appear at Pendleton to obtain the world championship, which he did.

New Title for Colleen Moore Feature

The new First National picture featuring Colleen Moore will be released under the title "Painted People." The picture was filmed under the working title of "The Swamp Angel," which is the name of the Collier's Weekly story by Richard Connell from which the feature was adapted.

Will Produce "Man Who Knew Women"

E. D. Venturini, who directed the Hodkinson pictures "The Headless Horseman" and "The Old Fool," is preparing to make a production of "The Man Who Knew Women" by Charles Behan. The Tec-Art studios will be used.

Nellie Revell Book Sale Boosted at Luncheon

THE Motion Picture Advertisers, Inc., and the Theatrical Press Representatives Association, held a joint luncheon at the Cafe Boulevard December 13, when plans were consummated for the distribution and sale of Nellie Revell's book, "Right Off the Chest."

Notable people in the industry took part, the principal speaker being Irvin Cobb, who traveled 2,200 miles to be at the luncheon. As the person popularly credited with having given the bed ridden press agent the inspiration for having written the book and the courage of continuing her fight to regain health Mr. Cobb deserted a hunting party in the middle of their trip to make the journey to New York in time for the meeting.

Mr. Cobb's speech was a sterling tribute to Miss Revell's gameness.

The immediate problems of organization were met through the offer of J. P. Mueller of the Mueller Advertising Agency, placing his offices at the committee's disposal for meetings and necessary work. Harry Reichenbach offered to pay for the services of a publicity man to start and follow through the campaign to popularize the book throughout the country.

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BY EMERSON HOUGH

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Presenting for the first time in the business

TWO VERSIONS

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It shocks the attention in the very first chapter like a thunderclap out of a clear sky. From then to the very finish there is no let-up

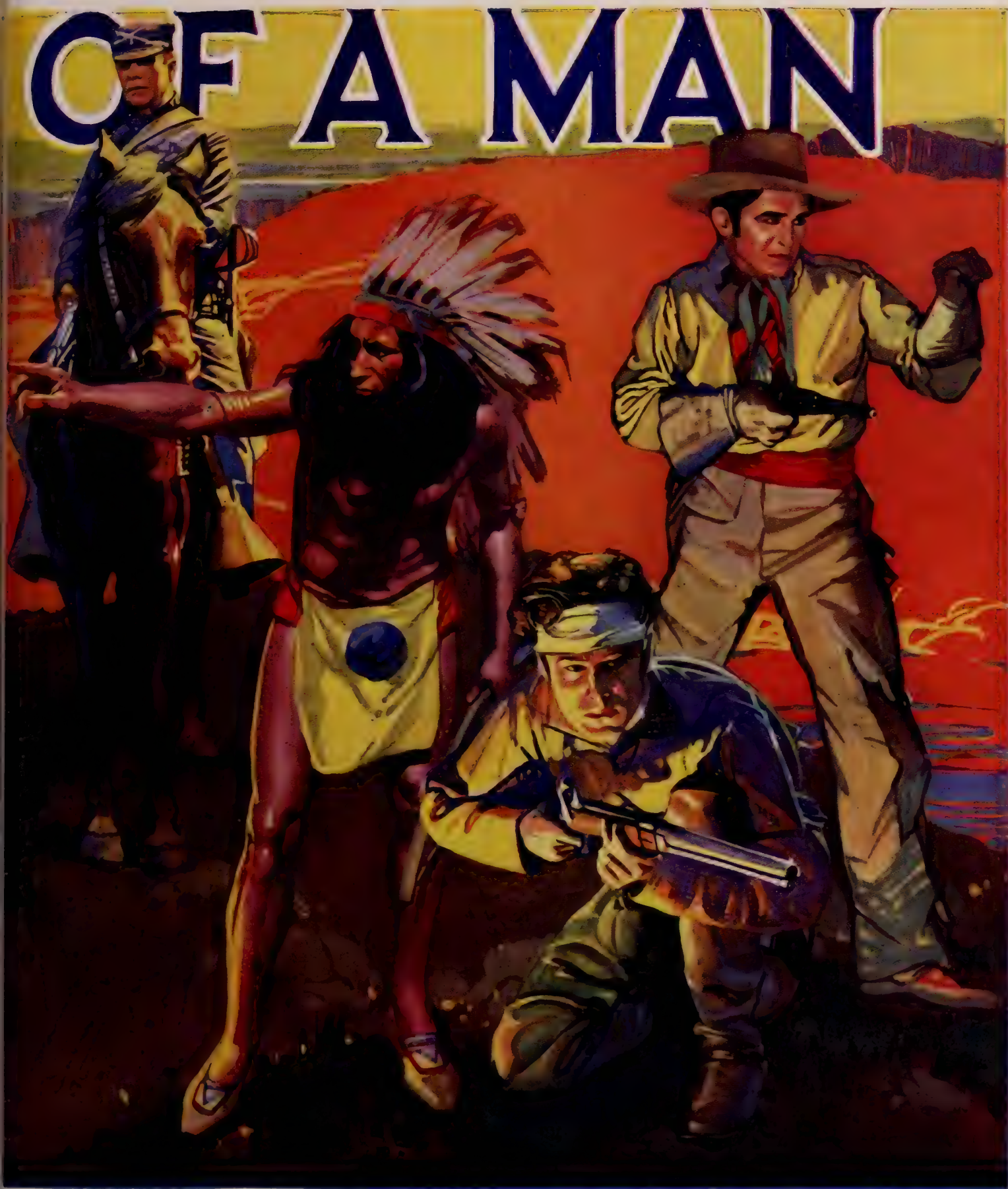
to the enthralling series of exciting adventures, the delightful romance, the happy blending of the vivid and the picturesque.

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A super-feature in chapter form. A truly mammoth production, with crowds of Indians and soldiers, and a splendidly efficient cast headed by Allene Ray, Harold Miller, Bud Osborne, Whitehorse and others.

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Advertised on the billboards and
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THE WAY OF A MAN



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From a story fully equal to any
the great Emerson Hough ever wrote,
has been produced a picture that in
everything but length is the full equiv-
alent of any big feature of the day.

In proof of the above we confi-
dently offer the **feature** version of
"The Way of a Man," produced si-
multaneously with the serial, to the
big first run houses of the nation, as
an attraction not of the better but the
best type of modern feature.

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Sales Meetings Launch First National Drive

FIRST NATIONAL month was formally opened on December 15th when sales meetings convened by E. A. Eschmann, general manager of distribution, were held in forty First National exchanges throughout the United States and Canada, at which the details of the drive were explained and the biggest sales contest in the history of First National announced.

Following the sales meetings and the announcement of the chance of winning big cash prizes, the field force was inspired to see the drive through to a more than successful conclusion and place it in the class of history making sales efforts of the film industry.

First National Month, beginning January 1st, has been heavily advertised to the public and will officially start with the release of "Boy of Mine," to be followed at weekly intervals by "Black Oxen," "The Song of Love," the "Eternal City" and "Painted People."

International Congress Planned in Paris

The French Society of the Motion Picture Industry, and allied industries, plans an international congress, to include all the various branches of the industry from the entire world to be held in Paris in June, 1925.

A committee appointed for this purpose wishes to get in touch with organizations interested and to receive communications addressed to Chambre Syndicale, 325 Rue Saint Martin, Paris.

Tri-Stone Wins Suit Over Distribution Rights

Tri-Stone Pictures, Inc., of New York, has been granted an injunction against the State Film Service and J. D. Waintrup, of Indianapolis, restraining them from distributing four Triangle pictures in the Indiana territory, the rights to which Tri-Stone controls. This successful action was instituted in the Marion County Circuit Court by Tri-Stone, according to that company.

"Maytime" Is Selected on Review Board List

The current guide of the National Board of Review lists the Preferred Picture, "Maytime," among the best productions of the month. It is selected as suitable for general audiences, including boys and girls of high school age. "Maytime," made under the supervision of B. P. Schulberg, is the latest release on Preferred's program.

John Flinn Resigns From Famous Players

JOHAN C. FLINN, exploitation and publicity man with Famous Players-Lasky, has tendered his resignation to that organization to take effect January 1. It is understood he is to become an executive with one of the important distributing companies.

Flinn has served Famous as advertising and publicity director, in the theatre department and as exploitation representative in London for "The Covered Wagon." Recently he has been handling advance exploitation on "The Ten Commandments."

Suit Is Filed Against Music Company

Suit to recover \$10,000 has been filed by William Rodman Fay, president of G. Schirmer, Inc., music publisher, against Walter Engel of Far Rockaway. Fay alleges Engel persuaded him to invest the amount in the Synchronized Scenario Music Company, Inc., which is said to have been represented as a going concern. The latter statement was false says Fay.

Engel denies any misrepresentation and asserts that Fay bought the stock of his own accord. He also says the company has suspended only temporarily. The action is being heard in the Supreme Court of Queens.

"Great White Way" Opens in N. Y. New Year's Eve

"The Great White Way," a picturization of H. C. Witwer's story, "Cain and Mabel," opens at the Cosmopolitan theatre, New York, on New Year's Eve. The engagement of "Under the Red Robe," at the Cosmopolitan theatre, will, therefore, be brought to an end on Saturday night, December 29.

The cast includes, in addition to Anita Stewart, Oscar Shaw, T. Roy Barnes, Tom Lewis, Harry Watson, Dore Davidson, Olin Howland, Hal Forde, Stanley Forde and Billy Gould, a long list of sporting celebrities, litterateurs, artists and well-known Broadway figures. A few of the many who appear are Ned Wayburn, Irvin S. Cobb, H. C. Witwer, J. W. McGurk, Winsor McCay, Hal Coffman, Harry Hershfield, Damon Runyon, "Bugs" Baer, Earle Sande, "Kid" Broad, Johnny Gallagher, Pete Hartley and Joe Humphries and the entire Ziegfeld "Follies" chorus.

Selznick President Brands Rumors As False

Rumors of pending changes in the policy and personnel of the Selznick Distributing Corporation were branded as false in a statement issued this week by W. C. J. Doolittle, President of the company. He added:

"I will appreciate your giving full publicity to the information that we have never seriously discussed with any producer, any proposition other than the handling of their product upon the same basis under which all our agreements are made with independent producers. Any rumors to the contrary are absolutely without foundation."

"Plunderer" Principals Are Named by Fox

Frank Mayo, Evelyn Brent, Tom Santschi and Peggy Shaw will be seen in the important roles of "The Plunderer," a William Fox production.

"If Winter Comes" Plays 65 Chicago Houses

"If Winter Comes," the William Fox special production, is reported as having played sixty-five Chicago theatres day and date recently.

Mrs. Wallace Reid Home After Long Tour

"HOME and in time for Christmas!" were the first words that Dorothy Davenport Reid, widow of Wally Reid, uttered as she stepped from the train in Los Angeles last Monday, when she returned home from a two months personal appearance tour through the Middle West and Canada.

Her tour was made in connection with the opening of "Human Wreckage" in New York, Detroit, Kansas City, St. Louis, Boston, Pittsburgh and Chicago. She rested four weeks at her home in Hollywood and then resumed her campaign against the narcotic evil in Omaha, Minneapolis, Milwaukee and Cleveland. Mrs. Reid went direct from Cleveland to Canada, making personal appearances in the following Canadian towns: Toronto, Montreal, Ottawa, Hamilton, Winnipeg, Calgary, Edmonton and Vancouver.

"Poisoned Paradise" Cast Is Augmented

A number of additions have been made by B. P. Schulberg to the cast of "Poisoned Paradise," which Waldemar Young had adapted to the screen from the Robert W. Service novel.

Carmel Meyers is among those lately assigned an important role. Raymond Griffith and George Beranger are others now included in the cast. Director Gasnier and the principals will leave within the next few weeks for Monte Carlo, where exteriors will be shot.

Truart Reports Numerous Foreign Sales

Truart Film Corporation, through its foreign department, reports the following sale of pictures:

To Reyes & Reyes, Manila, P. I., "Women Men Marry," starring E. K. Lincoln and Florence Dixon; "The Empty Cradle," starring Mary Alden and Harry T. Morey; "Are the Children to Blame?" and "Paris After Dark" for the Philippine Islands.

To the Orient Film Service, Rangoon, India, "The Empty Cradle" for the territory consisting of India, Burma and Ceylon.

"Dorothy Vernon" Nears Completion

Mary Pickford is completing production work on her new screen feature, "Dorothy Vernon of Haddon Hall," and hopes to have it out of the studio by Christmas.

Editing, titling, retakes and other of the routine work will undoubtedly delay matters, and it is hardly to be expected that "Dorothy" will make her New York debut before the middle of January, or later.

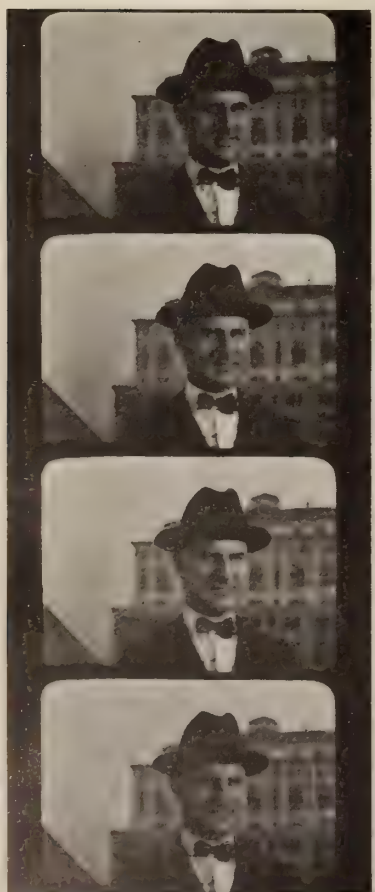
Famous Statement Shows Neat Profit

A financial statement of Famous Players-Lasky for the nine months ending September 29, 1923, shows a net operating profit of \$3,121,300.22 after deducting all charges and reserves for Federal income and other taxes.

The statement includes the earnings of subsidiary companies, owned ninety per cent or more by the corporation. With allowance for payment on preferred stock these earnings are at the annual rate of \$14.87 on common stock outstanding.



Now on the high seas is J. V. Bryson, who has gone abroad indefinitely for Universal.



Seven years in the Orient have made it seem like home to Horace T. Clarke, and on January 5th the Aquitania will again bear him to the continent, this time for First National

WITH LENS AND PENCIL

ERNST LUBITSCH and Hans Kraely, accompanied by their families, left New York for the Coast last week.

CHARLES C. PETTIJOHN, of the Hays organization, attended the dinner of the Film Board of Trade at the Hotel Severin, Indianapolis, December 14, and visited Chicago before returning to headquarters.

HARRY COHN, producer of the features for C.B.C. Film Sales Corporation, came to New York this week from the West Coast production center.

The object of the trip was to discuss with Joe Brandt and Jack Cohn production plans for the New Year, and also to line up with them certain ideas for production for next Fall. It is his belief that in working that far ahead better results may be obtained, and a much more ambitious program for next year is already being outlined.

M. H. HOFFMAN, of Truart, who has just left for an extended stay at the Coast to superintend the production activities and to complete all arrangements for the Truart 1923-24 program, expects, prior to his return, to have at least one more unit under way.

UNDER its present plans Truart will release under franchise on the independent market during the 1923-24 season from sixteen to twenty productions with from five to six units at all times under way.

JAMES V. BRYSON is en route to London where he will succeed Beverly Griffith as British sales manager for Universal.

SAMUEL Goldwyn has gone to Los Angeles, where he expects to film "Business Before Pleasure," a Potash and Perlmutter story.

IRVING M. LESSER, of Principal Pictures, is due in New York shortly from the Coast, where he went to confer with Sol Lesser and other officers of the company.

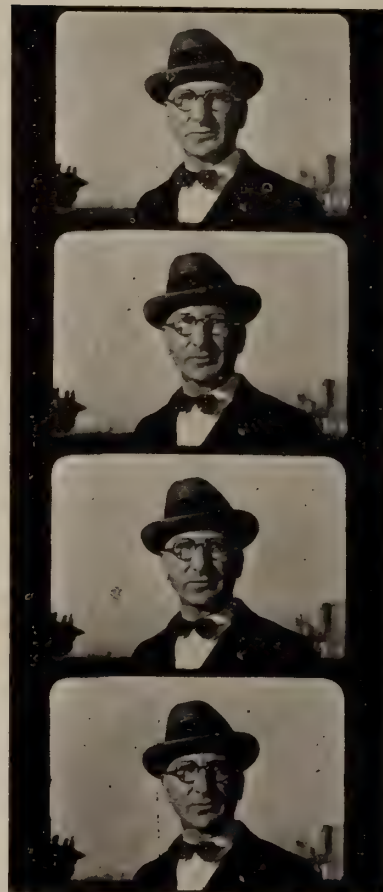
ARCH REEVE, West Coast publicity representative for Paramount, who spent three weeks in New York, has gone back to Hollywood.

"EDDIE" SAUNDERS, general sales manager for Metro, returned this week from important sales conferences over which he presided at Salt Lake City, Chicago and other Western cities.

RALPH H. CLARK, who recently resigned as New York sales manager for Associated First National Pictures, and went back to his home state, California, is a Broadway visitor this week.

J. C. BARNSTYN has received advices that his brother, L. C. Barnstyn, of the Netherlands Bioscop Trust, has arrived in Holland, following his recent visit to America.

CAPTAIN ARIEL L. VARGES, crack cameraman of the International News Reel forces, was the guest of honor at a testimonial dinner given at the Friars' Club, New York, December 18. Captain Varges has just completed a four years' trip around the world, during which he filmed some of the outstanding events and personages of modern times, the Japanese quake and fire being notable among them. His most recent exploit was the filming from the air of the volcano of Kilauea in Hawaii. E. B. Hatrick, of International, was the chairman of the testimonial dinner and Harry Hershfield toastmaster. Billy Brandt, head of the M. P. T. O. of New York State, was among the speakers who paid warm tribute to the guest of honor. Several of Captain Varges' films were shown.



We present this week another of our series of Leading Advertising managers—in this instance, Nat G. Rothstein, copy dispenser for Film Booking Offices. It's a wow, boys!



Harry Cohn, producer of such recent C. B. C. successes as "The Marriage Market" and "Innocence," is in New York from the Coast to talk over plans, see the new shows, and so on.



MUSIC STORE GIVES WINDOW OVER TO DISPLAY ON "SPANISH DANCER"

The Daynes-Beebe Music company, Salt Lake City, gave this display to "The Spanish Dancer" (Paramount) at the Paramount-Empress, basing it on Mel Shauer's song of the same name

"Zaza" Given Attractive Display

Beauty Parlor Hook-up; Lobby Stunt Used in Advance of Howard Showing

As part of his advance campaign for "Zaza" for the Strand theatre, Des Moines, John E. Kennebeck, Paramount exploiter, got every beauty parlor in town to feature "Zaza Curls," furnishing them all with cards.

The cards were used both in the windows and in the shop interiors and attracted the attention of thousands of women and girls.

Floral Swing in Lobby

Manager Howard Price Kingsmore, of the Howard theatre, Atlanta, is one who appreciates that there is always room in his house, and good value to be derived, for exploitation of the pictures he has booked in advance. The Howard always has some kind of interior display for the picture coming the week fol-

lowing the current feature, and sometimes a stunt is worked out for the lobby or foyer two and even more weeks in advance.

The week before "Zaza" for instance, a floral swing was suspended over the grand staircase, with the figure of a girl seated on the board. By means of a slender line attached to the seat of the swing it was kept in motion. The idea, of course, came from the scene in "Zaza" where Gloria Swanson swings out over the audience in the Odeon theatre.

Following "Zaza" at the Howard was "The Spanish Dancer," so all through the "Zaza" engagement Kingsmore had a fortune teller in a tent in the lobby telling the fortunes of patrons as they passed in or out, as exploitation for the picture.

Novel "Spanish Dancer" Campaign

Football Game, Costume Ball, Taxis Included in Tie-ups on Production

"Ride With the Spanish Dancer" was the slogan of the Charlotte Taxi company throughout the run of "The Spanish Dancer" at the Imperial theatre in Charlotte, N. C. All of the company's taxis carried signs on the spare tire drums on the rear which read, "Ride with 'the Spanish Dancer' and get a free pass to the Imperial." In one of the cabs rode a masked girl in Spanish costume—of course, not all week or even all day, but just often enough to make it good.

This was just one feature of the many-angled exploitation campaign of Manager George E. Brown, of the Imperial. Reo demonstration trucks were used in a co-operative tie-up to carry groups of masked girls in Spanish dancer costume, the girls handing out teaser fortune-telling cards at various busy spots in the city.

There was a big football game in Charlotte on the Saturday before the opening of the picture and just before the game started a mammoth football float rolled out on the field. Suddenly the football opened and out jumped fifteen girls in costume, and after doing a Spanish dance they distributed five thousand heralds among the crowd.

Ballroom Offers Prize

There were five fine window displays in department stores, a big ballroom offered a special prize for the best Spanish costume and dance and the campaign reached its climax with a special screening of the picture for newspaper men and the local Better Films Committee.

They
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Half-
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**They
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Half-
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!**

"Drivin' Fool" Given Auto Angle

**Traffic Tie-ups Feature Campaigns
in Columbia and Pittsburgh on Film**

A teaser campaign starting a week in advance was used by Manager C. W. Irwin at the Imperial theatre, Columbia, S. C., on "The Drivin' Fool."

With a little "pull" Irwin got permission to post signs on all important and dangerous traffic corners reading: "Drive Slow! Don't Be a Drivin' Fool." It made an excellent traffic sign and got all the desired effects. But the big results of the stunt were not realized until the local paper, not aware of the connection between the picture and the signs, made a long editorial comment on the bad choice of English employed by the city in writing signs.

The joke was on the writer of the editorial, as everybody else in town seemed to know that the signs were picture advertising and were not posted by the city.

Automobile Club Co-operates

Milton R. Crandall, director of publicity and advertising for the Rowland and Clark theatre circuit, in Pittsburgh, waged a strong exploitation and publicity campaign for the showing at the Regent and Blackstone theatres of "The Drivin' Fool." One of the big features of the campaign was a tie-up with the Automobile Club of Pittsburgh, which sent out 3,800 letters to members, in which attention was called to the presentation, together with the explanation that while "The Drivin' Fool" was written in a comedy vein, nevertheless it presented a serious warning to the motoring public.

The Syria Automobile Club distributed hundreds of stickers among members, which urged upon all that they refrain from being "a driving fool." Members of the Co-Operative Club of Pittsburgh were informed at a meeting held at the William Penn Hotel of the engagement of the picture at the two theatres, and for a street ballyhoo Mr. Cran-

dall conceived the idea of having a decrepid automobile, that bore every indication of having been in numerous smashes and wrecks, driven about town by a clown.

"Ashes of Vengeance" Gets Artistic Lobby Display

Artistic lobby displays, comprehensive and intimate in their scope, were prepared by the People's theatre, Portland, Ore., on "Ashes of Vengeance." The beaver board castle wall was seen again in the exterior of the theatre, but the alluring novelty was the handy decoration of shields with crossed swords, the symmetrical arrangement of stills and the artistic use of the individual photographs of Miss Talmadge.

The star's name was used in orange in bold relief against a gray and black background.

Under one of the ramps leading to the balcony a miniature stage and shadow box were in for advance exploitation. This measured about fifteen feet wide and six feet tall and six feet deep. The shield frame used for this advance display was later transferred to the lobby for use during the run.

Page of Tie-up Ads Sold on "Enemies of Women"

In addition to a well-balanced routine campaign, A. R. Lynch worked out an excellent double-page co-operative spread in the local papers for "Enemies of Women." The engagement was at the Lyric, Jackson, Tenn.

Lynch sold most of the space to stores which had drudgery saving devices for women. In other words, everything that would defeat the great enemy of women: household work.



"TRILBY" WINDOW DISPLAY GOTTEN THROUGH WALK-OVER SHOE TIE-UP
The showing of "Trilby" (First Nat'l) at the Chicago theatre, Chicago, was exploited through the usual shoe tie-up, as shown here.



JAZZ PROLOGUE PROVIDES PROPER ATMOSPHERE FOR "FLAMING YOUTH"
A number combining a jazz orchestra and the ballet corps in syncopated dances was used as a prologue to "Flaming Youth" (First Nat'l) by Managing Director Edward L. Hyman at the Brooklyn Mark Strand theatre, Brooklyn

Newspaper Controversy on "Reno"

San Francisco Showing Is Aided by Debate Between Author and Opponent

"Reno" had its first showing at the California theatre in San Francisco. This is a picture dealing with the divorce situation in this country and the ill effects upon divorced people of the forty-eight different sets of divorce laws in our forty-eight states. Before the picture opened Mr. Hughes made a speech on the divorce question in San Francisco, in which he advocated uniform and less harsh divorce laws.

Newspaper Woman Replies

The San Francisco Examiner took up his speech and assigned Annie Laurie, one of the most noted newspaper women of the country, to answer his plea. Her first article attacking Mr. Hughes' speech appeared in the Examiner several days before the picture opened. Mr. Hughes was invited to respond to her article,

which he did in a long letter addressed to Mrs. Laurie, which letter was printed on the first page of the Examiner, Monday, November 26, in two-column measure under a two-column head reading: "Rupert Hughes Upholds Easy Divorce Laws in Reply to Annie Laurie." The issue of the next day carried a two-column article by Mrs. Laurie replying to Major Hughes' letter. "Annie Laurie Assails Easy Divorce in Hot Answer to Novelist" was the heading used over her article. This publicity got the whole town talking over "Reno" and the interest aroused caused the public to flock to the California theatre.

Such a newspaper campaign on a motion picture had never before been seen in San Francisco. It is one that exhibitors in other cities will be able to adapt for local newspapers.

Juvenile Party Aids "Going Up"

Long Beach Exhibitor Ties up with Local Daily to Entertain Children

"Going Up" came in for its full share of newspaper publicity when it played the Liberty theatre, Long Beach, Cal., during Thanksgiving week. It occupied a prominent position on the front page of Long Beach's leading paper, The Press, every day for four weeks in advance of its opening.

It has been the custom of Manager Browne to stage a Thanksgiving party in co-operation with The Press for the poor children and orphans of Long Beach each year, booking a special attraction to be shown to the kids on Thanksgiving morning. This year he had "Going Up" booked for Thanksgiving week, and feeling that this comedy would appeal to the youngsters, as well as to the "grown-ups," he decided to use it for his special show.

Beginning with the issue of November 4, and each day following up to Thanksgiving

Day, The Press carried a front-page story on the party, with a four-column head, inviting readers to send in the names of poor boys and girls, so that The Press could invite them to this party. The story, which totaled a little over a full column each day, was devoted half to the party and half to boosting "Going Up." The Sunday editions of the paper carried numerous scenes from "Going Up," in addition to an extra-length story.

All details of Mr. Browne's annual Thanksgiving party were handled by The Press. It secured the services of a group of prominent Long Beach women, who, not only checked the names submitted to the paper to see that only deserving children got tickets, but also arranged for transportation for the kids to and from the theatre, and supplied each one with a bag of "goodies."

**They
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Half-
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Legal Slant on "The Acquittal"

**Judges, Attorneys and Officials Are
Appealed to in Publicity Campaigns**

Form letters sent to several hundred judges, prosecuting attorneys, deputies, clerks of court, bailiffs, sheriffs, detectives, police department heads and students in the senior law classes at the University of Washington brought in exceptionally pleasing results to Robert W. Bender, manager of the Columbia theatre, Seattle, on "The Acquittal."

The letters, addressed personally to each man, first quoted a statement from Charles Furthmann, former deputy district attorney of Chicago, praising the picture. Then they went on to say that Mr. Bender would not hazard an opinion as to the legal importance of the picture, but he would highly recommend it from an entertainment point of view, and urged that the addressee see it and judge for himself on both points.

Another widely advertised stunt that was quite effective was used the first day of the run. As the theatre patrons passed into the house, they were given ballots listing each character in the picture. At the end of the fourth reel the picture was stopped, and patrons were asked to check the character they believed to be the guilty one. The ballots were collected and the picture continued. Each person who had guessed the right character was afterward awarded a pass for two, to be used for the next attraction at the Columbia. Very few persons were able to guess the guilty party, and the advertising derived from this stunt far eclipsed the very negligible cost.

Evening Preview Held

A third stunt used to good advantage by Mr. Bender was an evening preview staged the week preceding the opening of the engagement, at which prominent members of the bar, police department and law profession were the guests of honor.

Harry Hardy pulled a new one for "The Acquittal." Failing to get a print in time to stage an advance screening at the Imperial theatre, Anderson, S. C., he gave a pass to every lawyer, judge and court clerk in town.

Naturally, it was good for a lot of talk, and a fairly big newspaper story.

Unique Magnavox Stunt Is Aid to "Why Worry?"

Advertising by radio has been done before, but here's a new angle.

G. E. Brown, of the Imperial, Charlotte, worked it on "Why Worry?" and it helped in his general campaign.

Brown figured out that if he could get the laughs of the crowds out of the theatre and out on the street where the crowds waiting for street cars could hear them he would sell lots of tickets.

The idea was easily sold to a radio concern and a few passes put the thing through. The Imperial was connected up and a magnavox set on the most prominent corner in Charlotte. The laughs were all ready in the Imperial and within a few hours thousands of pedestrians on the corner heard laughs, individual and collective. A card big enough to be read 20 feet away told them where the laughs were coming from.

While this was perhaps the most novel of the stunts arranged, Brown released 150 toy balloons, properly worded, over the audiences each afternoon and night during the week previous to the Lloyd engagement, 5,000 slips were placed in laundry packages, a laughing record on a phonograph behind a full size cut-out of Lloyd placed in the lobby, a parade of 20 automobiles with a kids' band and various other stunts helped.

**They
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LAVISH WINDOW DISPLAY IS GIVEN "ASHES OF VENGEANCE" SHOWING
When "Ashes of Vengeance" (First Nat'l) was run at the Roosevelt theatre, Chicago, a Chicago store gave this elaborate window display to the production.



LOBBY PAINTINGS PUT IN EFFECTIVE POSITION ON "IF WINTER COMES"

During the showing of "If Winter Comes" (Fox) at the Times Square theatre, New York City, six lobby paintings were used over the lobby with excellent effect, owing to the odd construction of the front.

Stunts Exploit "Merry Go Round"

New England Territory Is Scene of Active Promotion on This Photoplay

"Merry Go Round" has been played up strikingly during its runs in the New England territory, and some novel stunts have been originated around the title.

Perhaps the most widely used was an eye-striking motorcycle and side car driven through many cities of New England during the run of the picture. It was piloted by Joe Brady, well-known advertising man of Boston.

Motorcycle Stunt Employed

The stunt comes very close to speaking for itself. On the front is a life-size cutout, which is backed up with another. Above, rises a cross roads post with directions changed for each theatre and date. Between the handle bars was a small merry-go-round of the mechanical type such as was used to great pulling advantage in window tie-ups. The various signs were lighted at night, and on the

rear of the entire affair was a large poster in full colors.

Another stunt that went well in several cities was a newspaper tie-up on an identification contest, the incentive being cash prizes in addition to free tickets. Pictures of several stars of the film were run in local papers for two days. Phil Kahn, publicity director for the American Feature Film, which handles Universal product in this territory, thought out the motorcycle stunt, and personally was responsible for getting the newspaper contest over with editors. He got the stunt run in the news columns with cuts down the column beside the story.

In nearly all cities a small merry-go-round fortune-telling stunt was distributed, and the large card of the same type was set up in the lobbies. A large number of heralds and hangers for autos and door knobs were also used.

Stores Aid "Strangers of Night"

Seventeen Merchants in Duluth Take Part in Manager Schwie's Campaign

Seventeen merchants of Duluth helped to put "Strangers of the Night" over at the Garrick theatre there recently.

Under the auspices of the Duluth Herald, these merchants got out a co-operative advertising page, centering around a Garrick theatre display of great attractiveness. But the stunt had several variations that brought the Garrick into unusual prominence and sent "Strangers of the Night" over the top to big business.

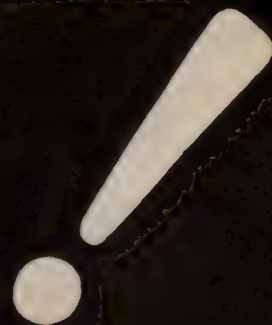
In the first place, each ad on the co-operative page carried one misspelled word. To those who were successful in finding the misspelled word and sent that information in to the Herald were given two free tickets to the Garrick. What was the result?

Within twenty-four hours the Herald received over 1,000 letters from readers who had found a misspelled word. And there were that many tickets issued in prizes—a fact that brought added business to the theatre through the extensive mouth-to-mouth advertising that began to go the rounds on the stunt.

Then P. F. Schwie, who manages the Garrick for the Finkelstein and Ruben interests, wrote to the Herald congratulating the paper on its tremendous "pulling power"—since the co-operative page had brought such an instant and popular response. The Herald displayed Mr. Schwie's letter in a big ad well sprayed with heavy, bold type and with a cut of a desk on which was a huge stock of letters—the "misspelled word" contest letters.

They
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WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

PARAMOUNT

Stephen Steps Out—

A pleasant surprise. Good entertainment. Young Fairbanks has charm. Went over as well as could be expected two weeks before Xmas. (Middle West.)

A light picture that draws on account of curiosity to see Fairbanks, Jr.

His Children's Children—

Good average picture which went over big. (Middle West.)

Fair picture. (East.)

Wild Bill Hickok—

Bill Hart has plenty of admirers who came to see this good picture. (Middle West.)

Business was good, though the picture proved rather ordinary.

A good supporting program helped. (West.)

To the Ladies—

Very pleasing entertainment. Patrons liked it very much. (Middle West.)

Woman Proof—

Good picture, good business. George Ade's name seemed a good drawing card. (Middle West.)

FIRST NATIONAL

Anna Christie—

A wonderful picture—a masterpiece. (East.)

The Bad Man—

Good, snappy picture which our audience liked. Business good. (Middle West.)

Played to good attendance for a week (Middle West.)

Ponjola—

Has played to nice business for ten days. Opinion is divided on the picture, many patrons not caring for it at all, so business suffered a little from that source. (West.)

Played to an average attendance for a week's run. (Middle West.)

Flaming Youth—

During an off week, this one did only fairly well. (Middle West.)

Circus Days—

Jackie Coogan is always a good drawing card, and he did not fail in this. Many considered he has made better pictures. (East.)

GOLDWYN-COSMO.

Little Old New York—

Received favorable newspaper comment in general, but did no more than fair business. (Middle West.)

An exceptionally good picture that has continued to do a very good business the second week of its run, and is being held over for a third week because of the crowds that it is attracting. (West.)

Six Days—

Good picture. Business good, considering bad weather. (Middle West.)

Red Lights—

A thriller if there ever was one. Fine cast. Well acted. Business S. R. O. (East.)

Slave of Desire—

Very high class picture. (East.)

The Day of Faith—

Went across very nicely during week's run. (Middle West.)

Unseeing Eyes—

Just a regular program picture. Business very poor. (Middle West.)

Reno—

Theme is interesting, but plot is too involved. Nothing to brag about as a box office attraction. (Middle West.)

METRO

Long Live the King—

A lavishly produced, entertaining picture, showing Jackie to the best advantage. Business capacity for a week run. (East.)

This is a very good picture and as usual, Jackie Coogan is a powerful drawing card. (Middle West.)

Scaramouche—

It's a great picture. Still selling out two weeks in advance in fourth week. (Middle West.)

In third week held popular favor. Wonderful film in every way. (Middle West.)

In Search of a Thrill—

Star is well liked and picture did a week's fair business. (Middle West.)

It gives you plenty of them. Good box office picture. (Middle West.)

Desire—

Fair picture. Business fair. (Middle West.)

The Eagle's Feather—

Pulled fairly well all week, and seemed to please patrons. It is good melodrama. (East.)

Held to Answer—

Fair picture. Business fairly good, aided by season. (West.)

UNIVERSAL

A Lady of Quality—

A very nice picture, but did not do quite the business that was

expected. Raised admission prices at matinees might have had something to do with it. Taken off at the end of one week, instead of running ten days or two weeks as was originally planned. (West.)

Good average business. Picture liked by most of the audiences. (Middle West.)

The Darling of New York—

A little star in a big film. Excellent Baby Peggy picture. (East.)

Baby Peggy not only drew the youngsters, but the adults as well and a contest to find the child nearest like the little star went very well. Not any extraordinary business, but very fair. (Middle West.)

The Acquittal—

A mystery tale that proved depressing to some, while others fairly ate it up. Did fair average for the week. (Middle West.)

White Tiger—

Very good thriller. (East.)

Did better than the usual picture for a week. (Middle West.)

The Hunchback of Notre Dame—

Not holding up as well as was expected. (Middle West.)

Continued to do good business on a two-a-day policy for the second week, although not up to opening week's standards. Held over for a third week. (West.)

FOX

Soft Boiled—

One of the best things Tom Mix ever did for the screen. Business good. (East.)

This picture played to a turnaway business throughout the week. It was declared the best picture that Tom Mix ever made, and this opinion was shared very broadly. (East.)

No Mother to Guide Her—

Real reel melodrama. Should take well everywhere, so much liked. Good business. (Middle West.)

The Eleventh Hour—

An excellent melodrama which did good business for us. (West.)

The Net—

A thoroughly mysterious film that pleased. (East.)

UNITED ARTISTS

A Woman of Paris—

Curiosity about Chaplin's first production of this sort is bringing patrons to the theatre. A Chaplin comedy on the same bill helps. Business is good. (West.)

WARNER BROS.

Lucretia Lombard—

Did a splendid business throughout its engagement. It was accorded high praise by all who saw it, and justly so. (East.)

Tiger Rose—

Good picture. Business good. (Middle West.)

The Country Kid—

Contains much hokum. Popularity of star, however, attracted fair business. (East.)

PREFERRED

The Virginian—

Did a splendid business all week. Much better than expected. Production was highly commended. It is good; a big improvement over former presentation. (East.)

Excellent picture. (East.)

Pleased those who came, but week was against it. Fair receipts. (Middle West.)

ASSO. EXHIBITORS

Going Up—

Excellent comedy that drew. (East.)

An excellent comedy, but under generally unfavorable conditions it pulled only fair business. (Middle West.)

SELZNICK

The Common Law—

Patrons liked this picture, and business was very good. The big names among the cast attracted good houses, as well as the author and reputation of the story. (West.)

Broadway Broke—

Shows Mary Carr in a new light. (East.)

ALLIED P. & D.

Paddy-the-Next-Best-Thing—

The business done by this picture was disappointing. (Middle West.)

STATE RIGHTS

Bright Lights of Broadway—

Business pulled along at satisfactory rate, and production seemed to strike a popular chord. Is typical in theme and plot to its title. (East.)

East Side, West Side—

Caught a great deal of the overflow from two nearby houses, and netted a very satisfactory week. Patrons were pleased, and picture undoubtedly made friends for the house. (East.)

The Broken Silence—

Fair picture, but very poor business. (Middle West.)

The Lone Wagon—

Held its own in face of strong competition. (Middle West.)

PROGRAMS FOR THE WEEK OF DECEMBER 16TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Rialto Theatre—

Film Numbers—The Man From Brodney's (Vitagraph), Back Fire (Educational), Rialto Magazine (Selected).

Musical Program—"Oberon" (Overture), Scene from "Aida" (Dramatic Soprano), Classical Jazz.

Rivoli Theatre—

Film Numbers—The Call of The Canyon (Paramount), At First Sight (Pathe), Rivoli Pictorial (Selected).

Musical Program—"Keep The Home Fires Burning" (Baritone Solo), "Concerto in D Minor" (Piano Record and Orchestra), Ballet Divertissement.

Capitol Theatre—

Film Numbers—Unseeing Eyes (Cosmopolitan), Capitol Magazine (Selected).

Musical Program—"Africa" (Piano Solo), Revue of Musical Comedy Hits of Yesterday (Orchestra, Soloists and Ballet Corps), "Holy Night" (Vocal), "Adeste Fidelis" (Ensemble), Organ Solos.

Geo. M. Cohan Theatre—

Film Numbers—The Ten Commandments (Paramount), opening Friday night.

Mark Strand Theatre—

Film Numbers—Lucretia Lombard (Warner Bros.), Mark Strand Topical Review (Selected), Heavy Seas (Pathe).

Musical Program—"Second Hungarian Rhapsody" (Overture), "A Delft Tableau," including "Murmuring Breezes" (Instrumental), "Wooden Shoe Dance" (Divertissement), "Pearl Fishers" (Tenor and Baritone Duet), "Blue Danube" (Ballet).

44th Street Theatre—

Film Numbers—Scaramouche (Metro), continued.

Lyric Theatre—

Film Numbers—The White Sister (Distinctive), continued.

Cameo Theatre—

Film Numbers—The Acquittal (Universal), continued.

Central Theatre—

Film Numbers—The Shepherd King (Fox), continued.

Cosmopolitan Theatre—

Film Numbers—Under The Red Robe (Cosmopolitan), continued.

Astor Theatre—

Film Numbers—The Hunchback of Notre Dame (Universal), continued.

Criterion Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

BROOKLYN

Brooklyn Mark Strand Theatre—

Film Numbers—Anna Christie (First National), Topical Review (Selected).

Musical Program—"Annabelle" and "You Remind Me of My Mother" (Symphonized Jazz), "Dream of the East," Oriental Suite, in two episodes (Ballet, Grand Chorus and Soprano Vocalist), "The Winds In the South" (Soprano Solo), "Naughty Marietta," Six Selections (Tenor, Baritone, Soprano, Ballet and Grand Chorus), "March Pontificale" (Organ Solo).

LOS ANGELES

Grauman's Metropolitan Theatre—

Film Numbers—West of the Water Tower (Paramount).

Musical Program—"Mignon" and "Love Tales" (Overture), Washington Negro Quartette.

Clune's Broadway Theatre—

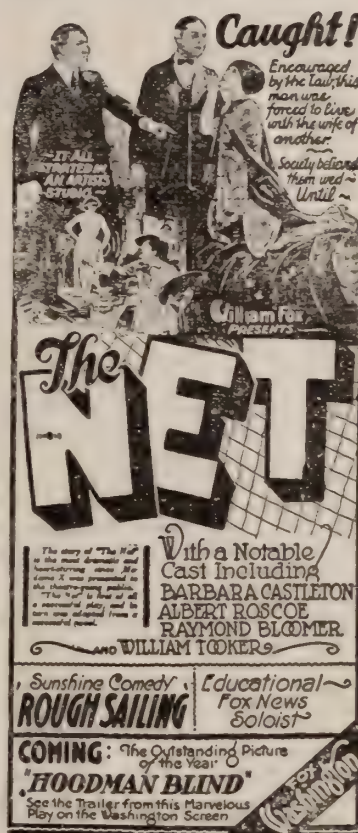
Film Numbers—The Mark of the Beast (Hodkinson), The Gown Shop (Vitagraph).

Miller's Theatre—

Film Numbers—In the Palace of the King (Metro).

Loew's State Theatre—

Film Numbers—The Man Whom Life Passed By (Metro), Scenic and Weekly (compiled by Management), Felix the Cat Cartoon (S. R.).



Detroit newspapers carried this ad on "The Net" (Fox) at the Fox-Washington theatre, Detroit.

Musical Program—Selections from "Cavalleria Rusticana" (Overture), "Prelude in C Sharp Minor" (Piano solo), and dance number.

Tally's Theatre—

Film Numbers—St Elmo (Fox), Educational comedy.

Hill Street Theatre—

Film Numbers—Skid Proof (Fox), Musical Program—Vaudeville.

Pantages Theatre—

Film Numbers—David Copperfield (Asso. Exhib.).

Musical Program—Vaudeville.

Mission Theatre—

Film Numbers—The Virginian (Preferred), Pathe comedy, Picking Peaches (Fox), Universal News.

California Theatre—

Film Numbers—Reno (Goldwyn), Our Gang comedy (Pathe), A Pleasant Journey (Comedy), International News (Universal), Fun From the Press (Hodkinson).

Musical Program—"Alma, Where Do You Live?" (Overture), Classical Jazz (Orchestra), Gallagher and Shean Numbers (Vocal).

Criterion Theatre—

Film Numbers—The Hunchback of Notre Dame (Universal), continued.

Grauman's Hollywood Egyptian Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

Grauman's Million Dollar Theatre—

Film Numbers—Rosita (United Artists), continued.

Grauman's Rialto Theatre—

Film Numbers—Why Worry? (Pathe), continued.

CHICAGO

Chicago Theatre—

Film Numbers—Reno (Goldwyn), Scenic, News Weekly, Gump Comedy (Universal), Fun From the Press (Hodkinson).

Musical Program—"Rigoletto" (Overture), "Ave Maria," Cello, Harp, and Violin accompanying (Specialty), "Stay Home Little Girl, Stay Home," and "Clawence" (Organ Solos), Northwestern University Glee Club (Specialty).

Tivoli Theatre—

Film Numbers—Her Reputation (First National), Scenic, Weekly, Three Cheers (Educational).

Musical Program—"Jazz Pot Pourri" (Overture), "The Cellist's Birthday" (Presentation), "Dirty Hands, Dirty Face" (Organ Solo), Child Pianist (Specialty).

Riviera Theatre—

Film Numbers—Her Reputation (First National), Scenic, Weekly, Three Cheers (Educational), Fun From the Press (Hodkinson).

Musical Program—"Zampa" (Overture), "Mandalay" (Specialty), "Linger Awhile" (Digest Accompaniment), "The Chinese Plate" (Specialty).

Roosevelt Theatre—

Film Numbers—Why Worry? (Pathe).



Hand drawn ad on "St. Elmo" (Fox) used by the Sun theatre, Omaha



Four-column newspaper ad on "Anna Christie" (First Nat'l) used in Cleveland by the Allen theatre

McVicker's Theatre—

Film Numbers—Fashion Row (Metro), Fun From the Press (Hodkinson), News Weekly (Pathe), An Aesop Fable (Pathe).

Musical Program—"Scenes Hungroise" (Overture), "Autumn" (Presentation), "Big Brother" (Organ Solo), A Musical Interlude (Presentation).

Woodlawn Theatre—

Film Numbers—The Light That Failed (Paramount), News Weekly (Pathe), Topics of the Day (Pathe), The Pitfalls of A Big City (Pathe).

Musical Program—"The Rise of Resie O'Reilly" (Overture), "Chanson" (Cello Solo).

Randolph Theatre—

Film Numbers—A Lady of Quality (Universal), International News (Universal), O, What A Day (Universal).

Stratford Theatre—

Film Numbers—The Light That Failed (Paramount), Around the World With the Stratford Camera Man (Weekly), The Pitfalls of A Big City (Pathe).

Musical Program—"Zampa" (Overture), "Oh, Gee, Oh, Gosh, Oh, Golly, I'm In Love" (Organ Solo), "When The Bell In the Light House Rings Ding, Dong" (Basso Solo).

SEATTLE**Coliseum Theatre—**

Film Numbers—Woman Proof (Paramount), Fun From the Press (Hodkinson), Kinograms (Educational), Pathe News.

Musical Program—"Nola" (Overture), "Kitten on the Keys" and "Mighty Lak a Rose" (Xylophone), "Song for Sale" (Specialty).

Blue Mouse Theatre—

Film Numbers—Little Old New York (Cosmopolitan), continued.

Columbia Theatre—

Film Numbers—Jacqueline (S.R.), Chasing Wealth (Comedy), International News (Universal).

Musical Program—"William Tell" (Overture).

Liberty Theatre—

Film Numbers—Thundergate (First National), Columbus (Pathe), Fishing (Comedy), International and Liberty News.

Musical Program—"My Sweetie Went Away" (Vocal), Deacon Jones' Quartet Singing Southern Melodies.

Strand Theatre—

Film Numbers—Lucretia Lombard (Warner Bros.), Done In Oil (Educational).

Musical Program—"Sweetest Love Story Ever Told" (Overture).

Winter Garden Theatre—

Film Numbers—The Glorious Adventure (Allied P. & D.), Urban Classic (Vitagraph), Colonel Heeza Liar in African Jungle (Hodkinson).

ROCHESTER**Eastman Theatre—**

Film Numbers—The Acquittal (Universal), Eastman Theatre Current Events (Selected), Captain Kleinschmidt's Adventures in the Far North (S. R.).

Musical Program—"Capriccio Italien" (Overture), Prison

Scene from "Faust" (Principals and Chorus of Thirty), Tarantelle Humoresque and "Polonaise in A Flat Minor, Opus 53" (Piano Solo), Organ Solos.

SAN FRANCISCO**California Theatre—**

Film Numbers—His Children's Children (Paramount), Under Cover (Educational), International News (Universal).

Musical Program—"La Boheme" (Violin solo), "I Love You" (Tenor), "I'm Sittin' Pretty In a Pretty Little City" (Soprano), "Anvilcity" (Two pianists), "Roll Along Missouri" (Ensemble).

Granada Theatre—

Film Numbers—Lights Out (F. B. O.), Flip Flops (Pathe), Current Events (Fox and Educational).

Musical Program—Demi-Tasse Folies, including "Vision of Salome" (Dance), "Last Night on the Back Porch," "I Don't Care Whose Daddy You Are," "Acrobatic Waltz" and "Two Time Dan" (Orchestra and company of singers) as prologue.

Loew's Warfield Theatre—

Film Numbers—The Mail Man (F. B. O.), July Days (Comedy), The Bee (Educational).

Musical Program—Selections from "The Chocolate Soldier" (Overture), "The Musical Mailbox" (Singing and dancing).

Cameo Theatre—

Film Numbers—A Chapter in Her Life (Universal), My Pal (Universal), International News (Universal).

Musical Program—Cameo Singing Orchestra.

Imperial Theatre—

Film Numbers—Little Old New York (Cosmopolitan), continued.

Capitol Theatre—

Film Numbers—Scaramouche (Metro).

BUFFALO**Shea's Hippodrome—**

Film Numbers—Main Street (Warner Brothers), Roaring Lions on a Steamship (Fox), Current Events (Pathe and International News).

Musical Program—"Northern Rhapsody" (Overture), Vocal Selections by William Mitchell, Selections on the Wurlitzer (Solo).

Lafayette Square Theatre—

Film Numbers—Slave of Desire (Goldwyn), Pathe Comedy, Current Events (Fox News).

Musical Program—Selections from "Bombo" (Orchestra), A Group of Hits (Organ Solo).

Loew's State Theatre—

Film Numbers—The Social Code (Metro), Hansel and Gretel (Universal), Current Events (Pathe News).

Musical Program—Medley of Popular Airs (Orchestra).

New Olympic Theatre—

Film Numbers—The Rapids (Hodkinson), Watch Papa (Universal), Current Events (Universal News).

Shea's North Park Theatre—

Film Numbers—The Gold Diggers (Warner Brothers), Lightning Love (Vitagraph), Current

Events (Pathe and International News).

Palace Theatre—

Film Numbers—The Man From Beyond (F. B. O.), Fighting Blood (F. B. O.), Current Events (International News).

PHILADELPHIA**Fox Theatre—**

Film Numbers—If Winter Comes (Fox), Fox Theatre Magazine (Fox).

Musical Program—"Marche Slav" (Overture), Music Box Liadow Thailia Zanou, Gypsy Airs (Saraste), Frederick Fradkin, violinist.

Stanley Theatre—

Film Numbers—Lucretia Lombard (Warner Brothers), The Dark Horse (Pathe), Pathe News, Pathe Review No. 5, Fun From the Press (Hodkinson).

Musical Program—"Marche Slav" (Overture), Vocal Selections.

Palace Theatre—

Film Numbers—Circus Days (First National), Bill (S. R.), Pathe News, Fun From the Press (Hodkinson), The Cat Came Back (Pathe).

Victoria Theatre—

Film Numbers—Eagle's Feather (Metro), Mistress of the World (Paramount), One Cylinder Love (Pathe).

Capitol Theatre—

Film Numbers—Bright Lights of Broadway (S. R.), Roughing It (Pathe), Kinograms (Educational).

Regent Theatre—

Film Numbers—East Side, West Side (S. R.), Roughing It (Pathe).

Karlton Theatre—

Film Numbers—The Virginian (Preferred), Felix Goes Hunting (S. R.), Kinograms No. 307 (Educational).

NEWARK**The Branford Theatre—**

Film Numbers—Slave of Desire (Goldwyn), Branford Review of Events (Selected), Topics of the Day (Pathe), Exit Caesar (Educational).

Musical Program—Selection, "Ted Lewis's Frolic" (Overture), "Twinkle, Twinkle, Little Star" (Boy soloist), Tenor solo (Selected).

WASHINGTON**Metropolitan Theatre—**

Film Numbers—Thundergate (First National), Kidding Katie (Educational), Current Events (Pathe). Musical Program—"Raymond" (Overture), "I Love You" (Special jazz).

Rialto Theatre—

Film Numbers—Woman to Woman (Selznick), Current Events (Fox).

Musical Program—"Saxophobia," "Mother Machree" (Saxophone solo).

Palace Theatre—

Film Numbers—Held to Answer (Metro), Rolling Along (State Rights), Current Events (Pathe), Fun From the Press (Hodkinson).

Musical Program—"Il Trovatore," selections (Overture).

Columbia Theatre—

Film Numbers—The Spanish Dancer (Paramount), continued.

BALTIMORE**Century Theatre—**

Film Numbers—Call of the Canyon (Paramount), Current Events (Fox), Around the World in Speejacks, Part 2 (Paramount).

Musical Program—Dorma Lee and Agnes Neudorff in Song Recital.

Garden Theatre—

Film Numbers—Lights Out (F.B.O.), Current Events (Pathe).

Metropolitan Theatre—

Film Numbers—The Drivin' Fool (Hodkinson), Current Events (Pathe), One Exciting Evening (State Rights).

Rivoli Theatre—

Film Numbers—Jealous Husbands (First National), Current Events (Pathe), Flip Flops (Pathe).

Musical Program—Cavali, the Gypsy Girl.

New Theatre—

Film Numbers—The Darling of New York (Universal), Current Events (Pathe), Don Coyote (Universal).

Musical Program—Rosemary Pfaffin Song Recital.

Hippodrome Theatre—

Film Numbers—Modern Matrimony (Selznick), When Knights Were Cold (Metro), Current Events (Universal).

ATLANTA**Howard Theatre—**

Film Numbers—The Common Law (Selznick), Felix the Cat in Felix Fills the Short Age (S. R.).

Musical Program—"Mlle. Modiste" (Lyric Soprano), "Dance of the Hours" (Overture).

Metropolitan Theatre—

Film Numbers—White Shoulders (First National), Potash and Perlmutter (First National), Metropolitan News, Fun From the Press (Hodkinson).

Musical Program—Overture—Selections by Orchestra.

Rialto Theatre—

Film Numbers—Why Worry? (Pathe), Jungle Romeo (Educational), International News (Universal).

Musical Program—Selections, Orchestra.

Grand Theatre—

Film Numbers—Held to Answer (Metro), Pathe News.

Musical Program—Five Acts of Vaudeville (Loew's).

DETROIT**Adams Theatre—**

Film Numbers—Wild Bill Hickok (Paramount), Current Events (International), Lovey Dovey (Pathe), Mother Nature (Hodkinson).

Broadway-Strand Theatre—

Film Numbers—Little Old New York (Cosmopolitan), continued.

Capitol Theatre—

Film Numbers—Flaming Youth (First National), continued.

Fox-Washington Theatre—
Film Numbers—The Net (Fox),
Current Events (Fox News),
Love Versus Crime (Fox).
Madison Theatre—
Film Numbers—Jealous Husbands
(First National), Current Events
(Pathe), Dempsey-Firpo Fight
(S. R.).

DES MOINES

Des Moines Theatre—
Film Numbers—Rupert of Hentzau
(Selznick), International News
(Universal).
Musical Program—Welsh Baritone
(Vocal Solo).
Strand Theatre—
Film Numbers—To the Ladies
(Paramount), Kinograms (Educa-
tional), Fool Proof (Christie).
Musical Program—"Just a Girl
That Men Forget" (Organ
Solo).
Rialto Theatre—
Film Numbers—A Chapter in Her
Life (Universal), Wild and
Wicked (Hodkinson).
Garden Theatre—
Film Numbers—The Scarlet Lily
(First National).
Palace Theatre—
Film Numbers—Burning Words
(Universal), The Pawn Shop
(First National).
Capitol Theatre—
Film Numbers—Legally Dead
(Universal).
Musical Program—"I've Got a
Song for Sale" (Organ Solo).
Orpheum Theatre—
Film Numbers—Vanity Fair (Gold-
wyn), News (Pathe), Topics of
the Day (Literary Digest),
Aesop's Fables (Pathe).

CLEVELAND

Stillman Theatre—
Film Numbers—Scaramouche
(Metro), continued.
Musical Program—Special "Scara-
mouche" score.
Allen Theatre—
Film Numbers—Big Brothers (Fa-
mous), The Perfect 36 (Educa-
tional), Pathe News, Fun From
the Press (Hodkinson).
Musical Program—"Caprice Espag-
nole" (Overture), "The Waltz
of Long Ago" (Prologue), in-
cluding "An Orange Grove in
California" and "Stepping Out."
State Theatre—
Film Numbers—Wild Bill Hickok
(Paramount), Kidding Katie
(Educational), Inter-
national News (Universal).
Musical Program—"Somewhere in
Arizona" (Prologue), "Arizona
Stars," "Lone Star Blues," "My
Lovey Came Back," "Just One
Kiss" and "Not Here, Not
There, but 50 Miles from No-
where" (Vocal).
Park Theatre—
Film Numbers—The Eternal Three
(Goldwyn), One Dark Night
(Educational), Fun From the
Press (Hodkinson), Kinograms
(Educational).
Musical Program—"Sweethearts"
(Overture), "Passionette," "Hur-
dy Gurdy Blues," "I Love You"
(Jazz).
Reade's Hippodrome—
Film Numbers—Does It Pay (Fox)
Fighting Blood (F. B. O.), "See-

ing Hollywood," Topics of the
Day (Pathe).
Musical Program—Aria from
Wagner Operas (Overture),
Seven Acts of Vaudeville.
Standard Theatre—
Film Numbers—His Mystery Girl
(Universal), Plumb Crazy (Educa-
tional), International News
(Universal).

KANSAS CITY

Newman Theatre—
Film Numbers—The Light That
Failed (Paramount), Cartoon
Comedy, Newman News and
Views (Pathe and Kinograms).
Musical Program—"La Roi L'Adit"
(Overture), Novelty Singing Or-
chestra (Specialty), Violin Solo,
"A Kiss in the Dark" (Musical
Novelty), Recessional (Organ
Solo).
Liberty Theatre—
Film Numbers—Temporary Mar-
riage (Principal Pictures), Cen-
tury Comedy, International News
(Universal).
Musical Program—"Foam Fanta-
sies" (Overture), Rachmaninoff's
Prelude with tone picture (A
Picture Melody with orchestra
and organ), Recessional (Organ
solos).
Royal Theatre—
Film Numbers—To the Ladies
(Paramount), Royal Screen Maga-
zine Pathe and Kinograms),
Vitagraph Comedy, Fun From the
Press (Hodkinson).
Musical Program—Special Selec-
tions (Overture), Grace Elliott
and Lillian Braun (Vocal Num-
bers), Recessional (Organ
Solos).
Mainstreet Theatre—
Film Numbers—A Wife's Romance
(Metro), Pathe News.
Musical Program—Popular Selec-
tions—(Overture), Recessional
(Organ Solos).

INDIANAPOLIS

Circle Theatre—
Film Numbers—Six Days (Gold-
wyn), Kidding Katy (Educa-
tional), International News
(Universal).
Musical Program—"Sixth Hun-
garian Rhapsody" (Orchestra).
Colonial Theatre—
Film Numbers—Desire (Metro),
The Cat That Came Back
(Pathe), Pathe News.
Musical Program—American
Harmonists and Melody Sextette
Playing Popular Selections.
Apollo Theatre—
Film Numbers—The Tiger Rose
(Warner Brothers), Hustling
Hank (Pathe), Fox News.
Musical Program—"I'm Sitting
Pretty in a Pretty Little City."

ST. LOUIS

Pershing Theatre—
Film Numbers—Ashes of Ven-
geance (First National), Pathe
News.
Musical Program—Special Music
Score by Symphony Orchestra.
Missouri Theatre—
Film Numbers—The Call of the
Canyon (Paramount), Missouri
Magazine, Fun From the Press
(Hodkinson), Comedy.
Musical Program—"Rosamunde"



Art ad on "Mothers-in-Law" (Pre-
ferred) used by the Strand theatre,
Cincinnati.

(Overture), "Mama Love Papa"
(Organ Solo), Brown Saxa-
phone Six Chevrolet Band in
Jazz and Popular Numbers.

Grand Central, West End Lyric and Capitol The- atres—

Film Numbers—Where the North
Begins (Warner Brothers),
Christopher Columbus (Pathe),
Pathe News, Topics of the Day
(Pathe), Aesop Fable (Pathe).
Musical Program—"Tangerine"
(Ritz Quartette), "Little by Lit-
tle I Am Falling in Love With
You" (Organ).

William Fox Liberty The- atre—

Film Numbers—Mile A Minute
Romeo (Fox), Rough Sailing
(Fox), Fox News and Educa-
tional.
Musical Program—"Dirty Hands,
Dirty Face" (Orchestra), "Hi-
Lee-Hi-Lo" (Organ Solo).

Kings Theatre—

Film Numbers—The Steadfast
Heart (Goldwyn), Rough Sailing
(Fox), Felix Cat Cartoon (Fine
Arts S. R.), International News
(Universal).

Musical Program—Orchestral and
Organ Numbers, Macy and Scott,
the Harmony Pair, on the Stage.

Delmonte Theatre—

Film Numbers—The Ragged Edge
(Distinctive), Pathe Comedy,
International News (Universal),
Fun From the Press (Hodkin-
son).

Musical Program—Elmer Mc-
Donald (Tenor), Orchestral and
Organ Numbers.

Rivoli Theatre—

Film Numbers—Man Who Lost
Himself (Selznick), Urban Clas-
sics (Vitagraph), Felix Cat Car-
toon (S. R.), Fun From the
Press (Hodkinson), Interna-
tional News, Century Comedy.
Musical Program—Orchestral and
Organ Numbers, Rivoli Quar-
tette.

CINCINNATI

Gifts Theatre—

Film Numbers—The Leavenworth
Case (Vitagraph), Pals (Uni-
versal), Topics of the Day
(Pathe).

Capitol Theatre—

Film Numbers—The Light That
Failed (Paramount), Capitol
News (Selected).
Musical Program—Capitol Or-
chestra.

Walnut Theatre—

Film Numbers—The French Doll
(Metro), Pathe News.

Strand Theatre—

Film Numbers—Mothers-In-Law
(Preferred), Runnin' Wild (Educa-
tional), Pathe News.

Cox Theatre—

Film Numbers—The Hunchback of
Notre Dame (Universal).

OMAHA

Rialto Theatre—

Film Numbers—Thundergate
(First National), Never Weaken
(Associated Exhibitors), Cur-
rent Events (Kinograms), Fun
From the Press (Hodkinson).
Musical Program—"Sleep" (Over-
ture), "Sunshine" (Organ Solo),
Borah Minevitch (Harmonica
Player).

Sun Theatre—

Film Numbers—Little Johnny Jones
(Warner Brothers), The Drifter
(Educational), Fearless Flannigan
(Hodkinson), Current
Events (International News).

Strand Theatre—

Film Numbers—The Broken Wing
(Preferred), Three Cheers (Educa-
tional), Current Events (Fox
News).

Musical Program—"The Voice
From the Organ" (Organ Nov-
elty), Popular Medley, featuring
Saxophone Trio (Overture).

World Theatre—

Film Numbers—Times Have
Changed (Fox), She's a He
(Universal), Record Breaker
(Educational).

Empress Theatre—

Film Numbers—Crooked Alley
(Universal), Fighting Blood,
Round Six (F. B. O.), Little
Miss Hollywood (Universal).

ST. PAUL

Capitol Theatre—

Film Numbers—Woman Proof
(Paramount), Capitol Snickers
(Selected), Capitol Digest
(Selected), Over the Fence (Educa-
tional).

Musical Program—"Mignon"
(Overture), "The Rose" (Song
and Dance), Sextet from
"Lucia" (Organ Solo).

SALT LAKE CITY

American Theatre—

Film Numbers—Her Reputation
(First National), The Social
Error (Hodkinson), Fun From
the Press (Hodkinson).

Orpheum Theatre—

Film Numbers—The Rapids (Hod-
kinson), Obey the Law (Univer-
sal), Urban Movie Chats (Vita-
graph).

Pantages Theatre—

Film Numbers—Strangers of the
Night (Metro).

Paramount Empress The- atre—

Film Numbers—The Darling of
New York (Universal), Martin
Johnson's Travels (Selznick),
Universal Weekly.

Kinema Theatre—

Film Numbers—In Old Kentucky
(First National), A Son of
Ananias (Universal), Interna-
tional News (Universal), Topics
of the Day (Pathe).

Opinions on Current Short Subjects

"Rustlin' Buster" (Universal—Two Reels)

THERE is nothing out of the ordinary in this two-reel Western. It carries the usual story of the real rustler turning suspicion on the hero and the latter eventually gaining the upper hand in the happy climax. Jack Mower, the hero, and Lola Todd, heroine, go through some thrilling experiences, but implements are too conveniently placed to provide the means of escape from each of the difficulties in which they are placed.

Despite these faults there are a fair number of thrills with some wild and woolly riding that help to maintain interest.

The story has to do with the usual Bar-H Ranch and its continued trouble with rustlers. A meeting is held and a reward of \$10,000 offered to the man who will break up the gang. Jim Black, obviously the real rustler, heads the list of subscribers with \$1,000. He asks the hand of the rancher's daughter if he is successful in finding the real offender. With his gang he waylays and kidnaps the hero and heroine on the way home from the rancher's annual ball. They are secreted in the usual lonely cabin, where a convenient ax for their getaway is placed at their disposal. Meantime the villain has returned to Bar-H Ranch and announced that the hero was kidnapping the heroine over the border.

After the escape the hero captures the villain, binds him and delivers him to the sheriff, where a confession is made. The \$10,000 reward sets the young couple up in housekeeping.

For its action and good riding only, the picture is commended. It will be liked where this type of Western is liked.—CHESTER J. SMITH.

"Inbad the Sailor" (Pathe—Two Reels)

MADELINE HURLOCK is trying for championship honors as the leading vamp and her trifling ways are responsible for all the troubles and comedy in this film. Billy Bevan and Harry Gribbon appear as two love-sick sailors and their rivals for the same girl are the captain of their ship and the keeper of the lighthouse where they are temporarily employed. When the Captain visits his girl on shore he finds his two assistants ahead of him and, when he leaves, the cottage is a wreck. The two would-be lovers secure employment at a lighthouse, and find the keeper is insane about the same girl. The picturesque settings, the many thrilling chases, etc., all combine to make this comedy one that commands close attention and in many spots is very amusing. It is rough comedy throughout and will particularly appeal to that class of audience although it should register fairly in most any theatre.

Pathe Review No. 52

WHEN the Pathecolor shows "The Boats of the River Sevre," in this Review, it is surely a treat in scenics picturing the "Venice" of France. Mr. Porcupine is shown in an interesting manner and then there are many tropical scenes from Colombia, South America. "Railroads in the Making" portrays the construction of the toy variety from tracks to engines. A very pleasing Review.



LITTLE OLD NEW YORK DISPLAY
The Empire theatre, London, used this large cut-out during the run of "Little Old New York" (Cosmopolitan)

"Daniel Boone" (Pathe—Three Reels)

YALE University Press has completed the fourth number in its Chronicles of America series, and "Daniel Boone" is a corking good feature in three reels. It was around thirty years ago that the reviewer, as a boy, read with such keen interest about that heroic old frontiersman, Daniel Boone, and this picture brought the historical events back to mind very vividly. Besides picturing a notable episode in our history it has drama, love, action and suspense. This picture deals with the expedition to "Transylvania" in 1775 with Daniel Boone in command. The establishing of this outpost at that time in what is now a portion of Western Pennsylvania and part of Southeastern Ohio, was fraught with great dangers. The attack of the Indians, the capture of the old scout by the "redskins," the collapse of the underground tunnel during a cloudburst are all outstanding incidents. It was at this time when the United States declared its independence from England that a French military man, employed by England, instigated the attack of the Indians upon Daniel Boone's outpost. This picture should pull in the sort of people who do not habitually attend motion picture theatres and will surely please them highly as well as suitably entertain the regular picture goers.

"Don't Hesitate" (Educational—One Reel)

THIS Cameo comedy has several humorous situations and moves along at a fairly lively pace. The new Sheriff finds a former wild and woolly western town so spotless that he has all but worked himself out of a job. So he frames a holdup for four o'clock in the afternoon. His plot is overheard by some real hold-up men who substitute a bona fide holdup for the fake one, and thus involve the Sheriff in a rather embarrassing predicament, which, however, furnishes most of the humor. It's a good single reeler as these comedies go.—CHESTER J. SMITH.

"The Way of a Man" (Pathe Serial—Ten Episodes)

THE first three episodes were viewed by the writer and he is anxious to see the balance. In fact he hated to go back to the office to write about it, as he felt woefully at loss for want of words to describe this serial realistically. It is very impressive and filled with action in every inch of footage. Based on an Emerson Hough novel picturing the stirring days of '49, it has a gripping story and does not go the way of some serials that depend entirely on hairbreadth escapes and a continuous chase without a real story. But nevertheless "The Way of a Man" has all the punch and thrills that other serials possess and goes them one better in most spots. It is the sort of continued story that will bring back even the most blasé auditor. George B. Seitz surely knows how to direct a serial and the locations are exceptionally picturesque. Allene Ray, Harold Miller and Bud Osborne are very well cast in the principal roles while Lillian Gale appears as a characteristic old frontierswoman and registers heavily. The terrific cloudburst in the canyon and the furious attack of the Indians upon the covered wagon train are outstanding events that will linger long in everybody's mind. There is suspense, romance and mystery in this ten chaptered serial that should pull any class of audience in regularly.

"Hansel and Gretel" (Universal-Century—Two Reels)

HERE is a pleasing little story very well done that will meet the approval of young, middle-aged and old alike. It is Baby Peggy at her best in these short subjects. She wins sympathy, laughter and tears with equal facility.

This is the story of the heartless mother whose burdens are such that she would be rid of her two children. The henpecked father is compelled to take them to the woods and there lose them. Gretel drops bread-crumbs to find her way home, but wild-fowl eat the crumbs and they are truly lost.

The babes wander to the home of a witch, who would fatten them up to make gingerbread of them. As they are about to be thrown into the blazing furnace Peggy outwits the witch, and, in turn, the witch is thrust into the roaring flames, as the mother, repentant, heads the neighbors in the work of rescue.

This appears to be a surefire bet for any sort of audience.—CHESTER J. SMITH.

"The Darkest Hour" (Pathe—Two Reels)

THE "Spat Family Trio" try to make their own home brew in the kitchen and after that it is excitement galore in that particular cottage. There are policemen, chases, burglar scares, shot-gun, exploding bottles, darkness and light, and finally their cottage is a wreck as far as furniture is concerned. The help quit during the excitement. The one woman and two men principals have different ideas about how to make home-brew and they all are wrong. If fast continued action with innumerable comedy situations will amuse your audience this will satisfactorily entertain them.

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

"Chronicles of America" Gets Exploitation

Arrangements have been perfected between Pathe and the Yale University Press which provide for the intensive exploitation of the "Chronicles of America" series in every community in which these pictures are booked for showing.

As soon as an exhibitor has arranged for the showing of these subjects, letters bearing the imprint of the Yale University Press and carrying the signature of the renowned historian, Professor George Parmly Day, President of Yale University Press, will be addressed to newspaper editors, school superintendents and principals, prominent citizens and professional men, government officials, and heads of civic, business, and fraternal associations, resident in the district served by the exhibitor.

Will Rogers Impersonates Ford Sterling

In his next two-reel comedy for Pathe Will Rogers will be seen impersonating Ford Sterling. The subject, which is titled "Great Moments from Little Pictures," indulges in a brief retrospect of the motion picture, tracing the development of the film from the days of the Keystone Comedy Cops to the present.

Jay A. Howe is directing the production.



"Inbad the Sailor" is Calculated to Carry the Audience in Laughter O'er Land and Sea. This Mack Sennett Two-Reeler is Distributed by Pathe.

Mack Sennett Perfects 1924 Plans Pathe Comedy Producer Adds to Staff and Assembles Bathing Girls Again

NEWS comes from the West Coast that Mack Sennett and his studio associates are all set for next year's releases through Pathe.

A careful survey of the year just drawing to a close has been made the basis for the 1924 plans now being perfected. One of the preparations for 1924 already accomplished is the recent engagement of new staff members in the scenario, title-writing, and "gag men" departments.

Under a plan of action worked out in detail by F. Richard Jones, production manager of the Mack Sennett Studio, a great saving in time and cost will be effected during the coming year. Under the plan, which is already being enforced, two directors are ever in readiness to jump into action—one known as a "floating director" and the other engaged in conducting rehearsals.

Another important piece of evidence pointing to Mack Sennett's expanding plans for the new year is the recent engagement of new players for his comedy productions.

Prominent among the recent additions to the Mack Sennett Company of comedians is Harry Langdon, who was formerly on the vaudeville stage; the assembling of a new group of Mack Sennett Bathing Beauties, who make their initial appearance in the Pathe comedy, "Picking Peaches," set for Feb. 3, and Madeline Hurlock as leading woman in forthcoming comedies of a burlesque and satirical order.

All the Sennett favorites, who have been identified in featured and leading parts, including Alberta Vaughn, Billy Bevan, Harry Gribbon, Dot Farley, Jack Cooper, Billy Armstrong, Kewpie Morgan and Andy Clyde, will

continue to be prominently cast in the future comedies made under Mack Sennett auspices for distribution by Pathe.

"Sing Them Again" Week for Philadelphia Theatres

SOUTH PHILADELPHIA, PA., inaugurated a "Sing Them Again" week, from December 9th to 15th, when the two Stanley houses, the Broadway theatre and the Alhambra, were featuring as part of their programs the first of the "Sing Them Again" series by Norman Jefferies, released through Educational Film Exchanges, Inc.

The exploitation consisted mainly of publicity stories in the local papers and newspaper advertising calculated to arouse interest in the old favorite songs and to stimulate community singing.

Both houses, in order to take full advantage of conditions, played "Close Harmony," the first of the series, day and date through the entire week.



Eddie Lyons is a very busy young man in his latest Arrow Comedy, "Welcome Uncle"

KINOGRAMS

THE VISUAL

NEWS

of ALL THE WORLD

Issued Twice a Week

Distributed by
Educational Film Exchanges, Inc.

Picks Short Subjects for Holidays

Universal Prepares Program Which It Considers Highly Appropriate

HOLIDAY time is hailed as short subject time by Universal, which announces that it is making an exceptional selection of new short subjects available for the exhibitor this month.

The list includes several westerns, a number of one-reel comedies and several special releases besides the usual schedule of International News reels, Century two-reel comedies and the current Universal serials, "The Ghost City," starring Pete Morrison and Margaret Morris, just released, and "Beasts of Paradise," with William Desmond and Eileen Sedgwick, now in its mid-season.

The two-reel western dramas will include three special features made by Nat Ross, with Jack Mower in the featured role. They are "Stolen Gold," "Western Skies" and "Rustlin' Buster."

Among the other westerns are "The Perilous Leap," featuring Helen Gibson and directed by Harry Davis, and "The Last Outlaw," a two-reeler featuring King Fisher Jones and directed by Jack Ford.

Universal's offering of one-reel comedies includes two made by Neely Edwards and Bert Roach, the "tramps," as well as two new idea comedies by Hy Mayer. They feature George K. Arthur.

The Edwards and Roach comedies are "Under the White Robe" and "Chasing Wealth." They were made by William Watson, who has directed many of their past successes. The Hy Mayer comedies are "A Movie Fantasy" and "A Son of Ananias." There also is another one-reel comedy listed for the holiday trade, entitled "The Rivals."

It also was made by Watson and features Slim Summerville.

"The Kid From Madrid, Michigan," a new "Leather Pushers" picture, is the first of the new series and stars Billy Sullivan.

Another issue is No. 4 of "The Gumps," entitled "Aggravatin' Mama." It features Joe Murphy as Andy Gump and Fay Tincher as Min.

"The Ghost City," the new Universal serial, just released, is said to be filled with punch and action.

Largest Pathe 1923 Bill Ready December 30

A total of eleven subjects, aggregating sixteen reels in all, will be released by Pathe December 30th. Prominent on the schedule are: "Daniel Boone," the fourth of the "Chronicles of America" series; "Girls and Records," the second of Grantland Rice's screen "Sportlights"; a "Spat Family" two-reel comedy, titled "The Darkest Hour"; and a Mack Sennett comedy, in which are featured Madeline Hurlock, Billy Bevan, and Harry Gribbon.

"The Vital Test" is the title of the twelfth episode of Ruth Roland's "Ruth of the Range" serial. "Snub" Pollard is starred in "It's a Boy," which is a one-reel comedy. The "Aesop Film Fable" number is a comedy cartoon, "The Best Man Wins." Pathe Review No. 52 presents a variety of subjects, including a pictorial study of the porcupine, views of banana land in Columbia, and a Pathecolor presentation of "The Boats of the River Sevre," the Venice of France.



An all-star cast of monkeys perform cleverly in this William Fox Imperial Comedy, "Monks A La Mode"

Four Christie Stars Are Busy Producing

All four of the Christie stars are at work on new productions; Bobby Vernon, Jimmie Adams, Neal Burns and Dorothy Devore.

Harold Beaudine is directing Jimmie Adams' new picture, "Black and Blue" in which Adams plays another role in blackface.

Neal Burns' next will be "Call the Wagon," being filmed by Scott Sidney. Charlotte Merriam is playing the lead.

Al Christie is personally directing Bobby Vernon's new comedy "Ride 'Em Cowboy," a new and novel "western." In the supporting cast are Charlotte Stevens, Tom Murray, William Chapman and others.

The fourth unit is headed by Dorothy Devore, who is making "Stay Single," a farce comedy of double bungalows. Jimmie Harrison plays her lead.

Dan Mason Two-Reelers by Grand-Asher

Announcement of the completion of distribution arrangements with Hollywood Pictures Corporation is made by General Manager Samuel Bischoff of the Grand studio, whereby twelve two-reel rural comedies featuring the screen comedian, Dan Mason, will be released through Grand-Asher and produced at the Grand studio under the direction of Jack Nelson and supervision of Paul Gerson.

"The Rich Pup" Is Pal's Latest Century

Pal the dog's latest Century Comedy, "The Rich Pup," is set for December-January release by Universal.

This is the second Pal comedy that has been especially noted by the Committee of Better Pictures, a part of the National Board of Review.



"Peaceful Alley" does not appear to be so peaceful as the title would have you believe, according to these scenes pictured above. This Billy West Comedy is distributed by Arrow.

"Brothers-in-Law" Ready By First of Year

Jack Earle and Harry McCoy are portraying "brothers-in-law" in their latest Century Comedy, which bears the name of "Brothers-in-Law," now nearing completion by director Bob Kerr.

The story is the joint composition of Earle, McCoy and Director Kerr, and evolves around the story of a man who is another man's worst enemy—and suddenly becomes his dearly beloved brother-in-law. How they are thrown together—and quite forcibly at times—is ably executed by seven foot Earle and five foot McCoy. Marjorie Marcel is the reason for their becoming brothers-in-law.

Jimmy Kelly, character comedian, and Helen Stocking appear in important parts in this fun-film.

Louis D'orsa Assists in Phone Girl Series

Louis D'orsa has been chosen as assistant director by Mal St. Clair, who is about to begin filming a 'phone girl series for F.B.O., to follow "Fighting Blood."

D'orsa comes to the F.B.O. studios from Warner Brothers, where he worked with St. Clair, when the latter directed Wesley Barry in "George Washington, Jr." His former connections include positions with Robert G. Vignola, Marion Davies Company, Harry Beaumont, in the making of "Main Street," and "The Gold Diggers." Chet Franklyn, "Where the North Begins," William Beaudine, "The Printer's Devil" and Sid Franklin's "Brass."



Mack Sennett's Spat Family Trio Try To Brew Their Own In "The Darkest Hour," A Current Two-Reel Comedy Distributed By Pathe.

Educational Augments Its Releases

Many New Producers and Series Added to the Program for 1924

WITH several new series of pictures introduced, including the Juvenile Comedies, Tuxedo Comedies, the "Sing Them Again" Series by Norman Jefferies and the "Secrets of Life" pictures made with the new microscopical process perfected by Louis H. Tolhurst, the schedule for the first half of the season, now past, is said to have covered the widest scope ever attained by Educational Pictures.

But there are still further additions. Two special two-reel Clyde Cook Comedies, produced by Joseph M. Schenck, will be distributed; the first probably in February.

Lloyd Hamilton again has production of his two-reel comedies in full swing, and distribution of the remaining five subjects in this series of six will be started the second week in January, when "My Friend" will be released.

The second series of Wilderness Tales by Robert C. Bruce was completed with the December release, "My Boy Bill," and a third series will be started in January, the first release to be a story of the sea coast, "Jean of Heceta Head."

The eight two-reel Christie Comedies so far released have fulfilled the Christie expectations and the twelve remaining pictures begin with "Ride 'Em Cowboy," which presents Bobby Vernon.

The mid-season finds production in full swing at the Fine Arts Studios, where Jack White has his schedule of Mermaid Comedies well advanced. January will see the release of "Flying Finance," in which an entire village is wiped out by a cyclone.

Here, too, the Juvenile Comedies and Cameo Comedies are in production. Bennie Alexander, Ernest Butterworth, Joe Butterworth, Roger Keene, Jack McHugh and Peggy Cartwright are among the many youngsters in the two-reel Juvenile Comedies.

The Cameo Comedies to be distributed in the early part of 1924 are augmented by Sid Smith, known for his work in the Hallroom Boy Comedies, who joins Cliff Bowes and

Virginia Vance for featured work in these single reel rough and tumble comedies.

Harry Carey Production Title Changed

The title of the first Hunt Stromberg production, starring Harry Carey, has been changed from "High Dawn" to "The Night Hawk." It will be released by Hodkinson in February.

First New Witwer Is Titled "Julius Sees Her"

"JULIUS Sees Her" is the title chosen by H. C. Witwer for the first two-reel episode of his new photoplay series, "The Telephone Girl," to be filmed by F. B. O.

The new series differs from "Fighting Blood" in that the stories are woven around a feminine, instead of a masculine character.

These particular stories run in Cosmopolitan magazine, and in film form, directed by Mal St. Clair and adapted by Darryl Francis Zanuck.

Al Cooke and Kit Guard, team of screen comedians who recently completed work in the "Fighting Blood" series have signed new contracts to appear in "The Telephone Girl" stories in support of Alberta Vaughn, who has been selected by St. Clair to play the feature role.



Snub Pollard Dreams Of The Future Heroic Career Of His Expected "Son" in "It's A Boy," A Hal Roach-Pathe Comedy

KINOGRAMS

THE VISUAL
NEWS
OF ALL THE WORLD

Should Always Be on Your Program

Distributed by
Educational Film Exchanges, Inc.

Resumé of Current News Weeklies

FOX NEWS, Vol. 5, No. 21—Washington, D. C.—The Republican National Committee opens 1924 campaign and selects Cleveland for convention; New York City—Famous Passion Players of Oberammergau arrive to seek aid for starving children of Germany; West Point, N. Y.—Gen. Joseph Haller, who commands Polish armies, reviews cadet corps; Mexico City—Vast crowds in capital look on as President Obregon mobilizes army to suppress rebellion; Paris—Jack Stone, former U. S. flyer, runs the biggest farm in France; Yukon Territory—Caterpillar tractor, in unexplored Canada, cuts way through forests; New York City—Have you bought your wife that fur piece? Los Angeles—Junior yachtsmen race their miniature sloops across Echo Park Lake for schoolboys trophy; Any Back Fence—Any way that pussy tumbles, she always lands feet first; Hershey, Pa.—Milton S. Hershey, who gave \$60,000,000 to his orphan home and school and kept it secret five years, visits his boys.

FOX NEWS, Vol. 5, No. 22—Forsyth, N. Y.—20th Century Limited wrecked—9 die, 30 hurt, as train's third section rams rear of the second; Minneapolis—Cappelon span, with the longest concrete arch in the world, is added to Twin City bridge system; West Quincy, Mass.—T. Karlstrom works by day in a gigantic quarry, an expert stone cutter; Tokio—Japan rising from the ruins—Army engineers rebuild the Azuma bashi, Tokio's Brooklyn Bridge; New York City—Aristocracy of feline world, the silver cats, compete for honors; Chicago, Ill.—The most perfect girl—Miss Gladys Hughes, 15, is selected from 16,000 at boys and girls congress; Island of Poros—Greece's Royal Marines keep fit by a strenuous course of athletics at Aegean sea naval base; Chicago, Ill.—First railroad engine in the West, built in 1834, is still a snappy go-cart; Girard, Cal.—Riders try their skill at driving motor cycles up a grade of 74 per cent; Tibet, Asia—Unknown empire in the Himalayas is penetrated by American women.

KINOGRAMS NO. 2310—Forsyth, N. Y.—Wreck of Twentieth Century Limited claims nine lives; Bayonne, N. J.—Ship stuck in bridge ties up railroad traffic. Washington—Children of stage get dancing scholarships from President; Berlin—Bread lines form following latest break in price of mark. Trafford City, Pa.—Remarkable pictures of experiments with man-made lightning, which at 1,100,000 volts forms an arc 52 feet in length. Ft. Myer, Va.—Third cavalry regiment displays remarkable horsemanship. Tokio, Japan—Japanese soldiers repair famous bridge damaged in quake. San Francisco—Debutantes desiring to become independent, take up stage dancing. Los Angeles—Mary Pickford, on her own day, talks to crowd of 30,000 and tells mothers to keep screen struck girls at home.

KINOGRAMS No. 2311—New York City pays honors to Gen. Josef Haller, commander of Polish army; Eton, Eng.—Youths take part in ancient wall battle; New York—Oberammergau Passion Play actors visit America; Washington—Republican National Committee meets; Boston—Hockey season begins at Harvard; New York—Princess Norina Marchabelli arrives to play Madonna in "The Miracle"; Malvern, Eng.—Tex O'Rourke trains three men to contend for championship against Jack Dempsey; New York—Dempsey arrives for a business engagement; New York—Kinograms exploring cameramen go to top of newest skyscraper for a look at the city.

KINOGRAMS No. 2312—Juarez, Mex.—Rio Grande overflows and adobe houses crumble; Chicago—Amazing automatons made by Ohio locksmith depict last supper; New York—Mrs. Rodolph Valentino sails to join husband in Nice; Washington—Congressmen

prepare for strenuous session by workout in House gymnasium; New York—Seventy ton electric locomotive shipped to France; Washington—Speaker Roxas of Manila House calls on Coolidge; Seattle—Luke S. May, in exclusive pictures, shows newest microscope method of detecting crime; Dover, Eng.—Lawrence Sperry, noted pilot, reported lost; Los Angeles—Perry James Lucas, 6 months old, accomplished athlete; New York—Assorted lot of undesirables from west arrive at Ellis Island for deportation.

INTERNATIONAL NEWS NO. 101—Mexico City—President Obregon moves against Mexican plotters as new rebellion begins. Chicago, Ill. (Omit Portland, Seattle and Spokane) Rail giant and dwarf in a queer race. Tucson, Ariz. (Portland, Seattle, Spokane and Los Angeles only).—Cardinal Dougherty blesses thousands on first visit West at installation of Bishop Gercke as head of Diocese. Naples, Italy—Fascisti legion march for King Alphonso. Mussolini warriors in imposing parade for Spanish sovereigns. Seattle, Wash.—Irene Castle takes her third husband, Major Fred McLaughlin, rich Chicagoan. Los Angeles, Cal.—Thousands hear Mary Pickford warn film-struck boys and girls against coming to Hollywood. Washington, D. C.—Mrs. Coolidge starts winged messengers on their way to poultry show at Cleveland. Washington, D. C.—Theodore Roosevelt talks sound Americanism to 3,000 Boy Scouts. Washington, D. C.—Most talented stage children of America visit the White House. San Francisco, Cal. (Omit New York City)—Prize health babies of the West win silver loving cups. New York City (New York City only)—Mayor Hylan almost himself again after long illness, enjoys a Christmas toy parade. Johannesburg, Africa—Kaffirs "step out" in old home week reunion. Pittsburgh, Pa.—A visit to Inferno. Giant steel furnaces provide awesome spectacle.

INTERNATIONAL NEWS No. 102—Washington, D. C.—National G. O. P. holds big political pow-wow; West Point, N. Y.—America welcomes Poland's war chief. General Joseph Haller, famous army leader, inspects cadets in thrilling review; Fort Meyer, Va.—Army boys invent brand-new thriller; Berlin, Germany—(Omit Baltimore, Los Angeles, Portland, San Francisco, Seattle and Spokane). Famished children clamor for food. Marks collapse threatens poor with starvation;—Baltimore, Md.—(Baltimore only). 350 crippled youngsters guests of Baltimore American; Victoria, B. C.—(Portland, Seattle and Spokane only). Filipinos arrive to demand Independence; Oakland, Cal.—(Los Angeles and San Francisco only). High school girls expert rifle shots; Pittsburgh, Pa.—Million volt lightning harnessed in record test. Deadly volts trained to go where desired by electrical magicians; New York City—Saintly Passion Players invade wicked Manhattan. Abandon the quiet of Oberammergau for first time, to raise funds for their needy brethren; Los Angeles, Cal.—Tigers fresh from jungle quarry, trained for movies.

PATHE NEWS NO. 100—Forsyth, N. Y.—Nine killed, 35 hurt in wreck of "20th Century"—fatal crash of crack New York to Chicago express occurs in fog and rain. Naples, Italy—Italian regiments hail ruler of Spain. New York City—New licenses for the 11,000,000 autos of U. S.—crowds besiege state license bureaus. Washington, D. C.—Reward Boy Scouts for bringing membership to 500,000. London—Free trade wins in Britain—Laborites and Liberals gain unprecedented victory over Premier Baldwin in elections. Tokio, Japan—Royalty brings solace to earthquake victims—Empress Sadako of Japan visits injured at the American-Philippine Hospital. Seattle, Wash.—Burn ship for junk—the "Cineas" is the first



"Girls and Records" Are Pictured In The Second Of A Series Of One-Reel Grantland Rice Sportlight's Distributed By Pathe

of 15 Shipping Board vessels built during the war to be wrecked for scrap metal. Morgantown, W. Va. (Pittsburgh only)—Washington and Jefferson defeats West Virginia team that won 19 successive victories on the gridiron. Newark, N. J. (Newark only)—Newark honors its hero dead! Impressive parade of war veterans.

PATHE NEWS No. 101—Manitoba, Canada—Redman and Paleface root at Canine Derby in distant snowfields as rival sled-teams compete along the frozen course; Washington, D. C.—Republicans first to name convention city—Cleveland is chosen as seat of presidential nomination next June; Berlin, Germany—Women engaged in manual labor—hard times in German capital drive many women to new and arduous occupations; Belfast, Ireland—Wild Australian savages invade campus of Queen's University, students honoring the visit of the New Zealand Premier; New York City—Any little kiddy who needs care is not neglected at New York Nursery and Childs' Hospital—no barriers of creed or color; New York City—Oberammergau actors come to U. S.—impersonators of biblical characters in Passion Play will hold exhibit for benefit of starving German children; Mexico City—Crowds throng Zocalo square, eager for news concerning the advance of De la Huerta's rebels against the Obregon government.

Motion Picture News Box-Office Honor Roll for 1923

The Fifty-two Outstanding Pictures of the Year as Told by "The Check-Up"

[EDITOR'S NOTE—Selection of the fifty-two best was made wholly from the box-office angle. Pictures which have not yet been widely shown necessarily are omitted from consideration in preparing the Honor Roll.]

Motion Picture News publishes this list primarily because we believe exceptional productions should be shown in every city, town and village in the country. The Honor Roll is a guide to box-office merit already proved. And, for that reason, it should be of great service to the exhibitor.

THE FIFTY-TWO BOX-OFFICE BEST (With Check-Up Rating)

The Covered Wagon.....	98	Ruggles of Red Gap.....	87
If Winter Comes.....	97	Homeward Bound.....	87
Little Old New York.....	96	The Cheat.....	87
Robin Hood.....	95	Penrod and Sam.....	87
Enemies of Women.....	94	Six Days.....	86
Merry-Go-Round.....	94	Bluebeard's Eighth Wife.....	86
Circus Days.....	94	Soft Boiled.....	85
Rosita.....	93	The Hottentot.....	85
The Spoilers.....	91	The Lone Star Ranger.....	85
Human Wreckage.....	90	The Gold Diggers.....	85
Safety Last.....	90	The Virginian.....	85
Anna Christie.....	90	Masters of Men.....	84
The Hunchback.....	90	Dulcy.....	84
The White Rose.....	90	Mighty Lak' a Rose.....	84
Scaramouche.....	90	Fury.....	84
Ashes of Vengeance.....	90	The Third Alarm.....	84
Daddy.....	89	Prodigal Daughters.....	84
Within the Law.....	89	Potash and Perlmutter.....	84
Flaming Youth.....	89	The Pilgrim.....	83
The Eleventh Hour.....	88	Strangers of the Night.....	83
Why Worry.....	88	Trailing African Wild Animals.....	83
Knighthood.....	88	Hunting Big Game in Africa.....	83
The Green Goddess.....	88	Main Street.....	83
Down to the Sea in Ships.....	88	The Bright Shawl.....	83
Long Live the King.....	88	The Flirt.....	83
		Rupert of Hentzau.....	83
		Ponjola.....	83





(Above)

THE COVERED WAGON.—A new and greater type of Western picture has been brought to the screen, proving that it is unnecessary to go outside of our own history for moving spectacle and stirring adventure. Painted on a canvas as big as the Great Outdoors, filled with the indomitable spirit that led the pioneers of the West across sun baked trails through a perilous wilderness, it is truly deserving of that much abused term "epic." Staged on a vast and lavish scale, yet with minutely authentic detail, it records for all time the adventures and travail of the sturdy men and women who penetrated the barren regions of the West and made their homes amid the perils of that day. "The Covered Wagon" must stand as a milestone in an industry which possesses few—a standard by which many pictures must be judged and most of them found wanting. (Paramount.)

(Below)

IF WINTER COMES.—This picture silences for all time those critics of the silent drama who have held that a great novel cannot be transferred to the screen without the loss of the essential qualities that have made it great. The intensely human qualities of the story of Mark Sabre gain a new meaning and a new vividness in the screen drama which the printed page could never give it. The selection of the cast is well nigh perfect, and the settings, laid in the precise locale dealt with by the author, provide a perfect atmospheric background for the tale. Its direction, too, shows a rare appreciation of the theme, and the picture moves smoothly and evenly, without exaggeration and without a straining after effect that would have marred the perfect beauty of it. And the public, speaking through the box-office, has adjudged it the second ranking picture of the year. (Fox.)





(Above)

LITTLE OLD NEW YORK.—The New York of yesterday, when the astounding growth of that city had only just commenced, is mirrored on the screen in "Little Old New York" in delightful fashion. Great things were being done in those days, and the romance of the story is delicately interwoven with these events. No cost has been spared in creating anew the atmosphere of that day and the result is altogether charming. In it Marion Davies reveals a new charm and genuine ability, portraying in droll and whimsical style the little Irish colleen who masquerades as a boy and plays havoc generally with early Manhattan. It is true to the spirit of the Rida Johnson Young story on which it is based, yet gains all of those qualities which are distinctly the screen's. In a year of great pictures, "Little Old New York" stands out as an achievement. (Cosmopolitan.)

(Below)

DOUGLAS FAIRBANKS IN ROBIN HOOD.—What a delicate and dangerous task awaits the producer of a picture dealing with a popular legendary hero! Such a character as Robin Hood, famed in song and tale, must be presented adequately and in just the right light, else the mighty and terrible wrath of the public will descend upon the producer's head. That task was admirably carried out by the star-producer of "Douglas Fairbanks in Robin Hood," and only praise and admiration can be given the result. It is a magnificent spectacle, staged on the scale demanded by the theme, yet authentic in its most minute detail. It is the sort of thing which only the screen can adequately do. "Robin Hood" is a costume picture in which the costumes are forgotten, and in which living, breathing characters move before the camera. (United Artists.)





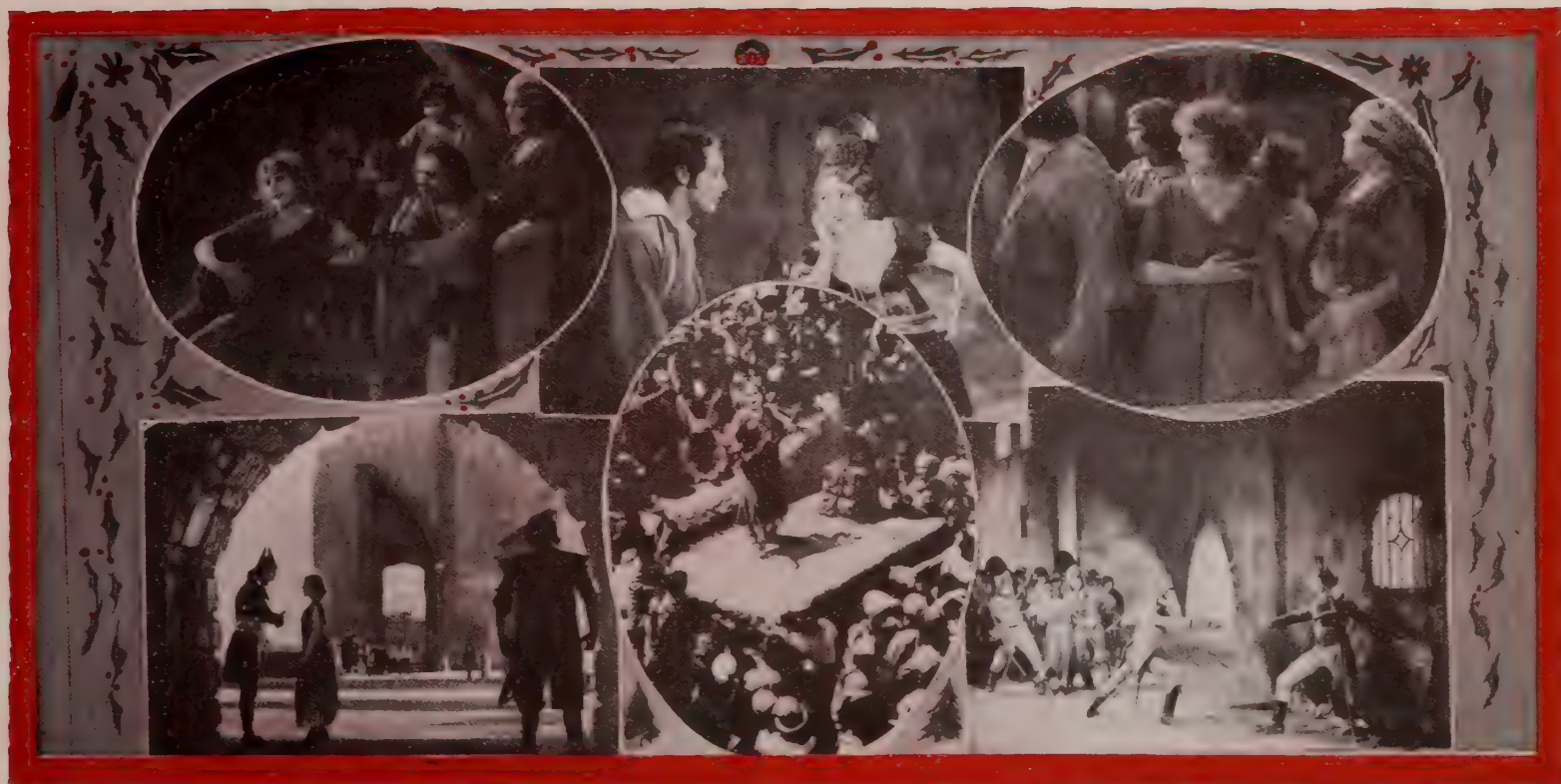
(Above)

(Below)

CIRCUS DAYS.—Proof of the enduring and perennial popularity of the juvenile picture is found in "Circus Days," which is perhaps the most widely exploited picture of the year. It is proof, too, that the picture which lends itself easily to appropriate exploitation has its audiences ready made for it. Circus parades, circus fronts, circus ballyhoos, circus prologues—all of these and many more have heralded the coming of this picture in every corner of the country. Filled with the irrepressible spirit of childhood, with its pranks and its pathos, "Circus Days" adds another to the string of successes attached to its widely popular child star. All the glamor of the Big Top is there, and the spirit that makes every small boy get up at daybreak when the circus comes to town has brought myriads of old and young to the picture. (First National.)

MERRY-GO-ROUND.—A director has achieved new laurels, a wistfully beautiful young girl has shown undreamed of qualities of emotionalism, a simple story has been delicately screened—and a well night perfect audience picture has been given to the fans of the country. Laid in the Prater, the Coney Island of Budapest, its background is colorful and convincing. Its method is realistic, and the whole seems to be a cross section of life, deftly shaped into a coherent and absorbing narrative. It is of the stuff of which great successes are made, and its material is sure fire in its appeal. There is something for everyone—pathos, romance, passion, beauty, simplicity, suspense, color—blending into a delectable morsel for the jaded palate of the tired moviegoer. Its reception by the public has been unmistakable and emphatic—and it takes its place easily with the year's best. (Universal.)





(Above)

ROSITA.—Not only is "Rosita" a picture, and a great one—it is an event—for in it America's Sweetheart has grown up. Forsaking the lovable adolescent characterizations that endeared her to millions the world over, she has boldly stepped up into the front rank of emotional artistes, with no loss of charm or appeal. Rather, her art gains a new depth and a new meaning, matured and enriched by the transformation. She has fearlessly surrounded herself with a brilliant cast—yet her vibrant personality and great ability make the picture very much hers. The production is well nigh flawless. In it a foreign director has again shown his masterly handling of crowds, and his ability to make costume pictures humanly real. It is a superb picture, and one fully worthy of the Pickford tradition. (United Artists.)

(Below)

THE SPOILERS.—For many years there has been a stock phrase in the film business, quoted whenever a fight scene is being discussed: "As great as the fight in 'The Spoilers.'" That phrase must now be amended to: "As great as the fight in the new 'Spoilers.'" for the combat in this picture must be rated the great battle of the screen. Yet it is but one of many highlights in this vigorous and stalwart picture which tells anew Rex Beach's sturdy story of the fight against crooked politicians in the days of the Alaskan gold rush. Glenister, Cherry Malotte, the Judge, and the other familiar characters are made to live again, with all the advantages of the newer screen technique and the advances made in production. The highest tribute, perhaps, that can be paid to it is that it is a worthy successor to the older production. (Goldwyn.)





(Above)

HUMAN WRECKAGE.—Despite the fact that it is avowedly a propaganda picture, "Human Wreckage" transcends that classification and takes its place as one of the great pictures of the year. Based on a woman's fight against the menace which destroyed her mate, its stirring message has aroused the entire country to a deeper realization of the peril confronting it. The civic and municipal co-operation everywhere accorded it has shown anew the high place which the motion picture holds in the life of today, and has given a new dignity to motion picture exploitation and publicity. Sensational where sensationalism was demanded by the gravity of the situation, it is none-the-less a great entertainment picture, filled with the sort of surefire audience material that makes box-office successes and happy theatre managers. (F. B. O.)

(Below)

SAFETY LAST.—Returning for the moment to his earlier medium, the comedy of thrills and slapstick, in "Safety Last" a great comedian again demonstrates his versatility and ingenuity. That his following has approved of the effort is shown by the popular enthusiasm that has greeted it. With hilarious laughter treading close upon the heels of breath-taking thrills, with clean cut situations logically developed, then suddenly transformed into the absurdly unexpected, it is a masterpiece of rib tickling. It is as easy to understand the success of this comedy as it would be difficult to duplicate it, for it embraces all those elements that a successful feature comedy should have—universal appeal, simplicity, rapid action, romance, and all the rest. Yet its star remains the same clean-cut, likeable American boy, a master producer of the laugh without the blush—Harold Lloyd. (Pathe.)





(Above)

(Below)

ANNA CHRISTIE.—It is one thing to picturize a vital and vivid drama and record all of its deep expressions—and yet throw a sop to the sentimentalists. It is something else again to abide faithfully by the text—with an anticipation that the sensibilities might be shocked. Thus has Thomas H. Ince treated this most compelling drama by Eugene O'Neill. He has not deviated from his path—in creating a pulsating canvas. It was not an easy task. Long before the production had started—the scoffers were saying: “Is he trying to put ‘Anna Christie’ on the screen? It can’t be done. Too vivid in character and detail.” Yet, here it is—with its vital, salient points—its rugged characterization, its reproduction of life along the water-front. The pitiable figure of Anna, scornful of men—and ever in conflict with herself is depicted with a wondrous depth of understanding. (First National.)

THE HUNCHBACK OF NOTRE DAME.—All elements combine to make “The Hunchback of Notre Dame” a picture to be long remembered. Adapted from a novel which was a marvel of historical research, coupled with a vigorous imagination, it has told that tale well. Yet for that story there was needed two vital things, not easily obtained. The one was an actor who could get inside of the character of the misshapen wretch, Quasimodo, and the other was an adequate reproduction of the cathedral which was the very backbone of Hugo’s narrative. The first was found in an actor, noted for his character make-ups, and the second was created at great cost by the producing organization. Add to this a great cast, well chosen, a capable director, and every possible production resource, and you have “The Hunchback of Notre Dame.” (Universal.)





(Above)

THE WHITE ROSE.—Not burdened with any bombastic melodrama, nor seeking to make capital of the battle of the sexes, but unfolding a story which is as old as life itself, "The White Rose" tugs at the emotions with its sex conflict so eloquently expressed by an orphan who craved romance and an aristocratic youth studying for the ministry. The pathos is overwhelming when she becomes an outcast. She appears such a pitiful little figure—one crushed in spirit and broken in body. She lives to suffer the pangs of conscience and to understand the way of all flesh. And as she is denied sanctuary for herself and baby by intolerant people—she makes her way to a negro's cabin. The suspense mounts—and the spectator is drawn into the canvas. Be it said the picture soars with human touches and strikes deep at the heart. A vital, throbbing canvas. (United Artists.)

(Below)

ASHES OF VENGEANCE.—Heeding the trend toward greater pictures, in "Ashes of Vengeance" a great star makes her bow in her most pretentious production to date. Telling a simple story of loves and hates in the days of the Huguenots, it moves with telling force to a tremendous climax, against a background of sweeping pageantry and massive settings. Its lavish investiture is never permitted to stifle the strain of simple romance that runs through the whole, and the emphasis is kept on the essential factors in the development of the story. The star has shown herself great, too, in refusing to permit the picture to be merely a star vehicle. There are no superfluous stellar close-ups, and no attempts to make the star outweigh the situation. "Ashes of Vengeance" deserves its place among the great pictures of the year. (First National.)





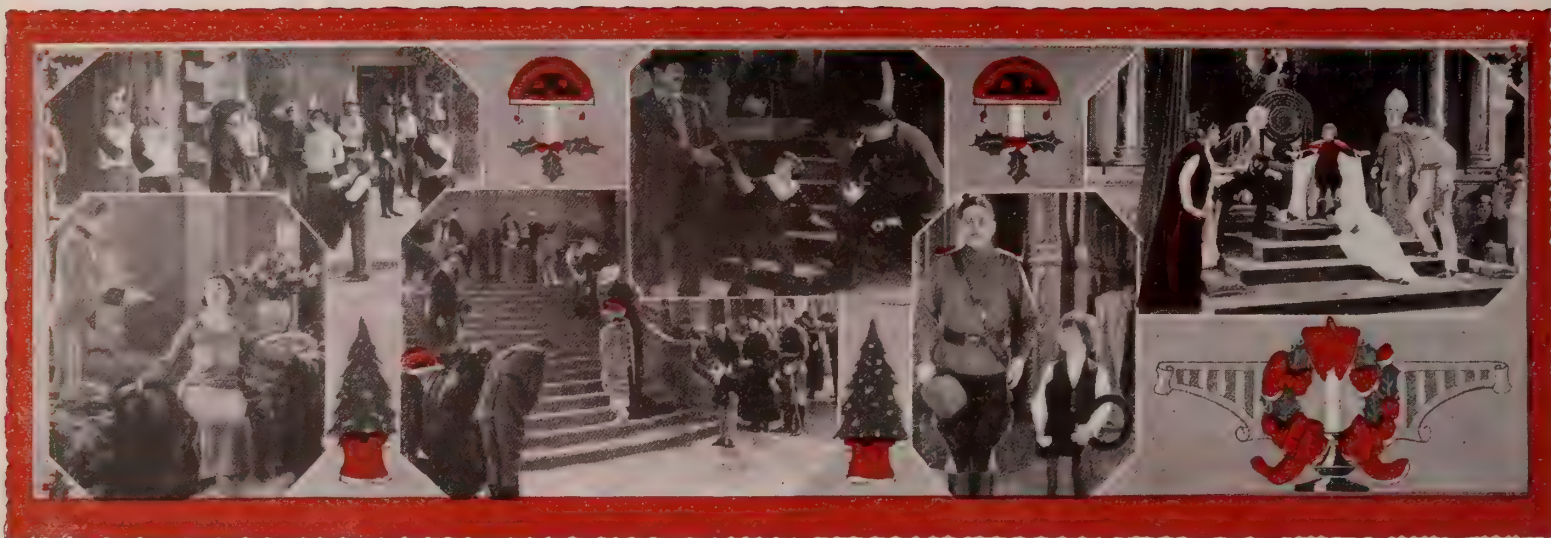
(Above)

E NEMIES OF WOMEN.—Again bringing to the screen the colorful imagination of Vicente Blasco Ibanez, "Enemies of Women" is a perfect example of the picture which answers the cry of the fan for the story of "how the other half lives." It is proof, too, that a picture may deal with the late World War and still be successful. Every element of audience appeal has been incorporated into it—picturesque Monte Carlo, pre-war Russia, decadent nobility, dissolute revels, a great love, self sacrifice, pictorial beauty, magnificent spectacle, the great war—to enumerate them would be to tell again the story of the picture. Produced with an unstinted hand, filmed in America and Europe on a magnificent scale, and backed by every resource of picture making, its position as an outstanding photoplay is deserved and secure. (Cosmopolitan.)

(Below)

S CARAMOUCHE.—Not since "The Four Horsemen" has Rex Ingram produced a picture with the spectacular appeal of this. In "Scaramouche" he has dealt with the stirring period of the French Revolution, and from the material in Sabatini's novel he has forged a dramatic thunderbolt. A tremendous pictorial significance has been given to each event, and the lighting, grouping and composition is superb, as always in this young director's efforts. The mob scenes in this photodrama possess a vitality and force greater than anything of the sort that has been done and the types to represent the various historical characters of the period have been well chosen. It is a picture of delicate modulations—dainty where daintiness is needed, bold where boldness is demanded. It takes its place easily as one of the great pictures of the closing year. (Metro.)





LONG LIVE THE KING.—Against a richly gorgeous background—suggesting always the pomp and ceremony of court, there is revealed a tremendously fascinating study of a boy who would run away from being a king—a boy who would revel in boyish play, though the dignity of his position prevents him from exercising his boyish rights to the full. This picture is memorable—not only because it establishes its little star in his most opulent canvas, but because it marks the first time that its story is written around a tiny prince who must some day rule his kingdom. It carries widely varied appeal. There is chivalry and romance, intrigue and deception, pomp and ceremony—and the trimmings and trappings of court. Pathos is admirably commingled with humor—and it builds easily to an exciting climax. (Metro.)



DADDY.—Rich in its human interest, eloquent in its heart appeal, "Daddy" comes to the screen a compelling study of wistful childhood. We, who have been watching Jackie Coogan ever since he flashed his precocious talent in "The Kid," must state that he enriches any story with the definite appeal of his personality. Place him as a little outcast—where he must face the world with smiles while his little heart is breaking—and he conquers us easily and surely. We pause to extend him sympathy here. He tugs at the heart-strings because he is so brave. He will not brook any interference in his ambition to right the wrongs in his little world. (First National.)



FLAMING YOUTH.—Warner Fabian's sensational novel which penetrated into the artificialities of the social whirl and showed youth in conflict with age—youth wilful and searching for knowledge, has reached the screen a true replica of life in this jazz-crazed age. The defiant Pat eager for expression looks longingly upon the giddy life about her. She would drain the cup to the brim—if she had the courage. But Fabian shows her a very moral little person at heart. His theme—an expression of youth eager to understand life's mysteries—has been accurately caught and presented, and his protagonist as interpreted in the screen version is a true symbol of the times. She is not half so bad as she would like us to believe. She is recognizably real—a butterfly who has emerged from her chrysalis. (First National.)



THE ELEVENTH HOUR.—The screen has long been called the true medium of melodramatic expression. By its very visual character, the play of fast-rushing action, exploiting thrill upon thrill has never failed to grip the imagination. Rushing melodrama makes capital of courage. We become adventurers seated in our chairs. We are intrepid and daring—for if the rush of events are lively we automatically assume the character of the bold hero. So in "The Eleventh Hour," a melodrama of action and speed—we rout the enemy—and overcome mighty obstacles in our determination to show our courage, love and patriotism. The pulse mounts and we follow it with rapt attention. (Fox.)



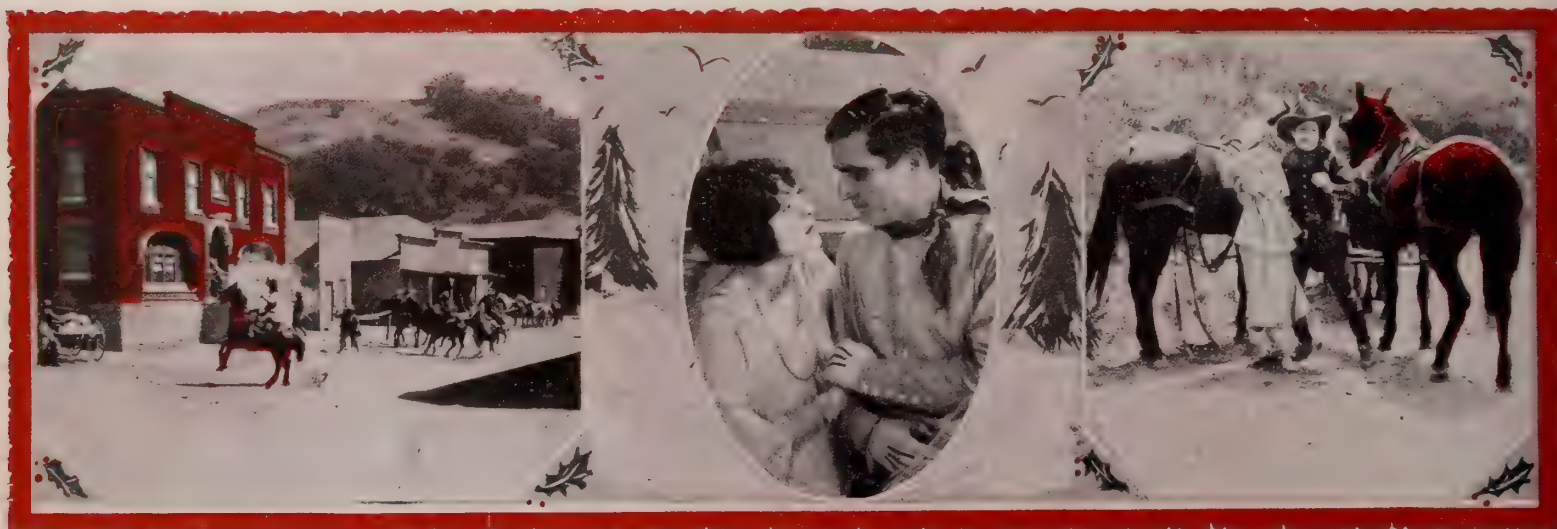
WHEN KNIGHTHOOD WAS IN FLOWER.—The Age of Chivalry has its innings in this lavishly beautiful picturization of a famous novel. All the trappings and furbelows of that age have been transferred to the screen with fidelity, resulting in an opulent cinema spectacle of outstanding merit. Laid against a background of a picturesque age, with entrancingly beautiful settings and costumes, the story sweeps along at a rapid pace, culminating in a tremendous climax. Admirable direction, a great cast, a fitting story and ample resources have combined to make this a great picture. (Cosmopolitan-Paramount.)



THE GREEN GODDESS.—The lure of the Orient, the subtlety of Oriental cunning, combined with Occidental ingenuity and daring, make "The Green Goddess" a picture of great emotional intensity. Played by the original star of the stage success, the Rajah of Rukh becomes one of the screen's most unusual villains. The qualities that made the play popular have been retained, plus the added scope and freedom of action and atmosphere made possible by the screen. There is melodrama aplenty for the average fan, and a sophisticated undercurrent for those who can appreciate it, making a picture of widely varied appeal. (Distinctive.)



DOWN TO THE SEA IN SHIPS—The romance of the old whaling industry in the days of sailing ships and stalwart seamen has been fittingly brought to the screen in this picture. "Down to the Sea in Ships" is the story of a vanishing period, for modern machinery is rapidly taking the romantic glamor from whaling. It has been adequately picturized by sympathetic hands, men who realized the hardships and perils of the whaling expedition, men who wanted to perpetuate the deeds of the whalers. It includes, too, one of the greatest single punches that has ever been put into a picture. (Hodkinson.)



THE LONE STAR RANGER.—The glamor of the open spaces—the call of the great outdoors—saturates this picture of the plains. Offering the picturesque figure of a Texas Ranger whose dashing horsemanship invites rapt attention and real admiration, it unfolds a story of conflict—a conflict of love versus duty. Would he release the leader of the rustlers because he is the father of his sweetheart? Would you know that love is always triumphant? A picture of stirring scenes—of bold, bad men in flight, pursued by the relentless arm of the law—men silhouetted against vivid backgrounds. (Fox.)



THE CHEAT.—The story on which this picture is based is well nigh one of the classics of the screen. Written as a screen original and filmed as an admirable picture, it also became a novel, a play and an opera. Now it has been screened again with the great Polish emotional artiste in the principal role. This star has perhaps done more than any one person to stimulate more genuine acting on our screen since her arrival, and she gives in this picture a typical performance—vivid, compelling, alluring and unforgettable. It is emotional drama at its best, and a worthy member of the Honor Roll. (Paramount.)



SIX DAYS.—In the creation of flaming romance, coupled with a magic title, Elinor Glyn is unique. Her stories bear the stamp of her individuality and lend themselves well to the creation of unusual screen drama. In "Six Days" she has told a daring and unconventional love story which is proving a magnetic lure to picture patrons everywhere. Its situations are unusual and have been transferred to the screen with a full understanding of their possibilities. The cast is well adapted to the story and brings to the front a highly promising young actress. (Goldwyn.)



SOFT BOILED.—Comedy that will move any audience with laughter—thrills that will grip and bring the spectators to the edge of their seats—action so stirring that the audience will be drawn right into the screen—romance that makes the heart younger—these vital qualities are assembled and interwoven into a dashing tale of a westerner who must live up to a unique will of his deceased uncle. It is a distinct departure for its star—and carries a wealth of movement, detail and atmosphere. There is elemental conflict and romantic adventure. It is also replete with stirring incident. And it carries a most appropriate atmosphere. (Fox.)



THE HOTTENTOT.—An unusual type of comedy is presented in this picture—not precisely comedy, not precisely drama, nor yet exactly farce—but something of all of these, blended into a hilarious laugh producer, with a generous quota of thrills and romance. Its star possesses a happy faculty for a certain type of comedy acting, which is here seen at its best. Some of the race scenes are pure, unadulterated slapstick, others of them are thrilling and hazardous in the extreme. This picture has filled the difficult requirement of measuring up to the stage play from which it was adapted. (First National.)



PRODIGAL DAUGHTERS.—The rebellion against established conventions, the restless girls of our day, craving sensation, boldly discarding all restraint—just a trifle morbid, but thoroughly sophisticated and intelligent, following their blind instincts in their worship of false gods—we have here an authentic and sparkling comedy-drama—with smart society life as the background. It is a page of modern life—one which hits on all six cylinders. It exposes the suppressed urgings of the younger generation—who are caught in the embrace of King Jazz. Stolen kisses—and quivering melodies—they dance and pay the piper. A picture which is as real and vital as its intelligent sponsors can make it. (Paramount).



DULCY.—This picture, and more particularly the advertising of it, have added a new word to the English language—"dulcy," synonymous with the equally expressive "dumbbell." The central character is a broad caricature, of course, but in the capable hands of one of our best comediennes she becomes a very human creature, none the less. It is an adaptation from a play by two of our cleverest dramatists of the day, and a goodly measure of that cleverness has been retained in the photoplay version. "Dulcy" is a droll and diverting piece and its success is reflected in its Honor Roll rating. (First National).



RUGGLES OF RED GAP.—Would you look upon an illuminating satire of manners? Would you see real native American humor expressed in a playful burlesque of a boorish Westerner breaking into society? You need search no further than this bright and effervescent tale which has been adapted and directed with excellent taste from the original by Harry Leon Wilson. Once again a gifted director has shown his skill for building live entertainment. He extracts the vital sparks from the story and dovetails them together so that it fairly explodes with color and humor. It is a perfect pattern of broad comedy that scores through its characterization and incidental by-play. A very capable cast humanizes its picturesque figures. (Paramount.)



THE VIRGINIAN.—Remember the best-seller of yesterday—what a furore it created? The story of the easy-going cowboy who was forced to kill his best friend—who was so indifferent to romance—who scorned it in his bigger task of ridding the locality of desperate rustlers—that story, screened, lives again in the memory—a story which is wonderfully human. While it contains all the elements of western melodrama, it is so skillfully treated for its humanities—that it strikes deep as one of the most natural pictures of the wide, open spaces that ever graced the screen. The backgrounds might have been painted by a Remington—so colorful are they—and so vital. (Preferred.)



MIGHTY LAK A ROSE.—A powerful and absorbing drama of life and love—with a swiftly moving story of inspired appeal is this compelling document which is suggested by the celebrated song by Ethelbert Nevin. It strikes deep at the emotions in its treatment of the regeneration of crooks who see the light when they hear a wistful girl playing Nevin's plaintive melody. There is released a touching note of heart appeal—one tempered with deep pathos. It is marvelously acted and finely produced. (First National.)



MASTERS OF MEN.—A romantic, adventurous melodrama—chock-full of thrillingly moving scenes—and embellished with romance, the whole capped by a compelling climax which releases a strong note of patriotism—we have in this picture elements which will appeal to every type of patron. It is written by Morgan Robertson, who has incorporated his vigorous melodramatic punches. Starting in a quiet setting and sketching a colorful character, it sweeps into its story, finishing with a breathless climax as Cervera's fleet is sunk in Santiago harbor. There are thrills aplenty—and action which never pauses in its rapid movement. It carries a glamor of a by-gone day—a day just far enough removed to cast an irresistible appeal. (Vitagraph.)



THE BRIGHT SHAWL.—Singing a song of sheer romance—the ago-old call of the heart—singing a song of dashing adventure—singing a song of milady's love in a chivalrous day of the past—when men paused to pay homage to a spirited belle—such is “The Bright Shawl”—a picture which unfolds an eloquent tale of youth and summertime. Carrying a background of atmosphere redolent with charm and color, it takes the spectator on a highly adventurous and romantic journey—and he forgets time and environment and becomes truly transported by a canvas that surges with dramatic movement. Seemingly out of old miniatures step its vital figures. And they give play to love and laughter—sorrow and disillusionment—jealousy and hate. A colorful symphony on an exotic theme—when Havana danced and sung to the call of romance. (First National).



THE THIRD ALARM.—Representing an unusual type of production, the picture built for exploitation, this picture has been widely popular. Getting the co-operation of local fire departments in exploiting a picture is not new, but building a picture with this specific thought in mind is new, and the value of the idea has been amply proved by the results. Portraying in straightforward fashion the perils attached to the life of a fireman, it has received the hearty co-operation of fire departments all over the country, the results of which have been reflected at the box-office. (Film Booking Office).



BLUEBEARD'S EIGHTH WIFE.—The picture of luxuriance and splendor is seen at its best in “Bluebeard's Eighth Wife.” With a star famed for her gorgeous and bizarre gowns, it is designed to appeal strongly to women patrons in particular. That it has filled that purpose and met with favor at the hands of audiences everywhere is shown by its inclusion in the Honor Roll. Its star is without doubt one of the most piquant and unusual personalities on the screen, and the picture provides an excellent vehicle for that personality. A sure fire type of audience picture, with a wide appeal. (Paramount).



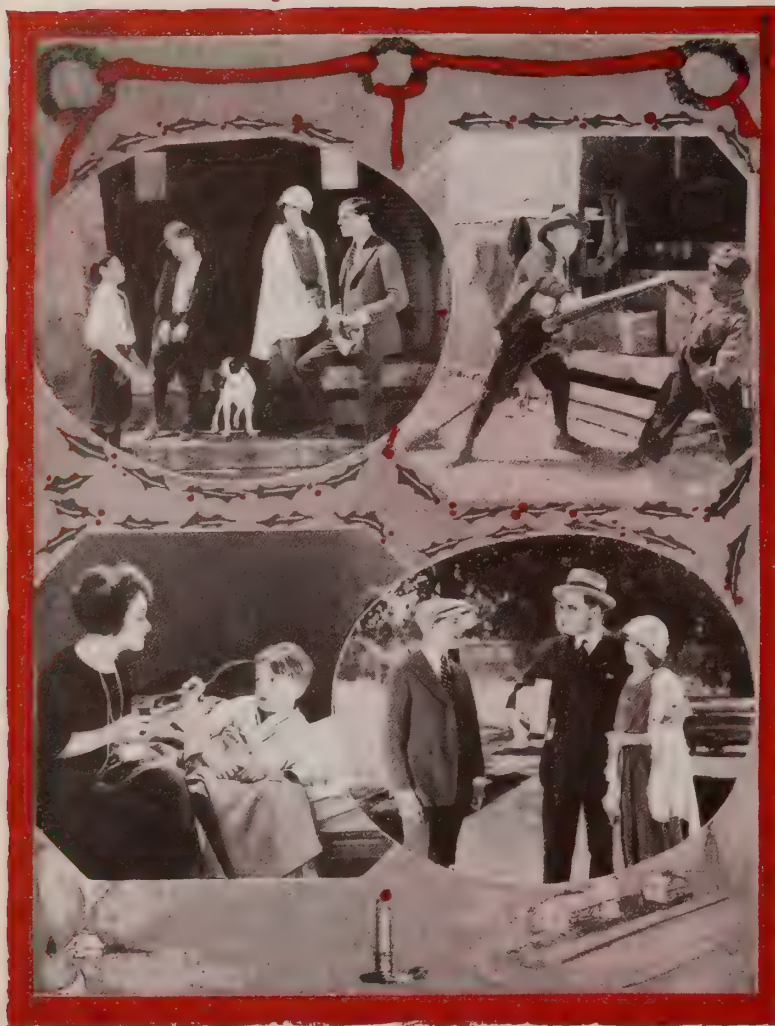
STRANGERS OF THE NIGHT.—The delightful bit of foolery that was known on the speaking stage as "Captain Applejack," has been brought to the screen as "Strangers of the Night," a title change which has made possible some highly valuable exploitation on the picture. Walter Hackett's rollicking comedy melodrama has reached the screen as a first rate picture with high entertainment value. Its cast is ideal, its direction more than competent, and the story has gained in depth and scope of action. An interesting picture, well worthy of its inclusion in the Honor Roll. (Metro.)



HUNTING BIG GAME IN AFRICA WITH GUN AND CAMERA.—We have been led to expect, in the past, that travel pictures must be dry-as-dust affairs, with little humor save what might be inserted in the subtitles. That conception is completely overturned by "Hunting Big Game in Africa," which is not only replete with unusual and thrilling animal shots, but includes the adventures of a rambling "flivver" which ranks as genuine comedy. The result is an unusually entertaining picture, containing every element that could be desired in a picture of this type. (Universal.)



THE FLIRT.—Booth Tarkington's highly interesting study of a cross-section of middle-class American life—which depicts the favorite child of the household unwilling to accept the conventions and responsibilities of her environment has been made into a most successful picture—one which has been commended everywhere as an outstanding hit. The central figure is a typical character of today. She has become spoiled through too much parental indulgence. The story builds in most entertaining fashion and reveals true characterization and life-like touches. It is deftly played by an actress who has in her support a cast of highly competent players. A skillful director has mounted it with splendid atmosphere. (Universal.)



PENROD AND SAM.—The popularity of the story of juvenile pranks seems unvarying in every field of story telling, and the success this year of "Penrod and Sam" proves again the great appeal of this sort of story on the screen. It is an admirable production and has faithfully preserved the inimitable spirit of the Booth Tarkington story. Its cast includes some of the best juvenile performers appearing before the camera today and its direction utilizes to the full their abilities and personalities. The sort of picture that appeals to all classes and ages, it is not surprising to find it on the Honor Roll among the fifty-two pictures which have gained the greatest popularity with the growing army of American film fans. (First National.)



WHY WORRY?—Bold adventure stalks merrily through this high-speed picture—bringing back a comedian to the type of rôle which firmly established him on the heights. A clever burlesque of a frenzied revolution carried on in a mythical republic below the equator, it gives the star ample opportunity to make capital of a hypochondriac under fire. Its humorous moments are compact and spontaneous—and it seethes with explosive action—which, while always carrying suspense, is deftly embroidered with lively sparks of humor. Uproarious applause has greeted this picture everywhere—the reason being its novel pretensions—its highly illuminating incident—and the speed and precision with which it is executed. A comedy without a weakness. (Pathe.)



THE GOLD DIGGERS.—Based on a sparkling stage comedy, this photoplay is easily one of the outstanding screen contributions of the year. Dealing in somewhat satirical fashion with a typical character of today, it presents an interesting and amusing picture of the girl who "digs." Hope Hampton, as the central figure, shows great promise, and gives what is probably her best performance. Around her is an admirable cast of capable players, working under the direction of a skillful director. It is, above all, entertainment, and as such fulfills its mission decidedly. (Warner Brothers.)



HOMEWARD BOUND.—A dash of adventure on the bounding deep—a breath of romance keeping pace with it—a background of a storm at sea—the clash of Nature's elements—and heroic courage guiding the storm-tossed yacht into safety—these and many other dramatic ingredients are brought into vivid play here. And through it all is a call of the heart which lightens its stirring moments. We pause to admire a courageous youth who takes command of a boat against orders and pilots it to safe harbors. It is a picture which exudes a real tang of the salt air—which is framed against a fitting atmosphere—which carries such a strong flavor of dramatic conflict that it instantly appeals to one's sense of adventure. (Paramount.)

FURY.—Richly dramatic is this story, which gives a splendid actor the opportunity of his career for the full play of his magnetic, heroic power. Picture a boy brought up by a brutal father and forced to sail the sea—picture this boy meeting "sweetness and light"—and fighting for his beloved! It is a stirring tale—which involves a charming romance and vivid drama—drama which has been magnified and intensified. The atmosphere of the rolling deep is finely suggested. It is surely one of the most colorful sea dramas ever put on the screen. A rich cameo of action and adventure. (First National.)



TRAILING AFRICAN WILD ANIMALS.—A thrilling document is this picture from the Dark Continent—which composes a series of absorbing and interesting shots of wild animal life in the wilds of British East Africa. It suggests tremendous pluck and courage upon the part of its sponsors to penetrate deep into the jungle lands that we might be entertained with pictures of these animals and the jungle country in which they live. The feature, from a photographic standpoint, is unusually beautiful. But as we become enthralled over the picturesque highlights—we are also deeply thrilled. A remarkable canvas—this—one which makes a real record of achievement. (Metro.)



(Left)

WITHIN THE LAW.—A melodrama of crime and punishment takes a definite place among the season's best pictures. "Within the Law" strikes at blind justice—it strikes at the very core of man-made covenants. Crime carries its punishment—but often it is the downtrodden who are caught in the meshes of the law and made to pay a stern penalty—while the more influential rich escape. This vital melodrama, which as a stage play, swept its audience into an emotional fervor with its expose of blind justice, fully sustains its forceful sweep upon the screen, showing as it does a pitiable figure of a girl standing accused as a menace to society. She will exact vengeance by living within the law. It is a fascinating melodrama which carries the same tensiency of action—the identical sweep of suspense as the play. (First National.)



(Center)

RUPERT OF HENTZAU.—The famous story of the mythical kingdom appears again in this spectacular costume picture. First and outstanding, perhaps, comes the unusually brilliant cast which was gathered together for this picture by Myron Selznick, which reads almost like a "Who's Who" of screen celebrities. In addition to this, the picture was lavishly mounted and staged, and given every production advantage possible. (Selznick.)

(Left)

POTASH AND PERLMUTTER.—One of the comedy cleanups of the year, apparently, is this screen presentation of Montague Glass' famous creations, Abe Potash and Mawruss Perlmutter, and their difficulties in the cloak and suit business. It carries a world of laughs and is filled with comedy incident. In addition to this, advantage has been taken of the fashion angle to work in a fashion show which should appeal strongly to the feminine patronage. (First National.)



(Right)

THE PILGRIM.—A great comedian returns here in the type of picture which has made his name a household word. His genius for extracting the utmost sympathy in his delineation of a semi-tragic figure finds wonderful expression in this highly mirthful satire of a convict who escapes and assumes the disguise of a minister. But, though the laughter mounts high, there is the accompanying note of pathos which characterizes all of the comedian's efforts. The spectator becomes highly amused—and yet at the same time he is moved by the pathos and sentiment. The picture enters easily into one of the best comedies of the season. (First National.)

(Center)

PONJOLA.—The romance and glamour of the African veldt, which Cynthia Stockley has portrayed so well in her stories of African life, comes to the screen in this picturization of one of her greatest stories, "Ponjola." The atmosphere created is remarkable throughout, being unusually convincing. The picture is unusual, too, in that it contains the most convincing portrayal of a girl masquerading as a man that has ever been given on the screen. It is filled with romance, adventure, melodrama, and all the qualities that could be asked in such a picture. (First National.)



(Right)

MAIN STREET.—The biggest seller in the fiction world in the last decade is Sinclair Lewis' novel—which is an accurate expose of the humdrum existence in the average small town. His setting is a small village in the middle west—and his story is peopled by genuine characters drawn with deep insight into the psychology of their placid lives. It becomes on the screen a picture which has been wonderfully humanized. We pause to extend sympathy to the genial doctor, Will Kennicutt. He must face the scorn of the community for bringing home a city-bred wife—who would make over the town. It is a picture which soars with delicate humor—which releases a remarkably genuine atmosphere—and which is finely directed and acted by players who have caught the true character of the story. (Warner Brothers.)





Hearty Christmas Greetings
and Every Good Wish for
The Coming Year
Robert G. Vignola



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MARION DAVIES
in
"LITTLE OLD NEW YORK"



BROKE ALL RECORDS

at the following theatres

Capitol	New York	Imperial	San Francisco
Roosevelt	Chicago	Broadway-Strand	Detroit
Rialto	Washington	Merrill	Milwaukee
New	Baltimore	Blue Mouse	Seattle
California	Los Angeles	Regent-Piccadilly	Rochester

Will Break Hundreds of More!





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"THE Covered Wagon" has played, so far, only at increased admission prices.

But it registers 98% and heads the list of 52 best pictures of the year.

—because it gets the crowds, no matter what the price!

"The Covered Wagon" has had more words written and spoken about it than any entertainment ever made. Its value to exhibitors has increased month by month.

"The Covered Wagon" is a picture that will never die. Its money-making possibilities have not even begun to be tapped.

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Because it *is*—

THE BEST PICTURE EVER MADE!

A Paramount Picture



THOMAS MEIGHAN

wishes you a

Merry Christmas

and a

Prosperous New Year

Recent Thomas Meighan Productions

"BACK HOME AND BROKE"

By George Ade

Directed by Alfred E. Green

A Paramount Picture

"WOMAN-PROOF"

By George Ade

Directed by Alfred E. Green

A Paramount Picture

"THE NE'ER DO WELL"

By Rex Beach

Directed by Alfred E. Green

A Paramount Picture

Now in Preparation—

(Released February 4, 1924)

"HOMEWARD BOUND"

By Peter B. Kyne

Directed by Ralph Ince

A Paramount Picture

"PIED PIPER MALONE"

By Booth Tarkington

Directed by Alfred E. Green

A Paramount Picture





JOHN S. ROBERTSON PRODUCTIONS

Inspiration Pictures, Inc.

"THE BRIGHT SHAWL"

"Dr. Jekyll and Mr. Hyde"

"Sentimental Tommy"

Mary Pickford in

"Tess of the Storm Country"

Producing

"Enchanted Cottage"

"Romeo and Juliet" (in Italy) starring

Richard Barthelmess and Lillian Gish





ANNA Q. NILSSON
in
“ P O N J O L A ”

A sensational success of the year—
Presented and produced
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SAM E. RORR

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a mile!

15 of the
52 best

were released by

FIRST NATIONAL

—and that is

100% more

than the next best showing

Think that OVER!





Progress & Achievement

"Anna Christie" reaches the theatres for Christmas. It should contribute materially toward exhibitor prosperity in 1924.

The newspaper and magazine critics call "Anna Christie" the greatest picture I have ever produced, and declare it to be an outstanding production of a season in which many fine pictures have been released.

The test engagements have established "Anna Christie" as a highly successful box-office attraction.

For a great many years I have been producing pictures that have made money in the theatres, and I intend to continue to do so for a great many years to come. I refuse to be stampeded by the hysterics of the industry into policies which violate good business judgment.

Ours is an industry of progress. We have gone forward more than even we realize during the twelve months of 1923, and I pledge myself, my resources and my organization toward greater progress in 1924, toward finer pictures and higher standards.

Fred. W. Searl



Certainly

It Is Among the Best Films

Because

It is a story of real human beings,
their weaknesses and sins; their decen-
cies and their loves—

It is a story that woos your heart;
gives you an understanding of your
life; takes your mind off the trivialities
that pester your days.

Of boundless charm and moving
beauty is

D. W. GRIFFITH'S

MASTERFILM

THE WHITE ROSE

Now being distributed by the United Artists





HOPE HAMPTON

whose marvelous performance in
"THE GOLD DIGGERS"

has established her permanently
as one of the screen's most ac-
complished and popular stars



NATURALLY!

MYRON SELZNICK'S
MASTER-PICTURE

Rupert of Hentzau

ranks among the first—
as will

The Common Law

*Pictures, like water,
find their own level*

You cannot hold a poor production UP
You cannot keep a great picture DOWN

SELZNICK
DISTRIBUTING
CORPORATION





Ralph Ince

Director-Producer of

"Homeward Bound"

*With Thomas Meighan - For Famous Players-Lasky
Placed High in the List of the Year's Best Pictures*

Now Ready for Release During the Coming Year:

"Leah Kleschna" (Famous Players-Lasky)
"The Uninvited Guest" (Metro)

SAN FRANCISCO

BALTIMORE

BOSTON

MEMPHIS

NEW YORK CITY

BROOKLYN

PHILADELPHIA

NEWARK

ST. LOUIS

CLEVELAND

DETROIT

KANSAS CITY

CHICAGO

CINCINNATI

BUFFALO

WASHINGTON

MILWAUKEE

SEATTLE

ATLANTA

SAINT PAUL

INDIANAPOLIS

OMAHA

ROCHESTER

DALLAS

DES MOINES

LOS ANGELES

SALT LAKE CITY

THE
52
BEST PICTURES
OF THE YEAR

(Featured in the preceding pages)

were shown in

146

FIRST RUN THEATRES
OF 27 KEY CITIES

101

Of These Theatres

Use SIMPLEX

35 use another make

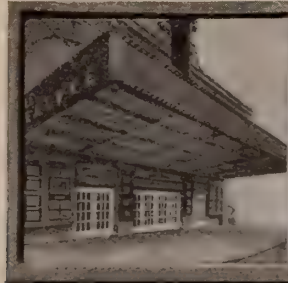
6 use another make

4 use another make

A STRIKING EXAMPLE OF
SIMPLEX POPULARITY

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York



LIVE WIRES AMONG THE EXHIBITORS

[EDITOR'S NOTE: The year just passed has been a banner year for exploitation. It has come to be recognized more and more as a powerful and essential force in the motion picture industry, and it has been placed on a higher plane than ever before. Increased attention has been given to exploitation material by the distributing corporations, one company going so far as to issue an elaborate exploitation bulletin on each release, entirely separate from and independent of the press book. This has consisted, not of theoretical stunts originated by a swivel chair expert, but of actual, tried and tested ideas, with the exhibits attached.

Another important development of the year has been the exploitation picture; i. e., the picture planned, written and produced from the angle of exploitation possibilities. There have been a number of these pictures, and the tie-ups with various institutions and organizations effected on them have proved conclusively the definite sales value of comprehensive exploitation.

Exploitation of one sort and another has come to be more and more of a steady feature in the average theatre, rather than an occasional effort. This has made necessary a greater diversity of material, in order to avoid repetition, and great ingenuity has been shown during the year in meeting this demand. There has been a tendency, too, in view of this necessity of going back again and again to the same institutions for co-operation, toward higher standards in exploitation. The stunt which carries a bad after effect is coming to be looked on with disfavor.

Photoplay editions of books have become solidly established as a regular feature on pictures adapted from novels, old or new. These low priced editions, with attractive jackets portraying high spots from the photoplay, have made it possible for the exhibitor to work constantly with his local book dealers, to the advantage of all concerned. It has been definitely established that this sort of tie-up does sell books, resulting in a greater willingness on the part of the bookseller to work with the exhibitor, once considered his competitor.

Other national tie-ups of every description have been an outstanding feature of the year's exploitation. These have been made on jewelry, stationery items, candy, musical instruments, articles of wearing apparel, toys, and many other lines, affording the exhibitor a chance to work with local merchants in every field. In many cases national advertising has been put behind these tie-ups, and the manufacturer has put out special accessories for the merchant's use, furnished direct to him, and has urged him to co-operate with the exhibitor.

Co-operation with local institutions, clubs, schools, churches, societies, municipal departments, and the like, has also been increasingly in evidence, testifying to the high place which the motion picture has come to occupy in the life of the nation. Tie-ups of this sort do much to establish the theatre as what it should be—a community institution—and build steady patronage.

The exhibitors included in the list which follows are those whose exploitation campaigns have been described during the year in the Exhibitors' Service Bureau. Except for the limitations of space, the list would have been much longer, but the amount of material submitted has been so extensive that it has been necessary to select, as impartially as possible, that which seemed most helpful. To these exhibitors, and to all others who have submitted material, the thanks of MOTION PICTURE NEWS is extended.]

Alabama

ROY SMART.....Empire Theatre, Albertville
ROY SMART.....Noble Theatre, Anniston
L. R. TOWNS.....Theato Theatre, Anniston
MANAGER KENNEDY.....Colonial Theatre, Birmingham
STEWART BIRD.....Galax Theatre, Birmingham
DAVID COHEN.....Strand Theatre, Birmingham
A. L. SNELL.....Symphony Theatre, Birmingham
C. A. CRUTE.....Imperial Theatre, Gadsden
KING BROS.....Lyric Theatre, Huntsville
H. FARLEY.....Crown Theatre, Mobile
W. A. DOSTER.....Empire Theatre, Montgomery
.....Strand Theatre, Montgomery

Arizona

A. R. CAVANESS.....New Plaza Theatre, Phoenix

Arkansas

ARTHUR SWANKE.....Mission Theatre, El Dorado
MANAGER PARKS.....Rialto Theatre, El Dorado
GERALD GALLAGHER.....Palace Theatre, Fort Smith
MANAGER WATTERS.....Capitol Theatre, Little Rock
WILLIAM A. MAY.....Palace Theatre, Little Rock
MANAGER BROOKS.....Royal Theatre, Little Rock

California

RUDY SCHLEUSNER.....Temple Theatre, Alhambra
JACK RETLAW.....California Theatre, Anaheim

.....California Theatre, Bakersfield
.....T & D Theatre, Berkeley
FRANK L. BROWNE.....Liberty Theatre, Long Beach
C. J. QUINN.....Alhambra Theatre, Los Angeles
WILL ELLIOTT.....California Theatre, Los Angeles
JAY A. HAAS.....Clune's B'way Theatre, Los Angeles
SID GRAUMAN.....Hollywood Egyptian Theatre, Hollywood
SID GRAUMAN.....Grauman's Million Dollar Theatre, Los Angeles
SID GRAUMAN.....Rialto Theatre, Los Angeles
EDWARD A. SMITH.....Kinema Theatre, Los Angeles
CHARLES M. PINCUS.....Loew's State Theatre, Los Angeles
FRED MILLER.....Miller's Theatre, Los Angeles
JACK ROOT.....Mission Theatre, Los Angeles
CLEM POPE.....Symphony Theatre, Los Angeles
FRANK VESLEY.....Strand Theatre, Modesto
.....New Franklin Theatre, Oakland
W. C. RICORD.....T. D. & L. Florence Theatre, Pasadena
RUSSELL SMITH.....Belvedere Theatre, Pomona
M. B. HUSTLER.....T & D Theatre, Sacramento
FRANK L. BROWNE.....Strand Theatre, San Bernardino
ROBERT WHITSON.....California Theatre, San Diego
DWIGHT HILL.....Pickwick Theatre, San Diego
.....California Theatre, San Francisco
.....Cameo Theatre, San Francisco
.....Casino Theatre, San Francisco
O. MOROSSO.....Century Theatre, San Francisco
RALPH PINCUS.....Columbia Theatre, San Francisco
.....Curran Theatre, San Francisco
KAHN & GREENFIELD.....New Fillmore Theatre, San Francisco
NOBLE HEARNE.....Frolic Theatre, San Francisco

J. A. PARTINGTON.....Granada Theatre, San Francisco
 LEON LEVY.....Imperial Theatre, San Francisco
 V. B. CLEMENT.....Loew's Warfield Theatre, San Francisco
 SAM PERLIN.....Portola Theatre, San Francisco
 I. E. PHELPS.....New Strand Theatre, San Francisco
 MR. HARTLEY.....Tivoli Theatre, San Francisco
 HARRY BROWNE.....Warfield Theatre, San Francisco
 MANAGER CHURCHILL.....T. D. & L. Theatre, San Jose
 T. D. & L. Theatre, Stockton
 California Theatre, Santa Barbara
 Vallejo Theatre, Vallejo
 T. D. & L. Theatre, Watsonville

Colorado

F. H. FAIRCHILD.....Curran Opera House, Boulder
 FRANK TAMMEN.....American Theatre, Colorado Springs
 JOE KOEHLER.....Tompkins Theatre, Colorado Springs
 T. E. TALBOT.....Colorado Theatre, Denver
 Iris Theatre, Denver
 Isis Theatre, Denver
 Princess Theatre, Denver
 Rialto Theatre, Denver
 Lyric Theatre, Fort Collins
 Cover Theatre, Fort Morgan
 Rex Theatre, Greeley
 Sterling Theatre, Greeley
 Isis Theatre, Longmont
 Rialto Theatre, Loveland
 Majestic Theatre, Pueblo
 Palm Theatre, Pueblo
 Star Theatre, Walsenburg

Connecticut

EDWARD D. TURNER.....Capitol Theatre, Bridgeport
 New Dawe's Theatre, Bridgeport
 WILLIAM W. ROBERTS.....Poli's Theatre, Bridgeport
 HENRY NEEDLES.....Princess Theatre, Hartford
 W. A. MOORE.....Poli's Theatre, Meriden
 H. BROWNING.....Grand Theatre, Middletown
 Globe Theatre, New Haven
 Olympia Theatre, New Haven
 POLI'S BIJOU THEATRE, New Haven
 Rialto Theatre, New Haven
 Crown Theatre, New London
 Palace Theatre, South Norwalk
 Alhambra Theatre, Stamford
 Palace Theatre, Torrington
 POLI'S THEATRE, Waterbury
 Strand Theatre, Waterbury

Delaware

W. H. ROBINSON.....Plaza Theatre, Melford
 Arcadia Theatre, Wilmington
 ELIAS WETSTEIN.....Queen Theatre, Wilmington

District of Columbia

.....Central Theatre, Washington
 Circle Theatre, Washington
 Cosmo Theatre, Washington
 R. H. MURRAY.....Dunbar Theatre, Washington
 F. B. KLEIN.....Loew's Columbia Theatre, Washington
 Loew's Palace Theatre, Washington
 HARRY CRANDALL.....Crandall Metropolitan Theatre
 Washington
 TOM MOORE.....Rialto Theatre, Washington
 Shubert-Belasco Theatre, Washington

Florida

H. PITMAN.....Capitol Theatre, Clearwater
 J. P. HARRIS.....Arcade Theatre, Fort Myers
 ALBERT HILL.....Arcade Theatre, Jacksonville
 GUY KENNIMER.....Imperial Theatre, Jacksonville
 J. WRIGHT BROWN.....Rialto Theatre, Jacksonville
 A. R. NININGER.....Auditorium Theatre, Lakeland
 B. B. GARNER.....Casino Theatre, Lakeland
 FRANK BURNS.....Beacham Theatre, Orlando
 STANLEY C. WARRICK.....Beaux Arts Theatre, Palm Beach
 W. J. MELVIN.....Grand Theatre, St. Petersburg
 RICHMOND DORMAN.....Pheil Theatre, St. Petersburg
 RICHMOND DORMAN.....La Plaza Theatre, St. Petersburg
 C. E. DAFFIN.....Daffin Theatre, Tallahassee
 JACK MINNIS.....Prince Theatre, Tampa
 C. D. COOLEY.....Strand Theatre, Tampa
 C. D. COOLEY.....Victory Theatre, Tampa
 Royal Theatre, Tarpon Springs
 E. J. WALTON.....Rivoli Theatre, Ybor City

Georgia

DE SALES HARRISON.....Howard Theatre, Atlanta
 W. C. PATTERSON.....Metropolitan Theatre, Atlanta

W. G. KALISKA.....Rialto Theatre, Atlanta
 GEO. SCHMIDT.....Strand Theatre, Atlanta
 FRANK MILLER.....Modjeska Theatre, Augusta
 FRANK MILLER.....Rialto Theatre, Augusta
 PERRY SPENCER.....Grand Theatre, Brunswick
 C. M. WATSON.....Grand Theatre, Columbus
 I. C. HOLLOWAY.....Rialto Theatre, Columbus
 H. L. LIGGETT.....National Theatre, McRae
 PHIL GERSDORF.....Capitol Theatre, Macon
 I. C. HOLLOWAY.....Palace Theatre, Macon
 PHIL GERSDORF.....Rialto Theatre, Macon
 SELIG, A. L., Pub. Dir.....Lucas Theatre, Savannah
 FRANK STROZIER.....Odeon Theatre, Savannah
 FRANK D. ADAMS.....Orpheum Theatre, Waycross

Idaho

MANAGER MENDENHALL.....Pinney Theatre, Boise
 OTTO E. SCHMIDT.....Colonial Theatre, Idaho Falls
 A. H. HILTON.....Theatatorium Theatre, Lewiston
 DAN CARROTHERS.....Orpheum Theatre, Pocatello
 D. W. WILSON.....Wilson Theatre, Rupert
 J. E. MADSEN.....Idaho Theatre, Twin Falls

Illinois

C. W. HALL.....Illinois Theatre, Centralia
 MANAGER BARBEE.....Barbee's Loop Theatre, Chicago
 ELMER E. BENESCHER.....Bell Theatre, Chicago
 Blackstone Theatre, Chicago
 M. J. WEIL.....Castle Theatre, Chicago
 BALABAN & KATZ.....Chicago Theatre, Chicago
 MAX SMALL.....Franklin Theatre, Chicago
 I. BROTMAN.....Glen Theatre, Chicago
 J. BANOVITZ.....Harmony Theatre, Chicago
 ED. OLMSTEAD.....McVicker's Theatre, Chicago
 Fox Monroe Theatre, Chicago
 JONES, LINICK & SCHAEFER.....Orpheum Theatre, Chicago
 Palace Theatre, Chicago
 MANAGER McCURDY.....Randolph Theatre, Chicago
 ASCHER BROS.....Roosevelt Theatre, Chicago
 Lincoln-Dixie Theatre, Chicago
 PAUL WITTE.....Bijou Theatre, Decatur
 MANAGER RICHARDSON.....Lyric Theatre, East St. Louis
 HARRY REDMOND.....Majestic Theatre, East St. Louis
 W. G. STURDIVANT.....Hoyburn Theatre, Evanston
 J. F. DITTMAN.....Lindo Theatre, Freeport
 FRANK GOLDQUIST.....Plaza Theatre, Galesburg
 GERALD SCULLY.....Garden Theatre, Harvey
 Princess Theatre, Joliet
 MANAGER CADORET.....Majestic Theatre, Kankakee
 STEVE BENNIS.....Lincoln Theatre, Lincoln
 MANAGER FREDERICK.....Peverly Theatre, Lyons
 EUGENE HOERRMAN.....Manhattan Theatre, Manhattan
 WILLIAM KNOEDLER.....Mattoon Theatre, Mattoon
 E. J. LYNCH.....Le Claire Theatre, Moline
 H. D. McNALLY.....New Madison Theatre, Peoria
 R. C. McMULLEN.....Place Theatre, Peoria
 Star Theatre, Quincy

JOE HEWITT.....Strand & Grand Opera House, Robinson
 CHAS. H. DARRELL.....Ascher's Midway Theatre, Rockford
 CHAS. LAMB.....Palm Theatre, Rockford
 E. R. CUMMINGS.....Fort Armstrong Theatre, Rock Island
 W. W. WATTS.....Princess Theatre, Springfield
 BRADFORD BRAYTON.....Majestic Theatre, Streator
 D. FRISINA.....Elks Theatre, Taylorville
 EDWARD TRINZ.....Elite Theatre, Waukegan

Indiana

.....Gaiety Theatre, Bluffton
 CHAS. SWEDEN.....American Theatre, Evansville
 H. P. KERNBLUM.....Criterion Theatre, Evansville
 J. C. CLARK.....Strand Theatre, Evansville
 BYRON BRENTLINGER.....Victory Theatre, Evansville
 JOHN DALEY.....Orpheum Theatre, Fort Wayne
 WALTER QUIMBY.....Strand Theatre, Fort Wayne
 CHAS. METZGER.....Rialto Theatre, Frankfort
 O. I. DEMAREE.....Opera House, Franklin
 Pantheon Theatre, Hammond
 J. KENNEDY.....Apollo Theatre, Indianapolis
 R. R. BAIR.....Bair's Southside Theatre, Indianapolis
 RALPH LIEBER.....Circle Theatre, Indianapolis
 MANAGER MARCUS.....Jefferson Theatre, Indianapolis
 Lyric Theatre, Indianapolis
 D. A. COULTER.....Ohio Theatre, Indianapolis
 HERBERT JOHNSON.....Luna Theatre, Lafayette
 H. L. REDDINGTON.....Central Theatre, La Porte
 O. K. REDDINGTON.....New Century Theatre, La Porte
 H. HORNBECK.....Colonial Theatre, Logansport
 W. H. LINDSAY.....Paramount Theatre, Logansport

BILLY CONNORS.....Luna Theatre, Marion
B. D. COCKRILL.....Neal Theatre, Montpelier
F. HOLLAND.....Princess Theatre, Newcastle
C. F. KREIGHBAUM.....Murray Theatre, Richmond
C. I. CURSON.....Paramount Theatre, Rochester
MANAGER REINGOLD.....Alhambra Theatre, Shelbyville
H. H. WILSON.....Blackstone Theatre, South Bend
B. STEINHAUSER.....Sherman Theatre, Sullivan
CLYDE WILSON.....American Theatre, Terre Haute
WILKERSON & LYONS.....Martz Theatre, Tipton
.....Premier Theatre, Valparaiso
.....Pantheon Theatre, Vincennes

Iowa

ROBERT WORL.....Rialto Theatre, Boone
L. P. BLANK.....Palace Theatre, Burlington
V. G. BOLLMAN.....Postville Theatre, Castalia
W. H. DEWEY.....Strand Theatre, Chariton
W. J. DAVIS.....Broadway Theatre, Council Bluffs
CHRIS G. BEHRENS.....Family Theatre, Davenport
GARDEN AMUSEMENT CO......Garden Theatre, Davenport
ARTHUR G. STOLTE.....Des Moines Theatre, Des Moines
.....Family Theatre, Des Moines
BEN BURGUM.....Rialto Theatre, Des Moines
ED. HELMTS.....Strand Theatre, Des Moines
JOS. J. JACOBSON.....Strand Theatre, Marshalltown
RALPH ERICKSON.....Palace Theatre, Mason City
W. A. MATLOCK.....Strand Theatre, Ottumwa
H. C. BEARDSLEY.....Beardsley Theatre, Red Oak
M. C. O'HARA.....Princess Theatre, Sioux City
ARTHUR G. WELD.....Strand Theatre, Waterloo

Kansas

MANAGER JOHNSON.....Isis Theatre, Augusta
W. R. ROSWELL.....Gem Theatre, El Dorado
R. H. HOLMES.....Royal Theatre, Emporia
A. W. McCLURE.....Strand Theatre, Emporia
SANDERS & AVEY.....De Luxe Theatre, Hutchinson
MANAGER WAGONER.....Beldorf Theatre, Independence
KRUSE & SCHROTK.....Quality Theatre, Independence
.....Strand Theatre, Independence
R. E. BARKER.....Grand Theatre, Iola
E. S. VAN HINNING.....Kelley Theatre, Iola
MAURICE JENCKS.....Cozy Theatre, Junction City
JOHN TOPPER.....Abdallah Theatre, Leavenworth
HARRY WAREHAM.....Wareham's Theatre, Manhattan
MRS. WILLIAM CLARK.....Garden Theatre, Marion
E. VAN HYMING.....Pastime Theatre, Ottawa
ED. FRAZIER.....New Grand Theatre, Pittsburgh
HERBERT THATCHER.....Strand Theatre, Salina
MISS RUTH WRIGHT.....Cozy Theatre, Topeka
E. D. KEILMANN.....Grand Theatre, Topeka
G. L. HOOPER.....Isis Theatre, Topeka
CHAS. BARRON.....Kansas Theatre, Wichita
STANLEY CHAMBERS.....Miller Theatre, Wichita

Kentucky

JACK B. JOURDAINE.....Selba Theatre, Central City
J. B. STOUT.....Stout Theatre, Danville
EGAR & RUSSELL.....Kentucky Theatre, Lexington
F. J. DOLLE.....Alamo Theatre, Louisville
.....Keith's National Theatre, Louisville
.....Kentucky Theatre, Louisville
MANAGER SINE.....Mary Anderson Theatre, Louisville
.....Strand Theatre, Louisville
ARCH BAMBERGER.....Empress Theatre, Owensboro
G. M. PEDLEY.....Grand Theatre, Owensboro
LEO F. HEILER.....Arcade Theatre, Paducah
MISS WARD.....Alamo Theatre, Paris

Louisiana

BILL JONES.....Saenger Theatre, Alexandria
WALTER KATTMAN.....Loew's Crescent Theatre, New Orleans
MANAGER RYAN.....Liberty Theatre, New Orleans
H. L. SWAN.....Saenger Theatre, Shreveport

Maine

MR. FINN, Pub. Dir......Portland Theatre, Portland

Maryland

L. A. DE COFF.....Century Theatre, Baltimore
BERNARD J. DEPKIN.....New Metropolitan Theatre, Baltimore
GEORGE McDERMIT.....New Theatre, Baltimore
GUY L. WONDERS.....Rivoli Theatre, Baltimore
THOS D. GOLDBERG.....Wizard Theatre, Baltimore
ROBERT SLOATH.....Crandall-Strand Theatre, Cumberland
CHAS. THROPP.....Colonial Theatre, Hagerstown
CHAS. WARNER.....Palace Theatre, Hagerstown

Massachusetts

J. M. WHITNEY.....Larcom Theatre, Beverly
J. LOURIE.....Beacon Theatre, Boston
MANAGER BRENN.....Loew's State Theatre, Boston
.....Modern Theatre, Boston
NATHAN GORDON.....Olympia Theatre, Boston
PETER SMITH.....Park Theatre, Boston
.....Tremont Temple Theatre, Boston
KEENE & ROGERS.....Colonial Theatre, Brockton
.....Globe Theatre, Brockton
L. M. BOSS.....Rialto Theatre, Fall River
EDWARD M. FOLEY.....Academy Theatre, Haverhill
FRED DEMARA.....Palace Theatre, Lawrence
THOS. D. SORIERO.....Strand Theatre, Lowell
GEO. W. ALLEN, JR......Capitol Theatre, New Bedford
EARLE D. WILSON.....Olympia Theatre, New Bedford
FRANCIS POWELL.....Academy of Music, Northampton
.....Capitol Theatre, Pittsfield
GOLDSTEIN BROS......Broadway Theatre, Springfield
WALTER MERKLE.....Capitol Theatre, Springfield
MANAGER McDONALD.....Fox's Nelson Theatre, Springfield
GORDON WRIGHTER.....Poli's Palace Theatre, Springfield
J. F. HEINLEIN.....Central Square Theatre, Waltham
MANAGER DANIELS.....Olympia Theatre, Worcester
.....Plaza Theatre, Worcester
M. A. SILVER.....Strand Theatre, Worcester

Mexico

.....Cinco de Mayo Theatre, Mexico City
LEON J. BAMBERGER.....Theatro Olimpia Theatre, Mexico City

Michigan

SID HELSDON.....Arcade Theatre, Ann Arbor
A. W. FORCE.....Bijou Theatre, Battle Creek
MANAGER WIXON.....Adams Theatre, Detroit
PHIL GLEICHMAN.....Broadway-Strand Theatre, Detroit
MANAGER MOULE.....Capitol Theatre, Detroit
.....Kunsky's Madison Theatre, Detroit
.....Orpheum Theatre, Detroit
.....Strand Theatre, Detroit
M. D. SHAFER.....Fox Washington Theatre, Detroit
CHAS. GARFIELD.....Orpheum Theatre, Flint
SID LAWRENCE.....Isis Theatre, Grand Rapids
SID LAWRENCE.....Regent Theatre, Grand Rapids
W. S. McLAREN.....Majestic Theatre, Jackson
HAROLD FRANK.....Rex Theatre, Jackson
J. C. WODETSKY.....Regent Theatre, Kalamazoo
CLAUDE CADY.....Gladmer Theatre, Lansing
MANAGER HAMER.....Strand Theatre, Lansing
D. N. MILLER.....Garden Theatre, Muskegon
FRANK ANDERSON.....Lyric Theatre, Traverse City

Minnesota

FINKELSTEIN & RUBEN.....Garrick Theatre, Duluth
C. A. MARSHALL.....Lyceum Theatre, Duluth
HARRY AZINE.....Lyric Theatre, Duluth
GLASS BLOCK.....Strand Theatre, Duluth
W. N. ABRAHAMSON.....Zelda Theatre, Duluth
M. J. GLASER.....Grand Theatre, Faribault
ROWE & SOBELMEN.....Blue Mouse Theatre, Minneapolis
FINKELSTEIN & RUBEN.....Garrick Theatre, Minneapolis
FINKELSTEIN & RUBEN.....Lyric Theatre, Minneapolis
HARRY DRYER.....New Savoy Theatre, Minneapolis
WARREN LEMON.....Pantage's Theatre, Minneapolis
WILLIAM KOCH.....State Theatre, Minneapolis
STANLEY BROWN.....Strand Theatre, Minneapolis
C. M. WATERBURY.....Sherman Theatre, St. Cloud
.....Alhambra Theatre, St. Paul
FINKELSTEIN & RUBEN.....Astor Theatre, St. Paul
LOWELL CALVERT.....Capitol Theatre, St. Paul
JOE FRIEDMAN.....Tower Theatre, St. Paul
STANLEY HULL.....Auditorium Theatre, Stillwater
JOHN PILLER.....Grand Theatre, Valley City

Mississippi

.....Saenger's Marion Theatre, Clarksdale
HENRY SEEL.....Saenger's Peoples Theatre, Greenville
MANAGER HATCHER.....Grand Theatre, Meridian

Missouri

JOHN W. CREAMER.....Strand Theatre, Chillicothe
BEN LEVY.....Hippodrome Theatre, Joplin
H. E. JAMEYSON, Pub. Dir......Liberty Theatre, Kansas City
LAWRENCE LEHMAN.....Main Street Theatre, Kansas City
FRANK L. NEWMAN.....Newman Theatre, Kansas City
JAMES RICE.....Pantage's Theatre, Kansas City
R. R. RICHARD.....Royal Theatre, Kansas City
SKOURAS BROS......Capitol Theatre, St. Louis

J. WRIGHT.....Delmonte Theatre, St. Louis
 ROBERT T. SMITH.....New Grand Central Theatre, St. Louis
 J. F. BRINKMEYER.....Grand-Florissant Theatre, St. Louis
 HARRY GREENMAN.....Fox's Liberty Theatre, St. Louis
 KING'S Theatre, St. Louis
 BILL GOLDMAN.....Missouri Theatre, St. Louis
 ST. LOUIS AMUSE CO.....Pershing Theatre, St. Louis
 DAVID ITSEL.....Rivoli Theatre, St. Louis
 M. LYROS.....West End Lyric Theatre, St. Louis
 EMMELL NEWTON.....Orpheum Theatre, Springfield

Montana

ALBERT NADEAN.....Bluebird Theatre, Anaconda
 AL WEST.....Babcock Theatre, Billings
 C. C. PRATT.....American Theatre, Butte
 MERLE DAVIS.....Ansonia Theatre, Butte
 WILL STEGE.....Liberty Theatre, Great Falls
 C. W. ECKHARDT.....Marlow Theatre, Helena

Nebraska

R. B. THOMAS.....Empress Theatre, Fremont
 S. A. HAYMAN.....Lyda Theatre, Grand Island
 W. S. SNYDER.....Empress Theatre, Hastings
 JULIUS K. JOHNSON.....Rialto Theatre, Omaha
 HARRY WATTS.....Strand Theatre, Omaha
 S. H. GOLDBERG.....Sun Theatre, Omaha
 BILLY OSTENBERG.....Orpheum Theatre, Scottsbluff

Nevada

C. P. PRACY.....Grand Theatre, Reno
 FRANK COSTELLO.....Majestic Theatre, Reno

New Jersey

CHAS. J. BRYAN.....Savoy Theatre, Ashbury Park
 MR. HARING.....Eureka Theatre, Hackensack
 FRED MERTEN.....Fulton Theatre, Jersey City
 FRANK G. HALL.....State Theatre, Jersey City
 Rialto Theatre, Lakewood
 D. J. SHEPHERD.....Brantford Theatre, Newark
 MARTIN P. CROSS.....Ironbound Theatre, Newark
 MANAGER KASHIN.....Rialto Theatre, Newark
 MANAGER O'CROWLEY.....Strand Theatre, Newark
 R. J. DEUSERN.....Terminal Theatre, Newark
 FRANK BURNS.....Playhouse Theatre, Passaic
 W. B. HILL.....Rialto Theatre, Passaic
 CAMERON DOOLEY.....Garden Theatre, Paterson
 MR. DOOLEY.....Regent Theatre, Paterson
 P. A. ADAMS.....U. S. Photoplay Theatre, Paterson
 J. STERN.....Tivoli Theatre, Roseville
 G. B. TEN EYCK.....Orpheum Theatre, Trenton
 Lincoln Theatre, Union Hill
 FRED ERICKSON.....Hunt's Casino Theatre, Wildwood

New Mexico

.....Trieb's Capitol Theatre, Roswell
 C. C. CLOSSON.....Paris Theatre, Santa Fe

New York

F. P. ELLIOTT.....Clinton Square Theatre, Albany
 J. N. SCHWARTZWOLDER.....Universal Theatre, Auburn
Albemarle Theatre, Brooklyn
Electra Theatre, Brooklyn
 MR. REILLY.....B. S. Moss Flatbush Theatre, Brooklyn
 MAX GREENBERG.....Livonia Theatre, Brooklyn
 MANAGER RAPP.....Montauk Theatre, Brooklyn
 MANAGER EDELHURST.....Palace Theatre, Brooklyn
Prospect Theatre, Brooklyn
 EDWARD L. HYMAN.....Brooklyn Mark Strand Theatre, Brooklyn
 JOSEPH STEIKER.....Wyckoff Theatre, Brooklyn
 HAROLD B. FRANKLIN.....Shea's Hippodrome Theatre, Buffalo
 AL BECKERICH.....Loew State Theatre, Buffalo
 T. CECIL LEONARD.....New Olympic Theatre, Buffalo
 H. GREEN.....Premier Theatre, Buffalo
 WILLIAM BERNSTEIN.....Majestic Theatre, Elmira
 G. E. MAUSSERT.....Rialto Theatre, Jamaica, L. I.
 HOWARD WAUGH.....Palace Theatre, Jamestown
 MANAGER KEENEY.....Keeney's Theatre, Kingston
 MR. GILDERSLEEVE.....Opera House, Kingston
 VINCENT LANDER.....Quittner's Stratton Theatre, Middletown
 F. L. FEINBLATT.....Westchester Theatre, Mount Vernon
 WILLIAM P. FLEMING.....Academy of Music, Newburgh
 MANAGER DURYEA.....Park Theatre, Newburgh
 C. H. WUERZ.....Academy of Music, New York City
 CHAS. FINE.....Apollo Theatre, New York City
 O. J. LUSTIG.....Arena Theatre, New York City
Astor Theatre, New York City
 IRVING ROSENTHAL.....Benenson Theatre, New York City
 MANAGER McDONALD.....Moss's B'way Theatre, New York City
 B. S. MOSS.....Cameo Theatre, New York City
 S. L. ROTHAFEL.....Capitol Theatre, New York City
 A. J. COBE.....Central Theatre, New York City

.....Cosmopolitan Theatre, New York City
Cosmos Theatre, New York City
 MAX COOPER.....Criterion Theatre, New York City
 DAVID GUIKAN.....Dyckman Theatre, New York City
 SIDNEY COHEN.....Empire Theatre, New York City
44th St. Theatre, New York City
 B. S. MOSS.....Franklin Theatre, New York City
Sam H. Harris Theatre, New York City
 EDWARD LEWIS.....B. F. Keith's 81st St. Theatre, New York City
 EDDIE BURNS.....Keith's Hamilton Theatre, New York City
Loew's 86th St. Theatre, New York City
Loew's Stats Theatre, New York City
 MORRIS NEEDLE.....Lyric Theatre, New York City
 MANAGER KRAUSE.....Melrose Theatre, New York City
Proctor's Fifth Ave. Theatre, New York City
Proctor's 125th St. Theatre, New York City
 B. S. MOSS.....Regent Theatre, New York City
 DR. REISENFELD.....Rialto Theatre, New York City
 DR. REISENFELD.....Rivoli Theatre, New York City
Roosevelt Theatre, New York City
 JOSEPH PLUNKETT.....Mark Strand Theatre, New York City
Times Square Theatre, New York City
 R. C. THAYER.....Cataract Theatre, Niagara Falls
 DAVID SCHAREFFER

.....Richmond Hill Theatre, Richmond Hill, L. I.
 CHAS. H. GOULDING.....Eastman Theatre, Rochester
 A. G. McCALLUM.....Fay's Theatre, Rochester
 B. S. THORNTON.....Orpheum Theatre, Saugerties
 THEO. JELLINK.....Albany Theatre, Schenectady
 EDWIN WENBERG.....State Theatre, Schenectady
 MANAGER SHIRLEY.....Strand Theatre, Schenectady
 MORRIS FITZER.....Empire Theatre, Syracuse
 EDGAR WEIL.....Strand Theatre, Syracuse
 LEW FISCHER.....Playhouse Theatre, Ticonderoga
 HARRY E. ROSE.....Flash Theatre, Tonawanda
 SABIN & JUDGE.....Alpone Theatre, Troy
 BEN APPEL.....American Theatre, Troy
 DANIEL CARR.....Griswold Theatre, Troy
 HARRY HALL.....Strand Theatre, Troy
 FRED HATHAWAY.....Alhambra Theatre, Utica
 J. J. RAYMOND.....Park Theatre, Utica
 CHAS. SESSENKE.....Avon Theatre, Watertown
 GUY A. GRAVES.....Proctor's Theatre, Yonkers

North Carolina

JOHN B. CARROLL.....Imperial Theatre, Asheville
 A. H. COBB.....Pack Theatre, Asheville
 J. C. DUNCAN.....Strand Theatre, Asheville
 R. D. CRAVER.....Broadway Theatre, Charlotte
 RAY BEALL.....Imperial Theatre, Charlotte
 A. B. CHEATMANN.....Ottoway Theatre, Charlotte
 JACK CUNNINGHAM.....National Theatre, Greensboro
 ERNEST G. STELLINGS.....Grand Theatre, Wilmington
 D. M. BAIN, Exp. Mgr.
 Howard Wells Amusement Co., Wilmington
 GEO. W. BAILEY.....Victoria Theatre, Wilmington
Auditorium Theatre, Winston-Salem

North Dakota

MANAGER McCARTHY.....Orpheum Theatre, Fargo
 M. C. COOPER.....Grand Theatre, Grand Forks
 RICHARD BAASEN.....Strand Theatre, Minot

Ohio

A. SIMMONS.....Allen Theatre, Akron
 A. SIMMONS.....Dome Theatre, Akron
Grand Theatre, Canton
 A. H. ABRAMS.....Mozart Theatre, Canton
 JOE CALLA.....Strand Theatre, Canton
 I. LISBON.....Capitol Theatre, Cincinnati
 MILFORD UNGER.....Grand Opera House, Cincinnati
 ROY HAINES.....Strand Theatre, Cincinnati
 S. BARRETT McCORMICK.....Allen Theatre, Cleveland
 HOFFMAN BROS.....Circle Theatre, Cleveland
Hippodrome Theatre, Cleveland
 B. F. KEITH.....Prospect Theatre, Cleveland
 M. A. MALANEY.....Loew's Ohio Theatre, Cleveland
 J. J. MACHIMIS.....Miles Theatre, Cleveland
 W. H. RAYNOR.....Reade's Hippodrome Theatre, Cleveland
 GEO. DUMOND.....Loew's State Theatre, Cleveland
 C. C. DEARDOURFF.....Stillman Theatre, Cleveland
 H. FRANKEL.....Majestic Theatre, Columbus
 J. W. SWAIN.....Pastime Theatre, Columbus
Columbia Theatre, Dayton
 H. LICHTENSTEIN.....State Theatre, Dayton
Strand Theatre, Dayton
 H. A. HAHN.....Opera House, Greenville
 FRED S. MEYER.....Palace Theatre, Hamilton
 JOHN SCHWALM.....Rialto Theatre, Hamilton
 W. LAVON BOON.....Crescent Theatre, Hicksville
 GEO. REA.....Forum Theatre, Hillsboro
 NICK McMAHON.....Marlow Theatre, Ironton

C. C. DEARDOURFF.....Sigma Theatre, Lima
 PETER THEOPOPILIS.....Patheon Theatre, Lorain
 AUGUST ILG.....Wonderland Theatre, Lorain
 JIM PARTELLO.....Majestic Theatre, Mansfield
 J. GREENMAN.....Opera House, Mansfield
 E. A. KEENE.....Oxford Theatre, Oxford
 FRED N. TYNES.....Columbia Theatre, Portsmouth
 GEO. G. SCHADE.....Schade Theatre, Sandusky
 J. GREGORY.....Liberty Theatre, Springfield
 Princess Theatre, Springfield
 ED. PAULL.....Regent Theatre, Springfield
 DOC HORATER.....Alhambra Theatre, Toledo
 H. C. HORTER.....Pantheon Theatre, Toledo
 EDDIE ZORN.....Temple Theatre, Toledo
 C. C. DEARDOURFF, Pub. Dir.....Valentine Theatre, Toledo
 New State Theatre, Uhrichsville
 CHAS. J. DECKER.....Liberty Theatre, Vermilion
 J. OSSERMAN.....Duchess Theatre, Warren
 GEO. REA.....Colonial Theatre, Washington Court House
 R. J. McLEAN.....Palace Theatre, Washington Court House
 C. C. DEARDOURFF, Pub. Dir.....Dome Theatre, Youngstown
 C. W. DEIBEL.....Liberty Theatre, Youngstown

Oklahoma

C. A. RUNYON.....Runyon Theatre, Barnsdale
 B. L. CUTLER.....Odeon Theatre, Bartlesville
 MANAGER TUNSDALL.....Rialto Theatre, Chickasha
 Idle Hour Theatre, Drumwright
 E. E. COLLINS.....Palace Theatre, McAlester
 R. M. J. BETTIS.....Broadway Theatre, Muskogee
 OLLIE BROWNLEE.....Palace Theatre, Muskogee
 JOSH BILLINGS.....University Theatre, Norman
 S. S. WALACE.....Capitol Theatre, Oklahoma City
 A. H. McLAUGHLIN.....Criterion Theatre, Oklahoma City
 T. H. BOLAND.....Empress Theatre, Oklahoma City
 RALEIGH WILSON, Pub. Dir.....Broadway Theatre, Tulsa
 RALPH TALBOT.....Majestic Theatre, Tulsa
 W. M. SMITH.....Rialto Theatre, Tulsa

Oregon

Ashland Theatre, Ashland
 Castle Theatre, Eugene
 A. H. McDONALD.....Rex Theatre, Eugene
 ART KOLSTAD.....Liberty Theatre, Hood River
 HARRY SIGMOND.....Blue Mouse Theatre, Portland
 Civic Auditorium, Portland
 A. C. RALEIGH.....Columbia Theatre, Portland
 PAUL E. NOBLE.....Liberty Theatre, Portland
 FRANK A. LACEY.....Majestic Theatre, Portland
 A. A. BRUCE.....People's Theatre, Portland
 JOHN HAMRICK.....Rivoli Theatre, Portland
 A. F. EDWARDS.....Edwards Theatre, Reedsport
 FRANK BLIGH.....Liberty Theatre, Salem

Pennsylvania

J. F. MALOY.....Colonial Theatre, Allentown
 JOHN O'RAAR.....Rialto Theatre, Allentown
 DR. B. H. STUCKERT.....Strand Theatre, Allentown
 A. NOTAPULAUS.....Capitol Theatre, Altoona
 MILTON H. RUSSELL.....Olympic Theatre, Altoona
 F. K. O'KELLEY.....Strand Theatre, Altoona
 Comique Theatre, Butler
 JOHN GRAHAM.....Lyric Theatre, Butler
 FRANK C. MICHLER.....Colonial Theatre, Easton
 MANAGER SLATER.....Strand Theatre, Easton
 O. A. POTTER.....Columbia Theatre, Erie
 Lyric Theatre, Erie
 N. C. WAGNER.....Perry Theatre, Erie
 FRANK FAIRGRAVES.....State Theatre, Erie
 MR. FORDHAM.....Strand Theatre, Erie
 T. A. KINNEY.....Park Theatre, Franklin
 E. E. RUTTER.....Strand Theatre, Greensburg
 WILMER & VINCENT.....Colonial Theatre, Harrisburg
 P. MAJARO.....New Regent Theatre, Harrisburg
 Nixon Theatre, Harrisburg
 Orpheum Theatre, Harrisburg
 FLOYD HOPKINS.....Victoria Theatre, Harrisburg
 MANAGER BITTNER.....Cambria Theatre, Johnstown
 J. W. BARCLAY.....Parkview Theatre, Johnstown
 E. L. TRENCHARD.....Grand Theatre, Lancaster
 GEO. KRUPA.....Hamilton Theatre, Lancaster
 Hippodrome Theatre, Lancaster
 CHAS. F. UGGERS.....Lyric Theatre, McKeesport
 JULIUS STAHL.....Lyric Theatre, Oil City
 RAY BROWN.....Aldine Theatre, Philadelphia
 Fox's American Theatre, Philadelphia
 C. C. SPINK.....Fay's Theatre, Philadelphia
 LOUIS HIRSH.....Forrest Theatre, Philadelphia
 NORMAN JOHNSON.....Hunt's Theatre, Philadelphia
 Karlon Theatre, Philadelphia
 Logan Auditorium Theatre, Philadelphia
 ED. LEOPOLD.....Nixon's Colonial Theatre, Philadelphia

N. STIFEL.....Popular Theatre, Philadelphia
 Savoy Theatre, Philadelphia
 A. G. FORBES.....Stanley Theatre, Philadelphia
 FRANK BUHLER.....Stanton Theatre, Philadelphia
 MICHAEL LESSY.....Victoria Theatre, Philadelphia
 NATHAN FRIEDBERG.....Alhambra Theatre, Pittsburg
 DEAN McCLOSKEY.....Arsenal Theatre, Pittsburg
 J. REILLY.....Belmar Theatre, Pittsburg
 SAM DE FARIO.....Blackstone Theatre, Pittsburg
 CHAS. HOSKINS.....Cameo Theatre, Pittsburg
 R. J. LA VOISE, Pub. Dir.....Cameraphone Theatre, Pittsburg
 J. P. HARRIS.....Grand Theatre, Pittsburg
 HARRY THOMAS.....Liberty Theatre, Pittsburg
 Loew's Aldine Theatre, Pittsburg
 THOS. SCHRODER.....Olympic Theatre, Pittsburg
 Pitt Theatre, Pittsburg
 Plaza Theatre, Pittsburg
 W. E. KIRSH.....Regent Theatre, Pittsburg
 ROWLAND & CLARK.....State Theatre, Pittsburg
 EDGAR BROWN.....Garden Theatre, Pottsville
 WALTER C. KANTNER.....Capitol Theatre, Reading
 J. L. TREAT.....Hippodrome Theatre, Reading
 J. J. HIGGINS.....Majestic Theatre, Shamokin
 Victoria Theatre, Shamokin
 Liberty Theatre, Sharon
 Luna Theatre, Sharon

SAM FRIEDMAN.....Strand Theatre, Sunbury
 JESS BLANCHARD.....Victoria Theatre, Tamaqua
 H. L. LARNED.....Orpheum Theatre, Titusville
 J. SCHWEIZER.....Palace Theatre, Washington
 FLOYD MORROW, Pub. Dir.....Regent Theatre, Washington
 MORROW & PICKET.....Savoy Theatre, Wilkes-Barre
 TED REILLY.....Hippodrome Theatre, York
 W. O. HECKMAN.....Orpheum Theatre, York
 M. E. KELLY.....Orpheum Theatre, York

Rhode Island

Colonial Theatre, Newport
 EMERY AMUSEMENT CO. Emery Majestic Theatre, Providence
 WM. J. MAHONEY.....Rialto Theatre, Providence
 MANAGER REID.....Strand Theatre, Providence
 HARRY CRULL.....Victory Theatre, Providence
 WALTER BENSON.....Laurier Theatre, Woonsocket
 J. J. DONOHUE.....Park Theatre, Woonsocket

South Carolina

HARRY HARDY.....Imperial Theatre, Anderson
 WARREN IRWIN.....Imperial Theatre, Columbia
 L. T. LESTER.....Rivoli Theatre, Columbia
 J. S. WADSWORTH.....Republic Theatre, Great Falls
 H. B. CLARKE.....Casino Theatre, Greenville
 JOHN L. CROVE.....Garing Theatre, Greenville
 MANAGER BYERS.....Liberty Theatre, Greenwood
 MAX BRYANT.....Palmetto Theatre, Rock Hill
 A. C. COWLES.....Rex Theatre, Spartansburg
 CHAS. H. AMOS.....Strand Theatre, Spartansburg
 OSCAR WHITE.....Rex Theatre, Sumter

South Dakota

E. G. ANDERSON.....Princess Theatre, Aberdeen
 C. F. HANSON.....Lyric Theatre, Redfield
 Colonial Theatre, Sioux Falls
 E. P. NELSON.....Colonial Theatre, Watertown

Tennessee

E. EUGENE CLARKE.....American Theatre, Chattanooga
 E. R. ROGERS.....Rialto Theatre, Chattanooga
 E. R. ROGERS.....Tivoli Theatre, Chattanooga
 A. R. LYNCH.....Lyric Theatre, Jackson
 MANAGER H. GILLESPIE.....Rialto Theatre, Kingsport
 W. E. DRUMBAR.....Riveria Theatre, Knoxville
 W. T. BROCK.....Strand Theatre, Knoxville
 J. H. EVERETT.....Palace Theatre, Maryville
 Daisy Theatre, Memphis
 H. B. CLARKE.....Majestic Theatre, Memphis
 A. B. MORRISON.....Loew's Palace Theatre, Memphis
 J. LLOYD DEARTH.....Pantage's Theatre, Memphis
 H. B. CLARKE.....Princess Theatre, Memphis
 Spad Theatre, Memphis
 THOS. G. COLEMAN.....Strand Theatre, Memphis
 NAT L. ROYSTER.....Knickerbocker Theatre, Nashville
 MANAGER VINSON.....Loew's Vendome Theatre, Nashville
 H. M. CUTSHAW.....Gay Theatre, Newport
 E. C. OGG.....Imperial Theatre, South Pittsburg
 MRS. R. T. HILL.....Strand Theatre, Tallahoma

Texas

HUGO PLATH.....Queen Theatre, Abilene
 C. R. SULLIVAN.....Fair Theatre, Amarillo
 ROSS ROGERS.....Mission Theatre, Amarillo
 GEO. D. WATTERS.....Majestic Theatre, Austin
 MANAGER HAGEMAN.....Queen Theatre, Austin
 T. B. NOBLE, JR.....Liberty Theatre, Beaumont
 ROBERT CLEMENS.....Tivoli Theatre, Beaumont

PHIPPS & LAYTON..... Monogram Theatre, Childress
WM. H. MAYHEW..... Broadway Theatre, Cisco
A. F. CHAVEY..... Palace Theatre, Cleburne
H. J. ADAMS..... Palace Theatre, Corsicana
..... Capitol Theatre, Dallas
P. G. CAMERON..... Melba Theatre, Dallas
MR. ROBERTSON..... Old Mill Theatre, Dallas
EDGAR J. M. HART..... Palace Theatre, Dallas
CHARLES R. MITCHELL..... Queen Theatre, Dallas
LEWIS J. BISSINGER..... Washington Theatre, Dallas
J. M. HART..... Palace Theatre, El Paso
H. J. GOULD..... Hippodrome Theatre, Fort Worth
BARRY BURKE..... Palace Theatre, Fort Worth
A. M. MARTIN..... Dixie Theatre, Galveston
MANAGER SASSEN..... Queen Theatre, Galveston
MANAGER SASSEN..... Tremont Theatre, Galveston
H. D. STARK..... Capitol Theatre, Houston
B. W. BICKERT..... Isis Theatre, Houston
E. E. COLLINS..... Liberty Theatre, Houston
MANAGER McFARLAND..... Queen Theatre, Houston
J. M. STEWART..... Wonderland Theatre, Kaufman
WILLIAM EPSTEIN..... Strand Theatre, Laredo
T. H. NOBLE..... Gem Theatre, Palestine
J. A. HOLTON..... People's Theatre, Port Arthur
J. D. JONES..... Crystal Theatre, San Angelo
W. J. LYTEL..... Empire Theatre, San Antonio
W. J. LYTEL..... Princess Theatre, San Antonio
L. SANTAKOS..... Rialto Theatre, San Antonio
M. K. MOORE..... Victory Theatre, Timpson
J. P. HARRISON..... Hippodrome Theatre, Waco
ABE LEVEY..... Strand Theatre, Waco
ROBERT SPARKS..... Olympic Theatre, Wichita Falls
F. W. DAY..... Strand Theatre, Wichita Falls

Utah

..... Grand Theatre, Ogden
JOE GOSS..... Orpheum Theatre, Ogden
GEO. CARPENTER..... Empress Theatre, Salt Lake City
..... Grand Theatre, Salt Lake City
NOBLE HEARNE..... Kinema Theatre, Salt Lake City

Virginia

MANAGER ACCROSINNI..... Academy Theatre, Lynchburg
H. C. FOURTON..... Gandy Theatre, Norfolk
J. J. MADDEN..... Wells Theatre, Norfolk
..... Bijou Theatre, Richmond
K. E. FINLAY..... Broadway Theatre, Richmond
HENRY BERNSTEIN..... Colonial Theatre, Richmond

Washington

FRED WALTON..... American Theatre, Bellingham
MANAGER GRAHAM..... Grand Theatre, Centralia
R. L. RUGGLES..... Dream & Liberty Theatre, Chehalis
GEORGE BRADLEY..... Everett Theatre, Everett
O. O. RUTH..... Mission Theatre, Mt. Vernon
W. E. BOWMAN..... Rex Theatre, Olympia
JOHN HAMRICK..... Blue Mouse Theatre, Seattle
FRANK STEFFY..... Coliseum Theatre, Seattle
JOHN DANZ..... Colonial Theatre, Seattle
WILLIAM CUTTS..... Columbia Theatre, Seattle
LEROY V. JOHNSON..... Liberty Theatre, Seattle
JOSEPH MÜLLER..... Palace Hip Theatre, Seattle
C. H. WOOLEY..... Princess Theatre, Seattle
H. B. WRIGHT..... Strand Theatre, Seattle
JAMES O. CLEMMER..... Winter Garden Theatre, Seattle
CHAS. W. YORK..... Auditorium Theatre, Spokane
CHAS. McMANUS..... Colonial Theatre, Tacoma
MR. MYSICK..... Rialto Theatre, Tacoma
R. L. DALY..... Liberty Theatre, Wenatchee
MANAGER BECKMAN..... Rialto Theatre, Wenatchee
FRED MERCY..... Capitol Theatre, Yakima
H. E. GILLESPIE..... Liberty Theatre, Yakima

West Virginia

GEO. W. BROWN..... Colonial Theatre, Bluefield
J. E. FIRNKOE..... Capitol Theatre, Charlestown
M. M. WEAR..... Rialto Theatre, Charlestown
..... Hippodrome Theatre, Elkins
FLOYD D. MORROW..... Nelson Theatre, Fairmont
J. LINN..... Virginia Theatre, Fairmont
F. E. JOHNSTON..... Court Theatre, Wheeling
E. J. BAUMAN, Pub. Dir. Plaza Theatre, Wheeling
E. J. BAUMAN, Pub. Dir. Rex Theatre, Wheeling
H. BANK..... Cinderella Theatre, Williamson

Wisconsin

H. A. SCHWANN..... O'Klare Theatre, Eau Claire
WILLIAM AINSWORTH..... Orpheum Theatre, Fond Du Lac
FRANK COOK..... Saxe's Strand Theatre, Green Bay
L. KLOPPBERGER..... Majestic Theatre, La Crosse

MR. DUNCAN..... Rivoli Theatre, La Crosse
H. C. HOLAH..... Parkway Theatre, Madison
A. P. DE SORMEAUX..... Strand Theatre, Madison
J. P. ADLER..... Adler Theatre, Marshfield
LEO A. LANDAU..... Alhambra Theatre, Milwaukee
RALPH A. WETTSTEIN..... Ascher's Merrill Theatre, Milwaukee
CHAS. BREWSTER..... Butterfly Theatre, Milwaukee
HENRY TAYLOR..... Garden Theatre, Milwaukee
SAXE BROS. Modjeska Theatre, Milwaukee
SAXE BROS. Rialto Theatre, Milwaukee
MANAGER WEISFELDT..... Strand Theatre, Milwaukee
..... Tivoli Theatre, Milwaukee
MANAGER MEISER..... White House Theatre, Milwaukee
MANAGER McKIVETT..... Bijou Theatre, Racine
ROY McMINN..... Capitol Theatre, Superior

Wyoming

THOMAS VILLNAVE..... Wyoming Theatre, Casper
FRED BEZOLD..... Lotus Theatre, Sheridan

Canada

G. T. FOWLES..... Lux Theatre, Banff, Alta.
MANAGER PRICE..... Allen's Palace Theatre, Calgary, Alta.
JOHN HAZZA..... Capitol Theatre, Calgary, Alta.
S. A. BUCHANAN..... Allen Theatre, Edmonton, Alta.
..... Capitol Theatre, Edmonton, Alta.
CLIFF DENHAM..... Royal Victoria Theatre, Victoria, B. C., Can.
G. SEMPTER..... Strand Theatre, Brandon, Man.
HARRY PEEBLES..... Dauphin Theatre, Dauphin, Man.
J. M. McCLURE..... Allen Theatre, Winnipeg, Man.
J. J. RAYMOND..... Lyceum Theatre, Winnipeg, Man.
..... Metropolitan Theatre, Winnipeg, Man.
CLARENCE TREMBLAY..... Province Theatre, Winnipeg, Man.
..... Strand Theatre, Cape Breton, N. B.
..... King Theatre, St. Andrews, N. B.
..... Queen Theatre, St. Johns, N. B.
C. CURNER..... Strand Theatre, Sydney, N. S.
ERNEST MOULE..... Brant Theatre, Brantford, Ont.
M. T. CRAIG..... Majestic Theatre, Dresden, Ont.
BERT O. FARMER..... Orpheum Theatre, Fort William, Ont.
H. MORGAN..... Temple Theatre, Hamilton, Ont.
C. J. APPEL..... Lyric Theatre, Kitchener, Ont.
T. LOGAN..... Allen Theatre, London, Ont.
MR. KENNEDY..... Allen's Theatre, Ottawa, Ont.
FRANK W. GOODALE..... Loew's Theatre Ottawa, Ont.
ORAL D. CLOAKY..... Regent Theatre, Ottawa, Ont.
J. A. BOLINSKY..... Allen Theatre, Paris, Ont.
..... Grand Opera House, Peterborough, Ont.
ERNIE SANDERS..... Star Theatre, St. Thomas, Ont.
..... Allen Theatre, Stratford, Ont.
A. G. CROWE..... Classic Theatre, Stratford, Ont.
BEN CRONK..... Allen Theatre, Toronto, Ont.
..... Furby Theatre, Toronto, Ont.
A. J. SMALL..... Grand Opera House, Toronto, Ont.
J. SHEA..... Hippodrome Theatre, Toronto, Ont.
W. J. LISCOMBE..... Kitchener Theatre, Toronto, Ont.
NED MILLER..... Pantages Theatre, Toronto, Ont.
..... Shea's Hippodrome Theatre, Toronto, Ont.
CLARENCE ROBSON..... Strand Theatre, Toronto, Ont.
GEORGE ROTSKY..... Allen Theatre, Montreal, Que.
H. M. THOMAS..... Capitol Theatre, Montreal, Que.
HOWARD CONOVER..... Imperial Theatre, Montreal, Que.
..... Loew's Montreal Theatre, Montreal, Que.
D. P. LEACH..... Eagle Theatre, Swift Current, Sask.

Australia

HUGH J. WARD..... New Princess Theatre, Melbourne
..... Royal Theatre, Perth, Western
..... Crystal Theatre, Sydney
..... Empress Theatre, Sydney
..... Globe Theatre, Sydney
..... Hoyt's Theatre, Sydney

Foreign

A. L. PRATCHETT..... Fausto Theatre, Havana, Cuba
..... Globe Theatre, Bristol, England
E. H. TREMAIN..... Invicta Theatre, Chatham, England
MANAGER SHANTON..... Palace Theatre, Cheltenham, England
..... Broadway Cinema, Deptford, England
..... Empire Theatre, London, England
..... Gaiety Theatre, London, England
..... New Gallery Theatre, London, England
..... New Oxford Theatre, London, England
E. LEWIS..... Pavilion Theatre, London, England
E. O. WEINBERG..... West End Cinema, London, England
YAMMOTO KATEO..... Dai-Ichi Asahikan Theatre, Wwansai, Hansu, Japan
..... Imperial Theatre, Tokio, Japan
MANAGER COULTER..... Paramount & Artcraft Theatre, Wellington, New Zealand
JOHN OLSEN..... Little Theatre, Copenhagen, Denmark

WEST COAST PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Almost A Dog's Life

Estelle Taylor was returning from the Pickford studio where she is playing a part in "Dorothy Vernon of Haddon Hall," when she saw a policeman coming out of her home with her dog in his arms. She protested and the officer, after consulting his note book, found that they had called at the wrong house. As a consequence Miss Taylor's "high brow" dog was saved from mingling with the "low brows" in the dog patrol.

The Bennie Ziedman Productions, working at the Garson studios, are in the third week of filming a modern version of "The Taming of The Shrew." William Beaudine is directing the cast which includes Bebe Daniels, Norman Kerry, Lee Moran, Lillian Langdon and George Pearce.

Bruce Mitchell is finishing work on the Hodgkinson production at the Ince studios which has James Kirkwood and Lila Lee in the featured roles. This picture, formerly titled "The Inner Sight," has been renamed "The Whirlpool."

Final scenes are being shot for "The Galloping Fish" being made by Dell Andrews at the Ince studios with Louise Fazenda, Sidney Chaplin, Ford Sterling in the cast and a trained seal playing the title role.

"Against the Rule" is the temporary title of a picture being made under the direction of John Griffith Wray at the Ince studios. This is a story laid on a South Sea Island, and has Leatrice Joy, Percy Marmont, and Adolphe Menjou in the cast.

Cabanne For C. C. Burr

C. C. Burr has commenced production at his Glendale studios of "The Average Woman," an adaptation for the screen of a Saturday Evening Post story by Dorothy De Jagers. William Christy

Cabanne has been engaged to direct the picture. Harrison Ford, Pauline Garon and David Powell are being featured, also Chicorrite who before coming to this country was one of the Picadors in Spain.

Prison Life Depicted

William Dudley Pelley, author of "Torment," recently completed by Maurice Tourneur for First National, has written a story for the screen of life in Federal prisons which is to be sponsored by the Penal Board of the U. S. Department of Justice. It is titled "Idle Hands," and will be produced at the Ince studios, Culver City.

Clyde E. Hopkins, assistant director at the Hal Roach studios, was cut about the face and hands when his car collided with another machine parked on the wrong side of the road. He was not seriously injured and was able to return to work the next day.

At the request of M. C. Levee of the United Studios, Conway Tearle, will stage an exhibition boxing contest at one of the weekly matches at this studio, following the completion of his work in "Lilies of the Field."

At the United studios, Constance Talmadge, under the direction of Jerome Storm, is working on "The Gold Fish" for First National release. Jack Mulhall is her leading man.

Norma Talmadge has finished "Secrets" for First National which was made at the United Studios under the direction of Frank Borzage.

"The Misfit" is the title of the Buster Keaton comedy now being made. Kathryn McGuire, Ward Crane and "Dad" Keaton are in the supporting cast.

Gillingwater At Universal

Claude Gillingwater, character actor of the stage and screen, is the first player cast for Mary Philbin's new Universal feature titled "The Inheritors," which is in production at the Universal studios under the direction of King Baggot.

John Gilbert has started work in a new William Fox feature under the direction of Edmund Mortimer. The picture is titled "Just Off Broadway," and is an adaptation from the stage play of that name by Frederic and Fanny Hatton. Supporting players are Marion Nixon, Pierre Gendron, Trilby Clark, and Ben Hendricks, Jr., together with a number of others.

Zasu Pitts, who plays her first dramatic role as Trina in Erich Von Stroheim's production of "Greed," is back home from her first trip to New York, and says quiet Hollywood is the best place after all.

After resting for several weeks following the completion of her work in "Anna Christie," Blanche Sweet has begun work in a leading role of "Those Who Dance," which



Jane Starr, in King Baggot's new picture, "The Whispered Name"

is being made at the Ince studio under the direction of Lambert Hillyer. This picture is founded on the story written by George Kibbe Turner.

Two Companies at Metro

At the Metro studios two companies are busy with productions. George D. Baker has a cast including Monte Blue, Viola Dana and Lew Cody busy in the making of "Revelations."

"Happiness," being filmed under the direction of King Vidor for Metro has Laurette Taylor and Pat O'Malley for the principals of the cast.

"High Dawn," Hunt Stromberg Production, directed by Stuart Paton, has been completed and is now in the cutting room. Harry Carey has the leading role, and supporting players are Claire Windsor, Nick De Ruiz, Lee Schumway, Fred Malatesta and Adrega Padrick.

Harry Carey recently became the proud father of a baby girl named Ella Ada. The mother will be remembered as Olive Fuller Golden. The Carey's also have a son several years of age.

"Welcome Stranger" Started

Filming of "Welcome Stranger" has begun at the United Studios by Belasco Productions from the stage play written by Aaron Hoffman. Continuity was written by Willard Mack, and will no doubt be produced in six or seven reels. James Young is the director, and his cast includes Florence Vidor, Lloyd Hughes, and Dore Davidson.

Rod LaRocque has left the Hollywood Lasky studios for New York where he will play opposite Gloria Swanson in her coming production titled "The Laughing Lady."

Joseph Heneberry has completed his work on "The Stranger," and is now cutting and editing it.

Director Sam Wood is making the final scenes for "The Next Corner" for Lasky, and on completion of this production all producing activities will be at a standstill until after the first of the year. The only branch of the Lasky studio which will be working is the new laboratory department which will be busy completing the last five or six pictures produced.

Roach Pays Bonuses

It is reported Hal Roach has paid bonuses of one thousand dollars each to the "Spat Family" and the Stan Laurel companies who are the first to complete pictures under a certain scheduled cost since Mr. Roach made his bonus offer. Those participating in the bonus are Perc Pembroke, director; Lloyd French, assistant director; Nick Barrows, cameraman; and Herbert Morris, property man of the "Spat Family" company, and George Jeske, director; William Dill, assistant director; Frank Young, cameraman, and Hamilton Kinsey, property man of the Stan Laurel Company.

A travesty on the latest William S. Hart picture "Wild Bill Hickok," is being made at the Hal Roach studios by the Stan Laurel Company, and will be entitled "Wild Bill Hiccough." Laurel appears in the role of Wild Bill; Billy Engle as Phil Sheridan; Charles Dudley in the role of Abraham Lincoln; Al Forbes, General Custer; and Jimmy Finlayson is Jack McQueen. Mae Laurel appears as Calamity Jane and other players are Ena Gregory, Jack Ackroyd, Ben Rowe, Vera White, Patsy O'Byrne, Martin Welkeil and Sammy Brooks.

Miss Dupont Has Story

Jessie J. Goldburg, president of Independent Pictures Corporation, has closed a contract for world's rights for "What Three Men Wanted" to star Miss Dupont and it is planned this picture will be



Peggy Cartwright in Universal's "A Lady of Quality"



H. W. (King) Fisher, who has joined the sales staff of Warners

released early in January.

Production has been finished on "Baffled," the first of a series of eight westerns starring Franklyn Farnum being made by the Independent Pictures Corporation. "Baffled" is an original story written by Agnes Parsons and directed by J. P. McGowan, and is scheduled for early January release. Alyce Mills is the lead opposite Farnum, and J. P. McGowan, Mack V. Wright, Andrew Waldron and Harold Austin are the supporting players.

New Writer For Goldwyn

Hjalmar Bergman, who is said to be one of the most widely read writers in Sweden, has signed with the Goldwyn Company as a screen writer. Bergman sailed for America on the S. S. Majestic and arrived in New York, December 12th. He will write and adapt stories for the Victor Seastrom, who has just finished his first American production, "Name The Man," from the novel by Sir Hall Caine.

Rupert Hughes, author-director, has selected the players named below to appear in his next Goldwyn production titled "True As Steel." The story was originally written in short story form for a National magazine, and later adapted to the screen and deals with the problem of woman in business. Aileen Pringle, Huntly Gordon, Eleanor Boardman, Cleo Madison, William Haines, Kathleen Key, Jean Haskell, Lucien Littlefield and William Orlamond have been chosen for the cast.

Oakland Films Organized

A new independent producing corporation is Oakland Film Corporation. Work will be begun immediately at the Hollywood studios where production facilities have been leased for the making of six feature-length pictures. A. W. Capps, an Oakland business man is vice-president. Jack Boyle, author of Boston Blackie stories, is the general manager and will handle the production. Oakland capital is financing this company. Production on the first picture, "Prison Born," a Boston Blackie story, will have Betty Compson as the star, and Stuart Paton will direct. Miss Compson has been loaned by Paramount, she having recently returned from London after working in several pictures there. Paton will be remembered as the director of "Conflict," "Reputation" and many others. Other players selected for the cast of "Prison Born" are Roy Stewart, Martha Mattox, Niles Welch, Templar Saxe, Nick De Ruiz and Boris Karloff.

Marine Corps At Universal

Universal City was host to the

United States Marine Corps when members of the Marine Corps football team that met the eleven of the U. S. S. Pennsylvania in Los Angeles on Thanksgiving Day, and members of the drum and bugle corps from San Diego Barracks who are playing in vaudeville in Los Angeles, made a pilgrimage to the big studio.

"The Spark of Life" is the new title selected for Perley Poore Sheehan's first directorial effort, story of which he is the author, and which was filmed under the title of "Innocent." The cast includes Gladys Hulette, Howard Truesdell, Robert Gordon and others.

Slim Summerville and his pal of the old pie-throwing days, Bobby Dunn, are making a series of one-reel comedies for Universal. Summerville is directing the making of the comedies as well as working out most of the comic situations and playing in them. Zion Myers is supervising the production. Brenda Lane, former follies girl, is also playing in these comedies.

"The Virtuous Crook" is the title of a story written by Richard Goodall and being prepared for the screen by Rex Taylor for the next starring vehicle for Herbert Rawlinson. Irving Cummings is directing.

Horbart Henley has completed his Universal production titled "The Turmoil" adapted from the Booth Tarkington story.

"Revue" For Directors

After the Motion Picture Directors' Association of the West Coast learned that there was a loss sustained at the recent Charity Ball at the Biltmore they determined to sponsor a "Revue" entitled "After the Ball," in January with many stars contributing their services to make the affair a success. It will be a satire on the "Blue Laws."

Four U. P. And D. Units Busy

Four of the ten United Producers and Distributors units are at work in its studios on the West Coast. The Irving Productions, will make its first U. P. D. "Devotion," with Gladys Brockwell, Sheldon Lewis, June Norton and Joseph Dowling. The Carlton King Productions, Inc., is ready to begin actual filming and Mr. King will head an all-star cast. The Estee Comedies Company is filming the first of a series of two-reel fun-plays with Harry Tighe and Ned Sparks co-starring under the direction of Bryan Foy. The fourth unit is making split reels known as radiograms.

"Borrowed Husbands" Started

David Smith has finished "Red Roses" at the Vitagraph studios



Anna Q. Nilsson, during a lull in the filming of the C. B. C. Feature "Innocence," with "Teddy," the canine actor

in Hollywood and will begin work on "Borrowed Husbands," Dustin Farnum and Patsy Ruth Miller have the leading roles in "Red Roses," which is a picturization of George Randolph Chester's novel of finance and society.

Mary Carr, who plays the leading role in "On the Banks of the Wabash," the Vitagraph special based on Paul Dresser's famous song, has purchased a home in Hollywood, and with her six children and Father Carr will live there.

Kate Price has been added to the cast of "The Sheriff of Tombstone," the third picture of the Fred Thomson series of Westerns that Monogram Pictures Corporation is releasing on the State Right basis.

Upon completion of her role as the Duchess of York in the Warner Bros. screen adaptation of "Beau Brummel," Irene Rich was loaned for a leading role in the Finis Fox production, "A Woman Who Sinned." Mae Busch and Cullen Landis are also members of the all-star cast selected to portray the characters in the Finis Fox production, the first of a series of four specials.

Trenches On Long Island

Intimate trench scenes of the World War for use in Gloria Swanson's Paramount picture, "The Humming Bird," were filmed last week at North Beach, L. I. Five hundred soldiers took part in the scenes, while Sidney Olcott directed.

Booth Tarkington has just moved into "scenario row" at the Long Island studio and is supervising the editing of "Pied Piper Malone" in connection with Mr.

Meighan, Director Alfred E. Green and Tom Geraghty, and is writing the titles for the production.

Gloria Swanson's latest Paramount picture, "The Humming Bird," was completed at the company's Long Island studio, Friday. **Busch Gardens Secured**

Although the millionaire colony at Pasadena has been reported for years as "cold" towards motion picture folks, Harry Beaumont, who directed "Beau Brummel," the Warner Bros. production, in which John Barrymore is featured, obtained permission to use the famous Busch Gardens, one of the show places of Southern California. Accompanying Barrymore to the Gardens were Mary Astor, Irene Rich, Carmel Myers, Willard Louis, Richard Tucker, Andre de Beranger and Alec Francis.

Immediately upon his return to the Warner Brothers West Coast studios, Jack L. Warner pitched into production work on two pictures. "How to Educate a Wife" and "Broadway After Dark," were placed in work. Grand Carpenter has completed the continuity of the first, which is from the pen of Elinor Glyn. The direction is by William Seiter, and the cast is headed by Marie Prevost, Monte Blue, Alec B. Francis and Claude Gillingwater. New York's night life is the theme of the second picture, "Broadway After Dark," from the story by Owen Davis. Monta Bell is directing this Harry Rapf production.

Pola Negri To Visit East

Following the final viewing of "Shadows of Paris," Pola Negri left Hollywood for a short vacation in the mountains. Upon her return to the Coast immediately after Christmas, Miss Negri plans a visit to New York which will extend well into January. Tentative plans for Miss Negri's next picture are already under way and will occupy her attention during her Eastern trip. It is proposed to begin production upon her fifth American picture some time in February.

Jacqueline Logan is in Kansas City, Mo., where she is making a series of personal appearances in connection with the showing at the Newman theatre of the George Melford production, "The Light That Failed."

Thomas Meighan and company have been working at North Beach, L. I., in ship scenes for "Pied Piper Malone." The first real touch of winter weather New York has experienced worked quite a hardship on the star and his associates, as the scenes called for rain and most of them were filmed at night.



The showing of the Fox special, "If Winter Comes," was given an elaborate prologue by Edward L. Hyman, managing director of the Brooklyn Mark Strand theatre, including these two scenes, Winter and Spring

Pre-release Reviews of Features

The Forbidden Lover

(Selznick—Five Reels)

(Reviewed by Frank Elliott)

SOME attractive mountain exteriors, colorful dances performed during picturesque fiesta scenes, a new personality to the screen, Elliott Sparling, and a fairly stirring climax are the principal ingredients of this program picture. The plot follows the usual formula with the ever present pearls becoming involved in the action. Mr. Sparling, who appears as Terry O'Neill, a sea captain presents a rather imposing appearance on the screen and looks as though he might do well in heroic roles.

The story is laid in southern California in the old Spanish days which theme gives opportunity for eye-pleasing costumes and picturesque interiors. But because of the fact that the action treads along the well beaten track, the interest lags at times as it becomes an easy matter to picture the ending soon after the beginning.

One of the real assets of the picture is the presence in the cast of Noah Beery, who as Don Almada strives nobly to make something out of a weak role and nearly succeeds. Barbara Bedford is a good selection for the Spanish belle, but she does little more than sit around and look pretty when called upon for a closeup.

The picture has a few moments such as a fight between the sea captain and two bandits sent to rob him, the stealing of the pearls from the Madonna statue and the murder of the priest and the climax in which hero and villain come to grips with the usual ending.

THEME. Dramatic romance dealing with the adventures of a Yankee sea captain in lower California in the early 40's and how he won a Spanish beauty as his bride.

PRODUCTION HIGHLIGHTS. The fiesta scenes and unmasking of the captain. The fight with the bandits. The robbery of the pearls in the mission shrine. The battle between the captain and the pearl thief in which the heroine is accidentally shot. The acting of Noah Beery and Elliott Sparling.

DIRECTION. Has transferred to the screen in fairly convincing manner a well worn plot. In spite of the meager material at hand, has succeeded in putting over a thrill here and there. Luckily he had Noah Beery to bolster up some weak spots.

EXPLOITATION ANGLES. Put on a Spanish dance as a prologue. Play up the new personality on the screen. And don't forget Noah Beery or Barbara Bedford. Might put out a ballyhoo in the form of a man dressed in a Spanish costume and wearing a mask, astride an ornately saddled horse and carrying appropriate advertising.

DRAWING POWER. This is a picture for second class downtown houses. It will also do for the towns, being a program picture pure and simple.

SUMMARY. Answers the demand for small house pictures. Five reels of the usual Spanish-Yankee romance stuff with a thrill here and there and some colorful settings and costumes.

THE CAST

Terry O'Neill.....	Elliott Sparling
Maria Almada.....	Barbara Bedford
Don Alvarez.....	Albert Prisco
Don Almada.....	Noah Beery
Senorita Almada.....	Aileen Manning
The Old Padre.....	John Herdman
Henchmen.....	Philip Sleeman, F. Kingsley

By Kate Corbeley and Caroline Crawford. Scenario by same persons. Directed by Nat Deverich. Photographed by Harry Fairall.

SYNOPSIS. Deals with the arrival in Southern California in the early 40's of a youthful sea captain, who falls in love with the daughter of one of the Spanish folks. In a jealous rage a Spaniard plans to get rid of the captain and sends his henchmen to dispatch the mariner. But latter conquers his rival and masquerades at the fiesta as the future husband of the girl. When unmasked he creates quite a furore. He escapes, however, and becomes involved in a pearl robbery, but aids in capturing the real culprit and wins the Spanish beauty.

His Mystery Girl

(Universal—4487 Feet)

(Reviewed by Laurence Reid)

A PLAN has been carried out here to intrigue the imagination by rushing the action through so hurriedly that one has no time to discover what much of it is about. We learn that the idea is a familiar one in that it concerns a youthful woman-hater who capitulates to the call of romance the very moment he sets his eyes upon a charming blonde—an idea which always runs true to form. The serious-minded hero happens upon a wild party—and his friends conceive the idea of getting him out of the doldrums by compelling him to fall in love. The plan succeeds—for the hero not only falls in love but he also is transformed into a human being.

It is a picture which carries plot shortcomings. The director has wisely covered up its faults by resorting to hectic incident. He has treated the story in the manner of making his characters excited. There isn't a single moment when the players display any poise and restraint—and for once Herbert Rawlinson appears in character. A nervous actor given to considerable facial expressions and bodily contortions, the role he assumes here is made to order for his peculiar style of histrionism.

But the picture has its interesting moments even if the situations and incident are illogical. And its speed is something in its favor—for the flaws are fairly well covered. Rawlinson discovers a mystery girl whose identity is never learned until a fast climax reveals her as the divorced wife of a bounder. He fights for her—does this young man who has been transformed from a timid youth into a courageous hero. It is the purpose of the story to make things difficult for him before he rescues her from various dangers.

The climax presents a deal of hokum in a haunted house—with the hero knocking out his opponents and guiding the girl to safety and the home of a justice of the peace. The director has had some experience with serials. "His Mystery Girl" resembles a serial in its speed and crowded incident. A first rate program picture.

THEME. Comedy drama revolving around a young woman-hater who is intrigued by pretty girl—with the result that he falls madly in love.

PRODUCTION HIGHLIGHTS. The mystery element. The exciting climax. The efforts of the hero's friends to make him fall in love. The fast action. The several fights.

DIRECTION. Succeeds in making picture lively—the action rushing at top speed throughout. Has obvious idea—but creates some suspense with the rapidity of his scenes and the mystery element. Is best with his climax. Gets the players keyed up into the proper spirit.

EXPLOITATION ANGLES. Play up theme—showing that a boastful woman-hater always capitulates to the call of romance. Use a snappy teaser campaign. Bill it as exciting comedy drama.

DRAWING POWER. For program houses and neighborhoods.

SUMMARY. A fairly breezy comedy drama—which is founded upon an ancient theme—but which interests through its speedy action and the mystery element. Carries more incident than plot. Players act in an excited manner.

THE CAST

Kerry Reynolds.....	Herbert Rawlinson
Gloria Bliss.....	Ruth Dwyer
Laurette Slingsby.....	Margaret Campbell
Ben Bliss.....	Jere Austin
Dick Reynolds.....	Ralph F. McCullough
Valet.....	William Quinn
By Marion Orth. Scenario by William Wing. Directed by Robert F. Hill. Photographed by William Thornley.	

SYNOPSIS. Serious-minded youth is a woman-hater. He arrives home to discover his brother the host of a wild party. He is lectured for being so timid. He becomes the object of considerable worry by his friends. They frame him into falling in love with pretty girl. Once he feels the spark of romance he undergoes a transformation. He rescues her from various perils and marries her.

The Eternal City

(Goldwyn-First National—8500 Feet)

(Reviewed by Laurence Reid)

THERE is an excuse in modernizing Hall Caine's story—seeing as how capital could be made of modern Rome and the stormy days leading up to the development of the Fascisti and Mussolini becoming the power behind the throne. It will doubtless invite criticism from some quarters—in that nothing much remains in the story except the important characters, the central theme and the atmosphere.

The central theme has often been employed—and one can anticipate the conclusion from the moment that the hero enlists in the Great War and returns after he has been listed as dead—to discover his boyhood sweetheart carrying on a liaison with a wealthy and unscrupulous politician. The early scenes are devoted to the development of the romance and presenting incident in the environment of the youngsters. But once Italy enters the war, the quiet moments become turbulent—and we have the triangle situation treated in the usual orthodox fashion. The innocent girl, with a talent for sculpturing, becomes the charge of the aforementioned politician who invites her to Rome.

There is a dramatic climax when he is fired with patriotism and enlists with the Fascisti—the black-shirt brigade. It offers a moving moment when hundreds of these men, gathered in the ancient Coliseum, storm the citadel of the rebels. The story is not so important as its backgrounds. Indeed it is a picture which is eloquent in its scenic values—for we are presented with scenes of ancient and modern Rome. The camera has caught some remarkable vistas—and highly colorful spots of the eternal city. And we are swept by its ocular appeal. If the story was less orthodox—if the treatment of the central conflict was not so old-fashioned—it would soar with the quality of its settings—for these are truly magnificent.

It is worth seeing—for it brings us scenes of Rome in all its glory—past and present. Occasionally a human note is sounded—but the interpretation is not of the best—and the humanities do not register often. Richard Bennett, however, gives a cameo performance in the role of a nondescript peasant. He is thoroughly in character. It's a first class audience picture—rich in its production—which surely indicates the lengths, producers will go to capitalize a genuine background and atmosphere.

THEME. Drama of three-cornered love affair—which involves boy and girl who grow up together. The Great War takes youth away. The girl places herself in charge of wealthy philanderer and radical. The youth returns and conflict is expressed before love triumphs.

PRODUCTION HIGHLIGHTS. The fine backgrounds—which show actual scenes of Rome—past and present. The surging climax when the Facisti rout the radicals. The atmosphere. The return of the soldier. The clever performance by Richard Bennett. The mob scenes.

DIRECTION. Hall Caine's story has been modernized, but theme does not suggest anything new. Director does not present any novel treatment on this theme—and the action is too abrupt.

EXPLOITATION ANGLES. Presents many opportunities—such as exploiting ancient and modern Rome. Play up all-star cast—and bill it as fascinating story of love and conflict. Play up the Fascisti—

DRAWING POWER. For high class houses.

SUMMARY. Some may regret the modernization of Caine's novel—and the lack of the spiritual note of the original. Carries an old theme, but is colored with spectacular effects. Is chiefly interesting in its scenes

THE CAST

Donna Roma.....	Barbara La Marr
Baron Bonelli.....	Lionel Barrymore
Minghelli.....	Montagu Love
David Rossi.....	Bert Lytell
Bruno.....	Richard Bennett

By Sir Hall Caine. Scenario by Ouida Bergere. Directed by George Fitzmaurice.

SYNOPSIS. Childhood friends, grow up together and plight their troth. The Great War involves Italy and youth enlists. Time passes and girl, having become friendless, accepts an unscrupulous politician's invitation to come to Rome, where he will make her a famous sculptress. The youth is reported dead—but he returns and becomes disillusioned when he discovers her association with the politician. He is fired with patriotism when he learns of the rebellion existing in Rome. He enlists with the Fascisti and aids in ridding the city of the radicals. Girl is vindicated.

Conductor 1492

(Warner Brothers—Seven Reels)

(Reviewed by Frank Elliott)

DO any of you exhibitors ever recall an operator laughing at a picture? Neither do we! That's why we are sure that there must be some real comedy in this one—for the operator in the booth laughed his head off as this one was unreeled. Johnny Hines certainly has a sure-fire laugh and thrill hit in this feature which should be welcomed by exhibitor and public alike—because it makes you feel better, it removes that grouchy feeling and doesn't tax your gray matter in trying to figure out what it is all about.

The action starts in Ireland and we get action right off the bat and a real comedy situation as Terry's father, his grandfather and his great-grandfather line up to bid him "bon voyage" to America. These Irish scenes are well done, the sets being artistic, realistic and beautifully photographed. Stepping on our shores, Terry starts the fun. There are some comic scenes in a boarding house containing 40 boarders and two bath tubs. Then we see Terry operating a street car of which he is motorman and conductor—in which capacity he saves the life of the son of the president of the company and as a result is invited to the home of the magnate. He is rewarded, falls in love with the daughter, and eventually saves the president from financial destruction.

With his reward, Terry brings his father over from the Emerald Isle. The old man is portrayed by Dan Mason of Toonerville Trolley fame and together with Mr. Hines puts over some great comedy stuff, especially at the dinner in the Connelly home. There is a great climax to the picture in which there is injected some realistic fire scenes, a thrilling auto chase, and an exciting rescue of the old man from the burning building.

Through it all runs an entertaining story which has an unusual twist at the close. Mr. Hines does good work and he is ably supported by Dan Mason, Doris May, who brings her charm to the feature; Ruth Renick, Robert Cain, Bobby Connelly, Fred Esmelton and others.

THEME. A comedy drama setting forth the amusing adventures of an Irish lad upon his arrival in America where he takes up the profession of motorman and conductor on a one man trolley. Develops romance.

PRODUCTION HIGHLIGHTS. The fire scenes. The auto race. The antics of the man-operated camel at the roller skating rink. The dinner party attended by Terry and his father. Terry's rescue of the child from death under the trolley wheels. The battle for the bath room scenes. The fine photography and snappy subtitles.

DIRECTION. Well done throughout. Has succeeded in mixing thrills with laughs. Has kept up interest in the plot from beginning to end. Has put over a whale of a climax in the fire scene and rescue.

EXPLOITATION ANGLES. The title. It would be a fine stunt if you could rent a trolley from your local company and have it run around town with big banners on each side. Tie up with the local street car men's union, if you have one. The fire scenes also offer a chance for getting co-operation of the firemen.

DRAWING POWER. Should attract good business anywhere if properly exploited.

SUMMARY. Johnny Hines has turned out a picture here that is off the beaten paths. It is a picture filled with real comedy as well as finely planted thrills. Boasts an excellent cast. Is well mounted and beautifully photographed. And is packed with action.

THE CAST

"Conductor 1492".....	Johnny Hines
Noretta Connelly.....	Doris May
Mike O'Toole.....	Dan Mason
Edna Brown.....	Ruth Renick
Richard Langford.....	Robert Cain
Denman Connelly.....	Fred Esmelton
Bobby Connelly.....	Byron Sage
James Stoddard.....	Michael Dark
Mrs. Brown.....	Dorothy Burns

By Johnny Hines. Directed by Charles Hines and Frank Griffen. Photographed by Charles E. Gilson.

SYNOPSIS. Terry O'Toole arrives in America with little coin but with a lucky mascot in the form of a little Irish rag doll on which he counts to make him rich. He gets a job running a one-man trolley, in which capacity he saves the life of the president's son and is introduced into his home, where he is rewarded and meets Noretta. Enter romance. Terry brings his old man over and together they figure in aiding Noretta's father win control of the company by digging up two missing shares of stock.

Good Men and Bad

(F. W. Kraemer Production—Five Reels)

(Reviewed by Frank Elliott)

JUST another western picture with the usual hard riding "quick on the draw" Texas cowboy hero, the band of villainous Argentine bandits and the sweet, but brave heroine who is also required to exhibit some daring work in the saddle. The settings are ordinary, in fact we've seen the same "Spanish type" house used in this picture in many other features. No pearls are stolen in this picture, but mother's jewels are nabbed by Don Pedro and instead of the usual dances performed at the ever present fiesta there is a contest to find out who can ride the heroine's horse.

Marin Sais, who we believe was well known way back in the old Kalem days, is the star of "Good Men and Bad," and she sure can ride a broncho. She isn't called upon for much acting. Steve Carrie is the honest to goodness he-man. Merrill McCormick gives an exaggerated portrayal of an Argentine bandit chief. The rest of the cast is fair.

The plot, having been laid in much beaten paths, does not hold a very tight grip on the observer and it is an easy matter to picture the final clinch between cowboy and Argentine beauty after the first reel or so. Some real action has been put into the final reel as the girl and accompanying ranchmen ride across the pampas to rescue the cowboy arriving just in time for the bandit was on the point of dropping the handkerchief which would have been the signal for dispatching the hero to the happy hunting grounds.

There is a demand in the smaller houses of many cities for these western pictures and therefore they must be produced. If your patrons care or rather demand these features you can safely book this one as it is as good as most of the western program films being turned out. But don't lead your patrons to expect too much.

THEME. Dramatic western dealing with the "going south" of a Texas cowboy to the Argentine where he falls into an adventure dealing with the plot of a bandit to grab off the daughter as well as the wealth of an old invalid.

PRODUCTION HIGHLIGHTS. The horse riding contest. Marin Sais' good riding aboard a bronco. The suspense in the final reel. The fight between the cowboy hero and the bandits. The fiesta scenes.

DIRECTION. Just fair. There are several abrupt breaks in the action and at time the actors seem to be awaiting the word from the megaphone for the next move. The action takes a long time getting started. There is some suspense in the last reel. Several scenes are much overdrawn.

EXPLOITATION ANGLES. Might have a man dress like a cowboy or an Argentine bandit (you can see the costume in the picture) and have him ride through the streets with appropriate advertising. Tell the folks there is some thrilling horseback riding, some good fights and a climax packed with the kind of stuff that the western houses' clientele likes.

DRAWING POWER. If you change your program often and your patrons like westerns, this one will do. O.K. for small downtown houses.

SUMMARY. Will please the folks who like westerns no matter how impossible they are. There is some suspense, however, toward the end of the picture, some good fast horse riding, a fair cast and fair photography.

THE CAST

Felicia Marin Sais
Steve Kinnard Steve Carrie
Don Pedro Martinez Merrill McCormick
Don Esteban Valdeo George Gyton
Rosalie Faith Hope
By William Lester. Scenario by William Lester. Directed by Merrill McCormick.

SYNOPSIS. Don Esteban Valdeo, an invalid, owes the unscrupulous Don Martinez a sum of money. He must pay or give his daughter Felicia in marriage. Felicia, however, persuades the old man to send her mother's jewels to Martinez, who murders the man bringing them to him and then succeeds in passing suspicion on a cowboy recently arrived in the country. The cowboy, however, brings the real murderer to justice and then wins Felicia for his own bride.

Cupid's Fireman

(Fox—4200 Feet)

(Reviewed by Laurence Reid)

A SLIGHT little heart interest story is this adaptation of Richard Harding Davis' "Andy McGee's Chorus Girl"—one which doesn't offer any pretensions, but goes along building its slender plot—which manages to entertain if the spectator is not expecting heavy drama. It permits Charles Jones to flash his restrained style of acting in a new line of heroics and he gives a sincere performance of the young fireman who becomes a "smoke-eater" against his mother's wishes—the latter not willing to have him sacrifice his life as did his father.

It follows a conventional groove and is always obvious, but it leaves a definite impression of heart appeal. The mother dies just before the youth becomes a member of the fire department. The introductory footage is slow in getting started—but once it swings into its central idea—the romance, it picks up and finishes with a good climax.

The highlight of the feature is this same climax—for it presents the hero saving the actress from a burning house—an actress whose husband has locked her up inside. The scene is quite realistic and its originality will be noticed by the discerning spectator. The floor falls through carrying the intrepid fireman and the villain with it. And there is no question that it measures out a thrilling moment. Jones plays this sequence for all it is worth—and he commands admiration in his attempt to save the worthless husband. Once the climax is "shot," the picture is over insofar as its melodramatic elements are concerned. It finishes with the culmination of the romance.

"Cupid's Fireman" is competently played and furnishes appropriate atmosphere. It possesses good exploitation possibilities for tying up with fire companies. And it doubtless will be appreciated in all program houses.

THEME. Romantic drama with a heart interest vein, revolving around youth who becomes fireman against his mother's wishes and saves a woman from a burning house—afterward marrying her when she becomes a widow.

PRODUCTION HIGHLIGHTS. The climax showing a thrilling fire—and the subsequent rescue of heroine by hero. The heart interest touches. The capital performance by Charles Jones and the charming appeal of Marian Nixon as the leading lady. Presents new line of heroics for star.

DIRECTION. Keeps the story smooth and even enough—and tempers it with adequate humor. Is best with heart appeal and the climax which registers a thrill. Plot is slight, but director has done a good job in extracting some interesting points.

EXPLOITATION ANGLES. Link up with fire department. Put on special matinees for fire companies. Bill Charles Jones appearing in a new line of heroics. Feature it as heart interest drama punctuated with humor and thrills. Play up the climax. Mention that it is adapted from Richard Harding Davis' story, "Andy McGee's Chorus Girl."

DRAWING POWER. Suitable for average program houses.

SUMMARY. A conventional, obvious little story—which offers moments of entertainment due to its heart interest, its thrilling climax—and some capital work by Charles Jones and a competent supporting cast.

THE CAST

Andy McGee Charles Jones
Agnes Evans Marian Nixon
Bill Brooks Benedict
Elizabeth Stevens Eileen O'Malley
Mother Lucy Beaumont
Fire Chief Al Fremont
Old Man Turner Charles McHugh
Molly Turner Mary Warren
Veteran L. H. King
By Richard Harding Davis. Scenario by Eugene Lewis. Directed by William Wellman. Photographed by Joe August.

SYNOPSIS. Treats of young fireman who entered department against his mother's wishes, as she didn't want him to sacrifice his life as his father did. After the mother's death he adopts a little girl—and subsequently falls in love with an actress, whose vicious husband has locked her in a burning house. He rescues her, but fails to save the life of the husband. Romance triumphs.

The Man Life Passed By

(Metro—6200 Feet)

(Reviewed by Laurence Reid)

A PICTURE which strives to point humanities and realities, but due to its hectic plot ramifications, succeeds in serving up little else but banal melodrama is this Metro entry. The author, who is also the director, has endeavored to point sharp contrasts in telling his weird story—and in giving emphasis to these contrasts—the film exposes a varied assortment of crudities. It never once suggests a pattern from life. We are shown a struggling inventor approaching a capitalist to have his papers endorsed—that his invention might be patented. But the grasping figure of wealth refuses to give them up—which starts this unbalanced melodrama on its way.

It's a story which touches nearly every ingredient to drive home its points. And it is told in a frantic manner. The pathetic inventor is drawn in drab colors. He goes home to discover his mother dead—and so he plunges to the depths—not caring what becomes of him. He has lost faith in mankind. Meanwhile the contrast of the rich man's environment is introduced as often as the sordid background of the inventor.

There is introduced a conflict between the rich man and his secretary—the latter also carrying on a counter-conflict with the irrepressible daughter who remains at home. He would beg her to give up her pleasure-mad impulses. So we have some wild party scenes—a “take-off” of high jinks in a Roman arena. The hectic march of the sordid part of the story continues to a climax which shows the inventor rescuing the stay-at-home daughter from some underworld thugs.

The finish is hurried and illogical. The inventor becomes regenerated through the tender influence of the mission worker—and the capitalist begs his forgiveness. The shooting incident—when the butler wounds him—is uncalled for—and is wholly irrelevant to the action. The picture is over-played, there being scarcely a scene when the players are not giving undue stress to their emotions. Percy Marmont strives to be sincere—but he is burdened with an impossible role.

THEME. Character study of young inventor who, robbed of his plans by wealthy man, vows vengeance. He becomes a derelict through having his faith in mankind destroyed. He is regenerated and forgives his enemy.

PRODUCTION HIGHLIGHTS. The effort to appear sincere on the part of Percy Marmont. The atmosphere. The climax when hero is struck down by bullet. The raid in the underworld. The suspense. The good work by Hobart Bosworth. The Roman fete.

DIRECTION. Uses many conveniences in shaping his climaxes. Scenes are abruptly executed which destroys realities. Is overdrawn and conflict too sharp. Gives picture creditable atmosphere. Allows players too much latitude.

EXPLOITATION ANGLES. Exploit fact that star of “If Winter Comes” is in picture and that he gives fine performance. Play up that Novak sisters appear together.

DRAWING POWER. For down town and neighborhood houses.

SUMMARY. A frantic melodrama which rushes headlong into its action. Never suggests realities. Shows vivid contrasts—presenting youth sinking to the depths through adversity. The scenes are hurried—and the players over-act.

THE CAST

Hope Moore.....	Jane Novak
John Turbin.....	Percy Marmont
Joy Moore.....	Eva Novak
Harold Trevis.....	Cullen Landis
John's Mother.....	Lydia Knott
“Iron Man” Moore.....	Hobart Bosworth
Muggsy.....	Lincoln Steadman
Crogran.....	George Siegmann
Leo Friend.....	Andre de Beranger

By Victor Schertinzger. Directed by Victor Schertinzger.

SYNOPSIS. Young inventor seeks capital to perfect his plans. In approaching capitalist the latter steals his papers, applying for a patent—and adversities overwhelm the youth. He sinks to the depths, having lost faith in mankind. Is regenerated through the sympathy of a girl—who turns out to be the capitalist's daughter. He rescues her sister from the underworld—and the capitalist makes amends.

The Rendezvous

(Neilan-Goldwyn-Cosmopolitan—Seven Reels)

(Reviewed by Frank Elliott)

ONE can depend on Marshall Neilan to supply the unusual note in film production. This time he has “gone to Russia and the Siberian steppes” for his locale and has turned out a story that is off the beaten paths, a story vibrant with action, aglow with color, teeming with dramatic situations and ending with a typical Neilan climax—just the opposite to what you expect will happen.

So successfully has the producer transplanted the atmosphere of Russia to the screen that the observer for the moment seems to live in that faraway land and the characters are indeed very true to life. Most of the action transpires in a little village in Siberia and the settings, both exterior and interior are decidedly realistic.

And while the production is very dramatic and at times melodramatic, Neilan has inserted comedy relief when needed. It is supplied by no less a personage than Sydney Chaplin, who is a knock-out as a British Tommie. Another thing that strikes one is the care with which the costumes have been selected. Expert advice undoubtedly was available on this subject as well as on the habits and customs of the peoples of the steppes.

The scenes of the Czar in court and in exile strike a novel note, and to R. O. Pennell must go credit for a remarkable characterization of the monarch. One of the biggest features of this picture is the east. It is all-star in the true sense of the word. Conrad Nagel and Lucille Rickson have the leading roles and the latter gives promise of budding into a very talented and attractive star. The heavy role is portrayed by Elmo Lincoln, who makes just about as terrifying a Cossack chief as we have ever seen on stage, screen or photograph. However, we would recommend the elimination of some of the scenes in which he figures especially the one where he drags the heroine around by the hair and that in which he throws the little native shrine to the floor.

THEME. A romantic melodrama laid in Russia which deals with the romance between an American officer and a native princess which comes near to being wrecked by the brutality of a Cossack brigand.

PRODUCTION HIGHLIGHTS. The climax in which the Cossack is locked in the shrine to die. The realistic Russian settings. The comedy contributed by Syd Chaplin. The fine acting of the entire cast.

DIRECTION. Has allowed Elmo Lincoln to overdo his role in several spots. Should have eliminated some of his brutal acts. Otherwise has inspired his players to masterful acting and has started Lucille Rickson on the road to stardom. Has planted some very thrilling scenes.

EXPLOITATION ANGLES. Put on a Russian dance prologue. Tie up with your local American Legion post or stage a Buddies Night. Dress your ushers in Russian costumes patterned after those in the picture.

DRAWING POWER. This picture is a “different” one and will please most audiences.

SUMMARY. In all a worth while contribution to the screen. Tells a story of modern Russia which is very appealing throughout. The cast is one of uniform excellence and Sydney Chaplin's work alone is sure to make the picture a success.

THE CAST

Walter Stanford.....	Conrad Nagel
Vera.....	Lucille Rickson
Prince Tamiroff.....	Richard Travers
Varvara Korenieva.....	Kathleen Key
Vassily Leonidoff.....	Emmett Corrigan
Juan Godunoff.....	Elmo Lincoln
Winkie Harrington.....	Sydney Chaplin
Mrs. Stanford.....	Kate Lester
Nichi Wandor.....	Cecil Holland
Samuel Klein.....	Lucien Littlefield
Nini Muskuin.....	Eugenie Besserer
Czar.....	R. O. Pennell

By Madeline Ruthven. Directed by Marshall Neilan. Scenario by Josephine Lovett. Photographed by David Kesson.

SYNOPSIS. In order to punish his cousin, a Prince who has married without his consent, the Czar banishes him and his wife to Siberia. There the wife dies, leaving a baby girl. Forced to flee, the Prince leaves the little girl in the care of a friend. Later the country is raided by Cossacks and an American officer arrives just in time to save the girl from being attacked by a Cossack chief. Romance springs up between the two. The Cossack forces the girl to marry him in return for saving her father. He meets a terrible death in a shrine and the soldier returns and takes the girl.

The Old Fool

(Hodkinson—6100 Feet)

(Reviewed by Chester J. Smith)

THIS Outlook production is first the story of a house divided against itself and later develops into a Western. In its Western stages it is fairly interesting, but until it establishes itself in the wilds of Texas there is very little to recommend it.

The story for the most part is more or less impossible; of the cheaper melodramatic type, but withal, as it develops it holds the interest. In its late stages it moves fast and offers a number of punches that make you forget the first couple of reels.

An unwholesome taste develops in the opening reel when sons and grandsons banish from the family table the somewhat eccentric grandad because of his continued reference to his exploits in the Civil War. For his conduct he is compelled to eat alone in the garret. He is befriended only by the youngest grandson. To further complicate the peace of the family the daughter-in-law yearns for the hasty demise of her father-in-law, eldest son of grandad. It's hardly a pretty situation up to that point.

Interest, however, picks up almost immediately when the devoted grandson takes the lovable grandad under his wing and departs for Texas, and a newspaper career on a small town paper, where between them and a U. S. Marshall they round up a band of border smugglers, among whom the story connives to include the eldest son and the eldest grandson. Then follows the situation of the grandad and the grandson capturing the other male members of the family.

James Barrows, as grandad Steel, gives a good portrayal of a character that is much overdrawn. Still he wins plenty of sympathy and in the end proves the real hero. Lloyd Hughes, as the dutiful grandson, has a characteristic role that gives him full scope for his talents. The other parts are in capable hands.

The picture has its exploitation possibilities in that it furnishes the exhibitor a chance to tie up with Civil War veterans. A special matinee for them would prove good showmanship. Also the cast contains several names of prominence. It is a program picture for the average audience.

THEME. Melodrama in which a father and son are included in a band of smugglers which is eventually rounded up by the grandad and grandson.

PROMOTION HIGHLIGHTS. The battle between the U. S. Marshal and his forces and the gang of smugglers. The rescue of the girl by the civil war veteran from the crooked Sheriff. The splendid acting of James Barrows as the grandad in particular, and the whole cast in general.

DIRECTION. Has made the best out of a somewhat impossible story. The climaxes are nicely developed, though the characters are overplayed in spots. The action moves fast but is inclined not to ring true.

EXPLOITATION ANGLES. War veterans might appreciate the antics of grandad, particularly those reminiscences in which Civil war scenes are depicted. The clash between the U. S. Marshal's forces and the smugglers. The all-around good work of the cast.

DRAWING POWER. Should please fairly well in program houses.

SUMMARY. A somewhat impossible story that develops considerable action in the late stages and one that offers a thrill or two in its climaxes.

THE CAST

Grandad Steele	James Barrows
Peter Steele	Henry Hunt
Henry Steele	Jimmy Mason
John Steele	Lloyd Hughes
Dora Steele	Barbara Tenant
Mary Manners	Betty Francisco
Pete Harkins	Ben Hendricks, Jr.
Dolores Murphy	Louise Fazenda
Larry Bellows	O. V. Harrison
Pop Hardy	Montie Collins
Rogers	Tom Mean

SYNOPSIS. Grandad and grandson, practically exiled from the family home take up their new life in a small Texas town, where grandson falls in love with the proprietor of a newspaper. Through the efforts of the grandson and the United States marshal a band of smugglers are rounded up, which includes in its ranks the youngster's father and brother. Grandad proves a real hero by rescuing the girl from the crooked sheriff.

Alimony

(F. B. O.—Seven Reels)

(Reviewed by Frank Elliott)

A CASE of much ado about nothing. This is just another one of the eternal triangle pictures filled with overdrawn characterizations and false situations which become burlesque moments because of the manner in which they are staged.

The plot is one that has been worked to death. The poor hero has worked out a valuable oil process which is sold to the big company by his wife. The head of the firm immediately decides to possess the wife and sets out to wreck the poor hero by having him trailed by a vamp. Then he tries to ruin him in the stock market, but is saved by the wife who buys all her husband's stock.

There is an attempt made to put on some spicy parties, but those who anticipate some risque scenes will be disappointed although there is a flash of an American hula hula. The yachting party in which the women folks appear in bathing suits affords the vamp to get in some good work when she invites the husband to go swimming with her as wife looks on.

Grace Darmond appears as the wife, and at least she looks attractive at all times. Ruby Miller overdoes her role as the vamp and her makeup is too conspicuous. Jackie Saunders, Warner Baxter, Clyde Fillmore and William H. Carroll have the other parts. Ali struggle heroically in an attempt to put over unconvincing roles.

The first reel could be speeded up if much of the time devoted to showing Warner Baxter trying to get on a collar and tie was eliminated. Ruby Miller wears some gowns which are decidedly bizarre.

The eternal triangle theme is the oldest and most favored of them all. When it is fashioned from a logical plot and introduces characters whose relations to each other bear some semblance to reality, it never fails to sustain the interest. Here it is drawn with a theatre touch and never appears convincing. The plot and characters are much exaggerated. Which puts a burden upon the interpretation.

THEME. A society drama dealing with the efforts of the head of an oil company to take away the wife of an inventor and ruin him financially. But the wife remains true in spite of the fact that the inventor falls for a sinuous siren and saves him in the end as disaster looms.

PRODUCTION HIGHLIGHTS. The yachting party. The climax in which one jealous husband shoots the oil company president when he finds a letter to his wife. The elaborate interiors. The gowns worn by Ruby Miller. The photography.

DIRECTION. Just fair. Hasn't had much to work with and therefore has been at a disadvantage. Has allowed some of the players to overact and as a consequence most folks may laugh at some situations when they are supposed to wave the kerchief.

EXPLOITATION ANGLES. The title is your one best bet in this picture. It is a good one from a box office viewpoint. Plaster the town with it. Tell the folks about the petting parties, the gay yachting scenes and the workings of a vamp.

DRAWING POWER. Suitable for second class downtown first run houses, community theatres in some sections and some towns.

SUMMARY. Has appeal only to a limited audience. Eternal triangle formula is overdone. Picture is elaborately mounted and well photographed, but the acting is mediocre and the situations ring false and are unconvincing.

THE CAST

Jimmy Mason	Warner Baxter
Marion Mason	Grace Darmond
Robert Granville	Clyde Fillmore
Philip Coburn	William H. Carroll
Betty Coburn	Jackie Saunders
Gloria DuBois	Ruby Miller
By A. T. Locke. Directed by James W. Horne. Scenario by E. Magnun Ingleton. Photographed by Joseph Du Bray.	

SYNOPSIS. Jimmy Mason has perfected an oil process. Spraining his ankle, he is unable to attend a meeting of the board of the big oil company to tell about his formula. Instead his wife goes. The president persuades the company to buy the process. Then he decides to get the wife also and lays his plans accordingly. He hires a vamp to lead Jimmy astray and then tries to ruin him financially. But the wife remains true through it all and saves Jim just as he is being forced to the wall.



PRISCILLA MORAN

whom the whole world is going to love
before 1924 has passed

Priscilla Moran to Star in Feature Series

AN interesting announcement came from Hollywood this week in the fact that Priscilla Moran, the five-year old actress, is to be starred in a series of features to be produced by Priscilla Moran Productions, Incorporated, at the Hollywood studios.

"Priscilla is the charming bit of femininity that has been seen in 'Toll of the Sea,' 'East is West' and several Educational Comedies. She is a nationally known child because of the fact that she lived in the home of the famous Jackie Coogan for several months, and was widely reported to have been adopted as a sister to Jackie. Practically every Jackie Coogan fan knows Priscilla as Jackie's sister, and she has received hundreds of letters from little tots all over the country telling her how wonderful they thought it was that she could live right in the very same house with the famous Jackie, and how they wished that such a privilege could be theirs," says the announcement.

"But Priscilla's father, Leo A. Moran, had no intentions to give his wonderful child to anyone. Priscilla's mother died last year and Priscilla went to live with the Coogan family only until her father could establish a new home for her and till he could recover his own health. Then Pris-



Mary Odette, John Hagenbeck and Walter Richard Hall, scanning Motion Picture News in far-off Cairo when they are making "In the Shadow of the Mosque"

cilla came back to live with her father and also to resume her work in pictures.

"Her first engagement after her sojourn with the Coogans was the part of 'Sammy' in 'Daddies,' David Belasco's famous stage success, produced by Warner Brothers and directed by William Seiter.

"It was her work during the filming of 'Daddies' that attracted the attention of a great many people, and the formation of her own production unit was the result.

"Few children have been blessed as Pris-

cilla has been. It would be hard to imagine a more beautiful child or one more talented. Furthermore, she is truly a child of the movies having been raised almost in a motion-picture theatre. Her father was a motion picture exhibitor and her mother a most ardent picture fan, therefore, the likeness for motion picture work comes to Priscilla quite naturally.

"At the age of two years her little head was crammed full of motion-picture plots, stars and technic. She is just as much at home before the camera as any 'trouper' in the business.

"She numbers amongst her friends the greatest celebrities in the motion picture industry, and it is freely predicted on all sides that her success will be nothing less than phenomenal.

"Millard Webb, who has been co-director and production manager for Sidney A. Franklin for the past five years, will direct Priscilla in her first production. It was Mr. Webb and Mr. Franklin who produced the memorable Fox Kiddie Pictures such as 'Jack and the Bean Stalk,' 'Alibaba and the Forty Thieves,' etc. Mr. Webb is admirably equipped by experience and ability to handle Priscilla in a way that will get the most out of her and out of the story that she is making.

Unique Contest Instituted by Child Star

BELIEVING that the average exhibitor has a very fine idea of what story material is necessary to make a good picture, Leo A. Moran, father of Priscilla Moran and for a good many years a motion picture exhibitor himself, has instituted a contest amongst exhibitors for stories for his famous daughter.

Regarding the contest Mr. Moran has this to say:

"I believe that the exhibitor is the logical one to write a great screen play. I was for a good many years an exhibitor myself, and I know that I quite naturally learned the essentials of screen entertain-

ment. Night after night I have watched the effect of screen stories upon audiences.

"I have seen and noted their reaction to so many plots and developments of stories that it has almost become second nature to me to think in terms of what is good screen entertainment.

"In this regard I am quite sure that I am no different from the average exhibitor. I know that unless the man who operates a motion picture theatre studies his problem he cannot continue in the business, for it is a very risky game and only the shrewdest of business men can survive the risk profitably. I know that many an exhibitor has to hide in his office on many a night because he is ashamed of the product he has sold. I know that if the exhibitor had been consulted and had been allowed to offer his valuable knowledge in the construction of that product that the result would have been different, would have been something of which he could be proud. I firmly believe the average exhibitor has many fine ideas for photoplays even though he does not know the technic of photoplay writing, but that is not necessary for we have many trained writers who can handle that part of it very well. All that I hope to secure from the exhibitors is a rough outline of a big idea that they know would be fine screen entertainment."

Under the rules of the contest the re-

ceipt of all stories will be acknowledged, and those will be returned for which the request has been made. This will preclude any thought of plagiarism, and will ensure, each contestant of a fair chance at the prize offered. Complete information about the contest will be furnished gladly.





MILLARD WEBB

one of the young directors who has really grown up with this industry. He will direct Priscilla Moran in three pictures this year.

A PLEDGE IN KEEPING WITH THE NEW ERA IN MOTION PICTURES

1924 ushers in a new era in the production of motion pictures. To lose sight of that fact would be pure business folly. Each and everyone concerned in this great industry must realize this fact:

BETTER PICTURES MUST BE PRODUCED BY BETTER BUSINESS METHODS. BETTER COMMERCIALISM MUST ENTER INTO THE PRODUCTION, THE DISTRIBUTION AND EXHIBITION OF MOTION PICTURES. THE FOOLISHNESS, THE FOLLY, THE WASTE OF THE PAST MUST CEASE. BETTER CO-OPERATION AND SPIRIT MUST ENTER INTO THE BUSINESS RELATIONS BETWEEN PRODUCERS, THE EXHIBITORS AND THE DISTRIBUTORS BEFORE THE INDUSTRY CAN HOPE TO REACH THE TREMENDOUS MAGNITUDE OF WHICH IT IS POSSIBLE.

AS the producer of PRISCILLA MORAN PRODUCTIONS, and HYSTERICAL HISTORY COMEDIES, I pledge you that I will never attempt the production of any motion picture entertainment that is not sound commercially as well as artistically. I pledge you that I will incorporate into the production of these pictures, business policies and methods that will completely eliminate the terrific waste that is now in vogue.

I WILL make pictures for you that will be a pleasure for you to exhibit, and pictures that you will be able to buy always at a price that will enable you to stay in business and to earn a profit to which you are so justly entitled.

I WISH that you knew how sincere I am in pledging this to you, and I wish you knew how sincerely I seek your co-operation. I want to hear from every exhibitor who is interested in better pictures and better business methods.

Sincerely yours,

Leo Anthony Moran

MR. EXHIBITOR— CAN YOU WRITE A MOTION PICTURE STORY?

WE BELIEVE THAT YOU CAN

We believe that you are the logical one to write a great screen play, for night after night you have learned the things that make or break a picture.

You should know what **must** go into a good story as well as a baker knows what must go into a good cake.

IF YOU WANT BETTER STORIES, WHY NOT WRITE THEM?

Here is a sincere invitation—

meet PRISCILLA MORAN

—meet a child born with the genius of a Bernhardt and the fragrant charm of a fine rose; meet a little sparkling personality that will have the whole world loving her before another year has passed.

IT IS INEVITABLE! For Priscilla is made of the stuff that humanity loves.

Here is another good influence in this industry. Here is a child that your people will take to their hearts—never to forget.

HERE IS MONEY FOR YOU!

WRITE A STORY FOR HER

—write a tale of life and love—of sunshine and clouds—of smiles and tears. Put the stuff into it **THAT YOU KNOW YOUR PEOPLE LIKE**. If you try, **YOU CAN DO IT!**

It does not have to be a complete scenario. Just give us a big idea in a few words. **WE ARE GOING TO BUY THREE STORIES.**

WE WILL PAY—

- \$1500.00 for the first choice.
- 1000.00 for the second choice.
- 500.00 for the third choice.

Your story must be at our office not later than **FEBRUARY 15, 1924.**

We will acknowledge the receipt of all stories and will return those for which a request is made.

Address all communications to

Priscilla Moran Productions

Hollywood Studios

Hollywood, California



There is no type of player that attracts as instantaneous favor with every type of audience as does an appealing child. Every director knows the value of a cute youngster in bolstering up interest in a feature, even though it merely appears in an interpolated bit. Now and then, on rare occasions, there appears a child player not only cute and vivacious, but deeply talented as well. The results of such a discovery in the past have been little short of sensational. Such a player is little Priscilla Moran, who is to be starred in five reel features by the newly formed Priscilla Moran Productions. Appealingly beautiful, she combines with the natural charm of childhood an intuitive understanding of the emotional content of situations. A born mimic, her face mirrors every passing thought. A glance at the group of photos on this page will reveal the striking versatility of this deeply talented youngster, whose stellar productions will be awaited with interest.

PICTURE PARAGRAPHS

DISCUSSING especially the subject of inspired pictures, a topic which has had practically no attention in motion picture conferences and councils, J. D. Williams said on his recent return from Europe:

"Inspiration comes to the creative artist as a result of contact with the extraordinary, the unusual and the essentially dramatic. We can in these countries, centuries older than our own, draw from the vast treasure houses of the world securing situations, ideas, plots, incidents, things of beauty, of humor, of romance, of dramatic intensity, of charm, of love, mystery, motive and desire, and utilize the best in the great and the small things of human history and achievement. Inspiration is almost certain with a creative mind.

"If thus inspired, it will be possible for the creator of pictures to contrive mosaics for the screen that will be composed of varied elements, some great and compelling, others small and exquisite, fitted and joined into a sum total of human accomplishment and providing for the motion picture the final and the tremendous entertainment."

THOS. H. INCE'S survey of present conditions in the motion picture industry is the basis of an optimistic forecast of what the New Year will bring forth.

A message from his Culver City studios follows:

"The coming year will, in my opinion, see a forward stride toward the stabilization of the industry.

"The fair returns that any producer offering a passably entertaining picture once could collect, are no longer to be had for the asking.

"Audiences are not satisfied today with average pictures. The past year has witnessed the birth of a score of pictures which deserve to be called great and they have whetted the appetite of the public for more."

JUST by way of contradiction, Joe Brandt of C.B.C. expresses himself as follows:

"With the coming of the closing of the year it would be well for all of us to look back over events past, weigh them in ratio to their good or bad effect upon the industry as a whole, and see just wherein we have been wrong and can do better.

"A mental resume of the year just closing results in one unmistakable outstanding feature. The outstanding feature of 1923, in my opinion, has been the craze on the part of the producers to make big pictures.

"The year 1923 has seen more pictures at \$2.00 top on Broadway than ever before in the history of the industry, and it has given the producers and the public a false appetite."

"IF we can only make it beneficial to all to co-operate with each other to one mutual end, I am sure we shall have better motion pictures for less money," is a part of a statement recently issued by W. F. Wood, vice president and general manager of the United Producers and Distributors.

"Perhaps our greatest task will be to convince everybody concerned that the cost of a picture has not anything to do with the merits of it," Mr. Wood continues. "Until we can demonstrate to the exhibitor and the public alike that the producer can be guided into such pathways of economy as to make it possible for him to make a one hundred per cent picture for as little as \$75,000, it will not be easy to obtain the kind of co-operation indispensable to achieving complete success."

MAURICE TOURNEUR sees the future as follows:

"The picture business will see striking improvements the next season. The improvements will be evident in every phase of picture making, from the time a story is purchased for production, through the production process on to the final stage of publicity and exploitation.

"It is my opinion, therefore, that next season will bring about—

"First: Shorter, more dramatic features.

"Second: The two-a-day policy will gain greater vogue in the larger cities.

"Third: Waste in production will be eliminated, and more efficiency will be utilized in the present method of making pictures."

"ALL ROADS LEAD TO **RENO**" proclaims the cover of Goldwyn Cosmopolitan's Exhibitors Service Book on Rupert Hughes' "Reno." "Divorced!" says the 6-column newspaper ad reproduced on the back cover of the booklet. These two quotations show the special angles upon which the advertising, exploitation and publicity material for this picture have been prepared. The window card shows a man and woman, with baggage packed, sitting on trunks on opposite sides of a wall, waiting for trains to carry them away from each other. This same idea, but with different treatment, forms the basis of the striking 24-sheet poster.

The 6-sheet poster is also novel and indicative of the nature of the picture, which consists of the figure of a man and a woman at each end of the title "Reno," pulling away from each other, so that the N in Reno has cracked.

"DOUGLAS FAIRBANKS IN **ROBIN HOOD**," the United Artists release, was the best motion picture shown in China



Maurice Tourneur

during 1923, according to the poll conducted by the China Mail, results in which have just reached this country. Not only did "Robin Hood" win first place, but two other Douglas Fairbanks productions, "The Three Musketeers" and "The Mark of Zorro," captured second and fourth place respectively, in the same contest.

In an effort to determine the most popular picture of the year, the China Mail offered a prize of \$50 gold to the person who would name the ten which received the highest vote. The paper comments that "after the first batch of votes had been registered there was no doubt that 'Robin Hood' would win."

"THE THREE MUSKETEERS" is a magnificent picture," wrote the Rev. J. O'Boyle, of the faculty of St. Louis University, a Catholic theological school, at St. Louis, Mo., after this Douglas Fairbanks' picture had been screened for his benefit. The letter was written to William A. Shalit, manager of the St. Louis, United Artists Corporation branch office, and went on to say:

"Through your kindness this picture was shown to a number of University professors, and the unanimous verdict was that it stands out very prominently among the best films made. The fear that it might have objectionable features is altogether groundless."

THE W. W. Hodkinson Corporation has obtained the services of William de Leftwich Dodge, to design the twenty-four sheet for "Grit," the F. Scott Fitzgerald story of the underworld. Mr. Dodge is one of the foremost artists of the country and a member of both the Society of American Artists and The National Academy.

POSTAL WORKERS of Los Angeles and nearby communities in southern California, after assisting in several big exploitation campaigns for the Emory Johnson production of "The Mailman" have sent Mr. Johnson a blanket letter

of appreciation for what he has done for them in filming the picture and having it presented to the public through the Film Booking Offices of America.

The letter, signed by more than 300 postal workers, reads:

"You have done much to help all mail workers. You have placed us before the great American public in exactly the light in which we desire to be revealed.

"Not only is your production worthy of the appreciation of all American lovers of entertainment, but, moreover, it merits the deepest gratitude of every man and woman in the service of the postal department of the United States."

JACK COOGAN, SR., is very enthusiastic over the photography of Jackie's latest picture, "Long Live the King." Coogan ascribes the excellence of the Metro distributed prints to two causes. First, the work of his head cameraman, Frank Good. Second, the fact that the release prints were made by the Standard Film Laboratories in co-operation with Coogan's staff.

IN order to help exhibitors put across "Radio-Mania," Hodkinson has arranged for the ordering of small radio receiving sets through their various exchanges.

GOLDWYN PICTURES CORPORATION is justly proud over the quality of the casts selected for features. Among those most prominently identified with Goldwyn productions are the following:

Lionel Barrymore, Alma Rubens, Robert B. Mantell, Colleen Moore, Anita Stewart, Seena Owen, Helene Chadwick, George Walsh, Lew Cody, Carmel Myers, Lucien Littlefield, Mae Busch, Conrad Nagel, Creighton Hale, De Witt Jennings, Hobart Bosworth, Harrison Ford, Mahlon Harrison, Walter Miller, Rose Coghlan, Mary McLaren, Frank Mayo, Virginia Valli, Ford Sterling, Nigel de Brullier, Lucille Ricksen, Sidney Chaplin, Elmo Lincoln, Kate Lester, Walter Catlett, Faire Binney, John Sainpolis, Stuart Holmes, Mitchell Lewis, Claire Windsor, Edmund Loew, T. Roy Barnes, Dore Davidson, Forrest Stanley, Aileen Pringle, Eleanor Boardman, Huntley Gordon, Edith Roberts.

THE press book on "Woman to Woman" has just been received from the Dancy-Davis Press, according to L. F. Guimond, director of Advertising and Publicity for the Selznick Distributing Corporation.

"Our editorial department," said Mr. Guimond, "planned this book with the object of making it of real practical value to the exhibitor as well as something beautiful to delight his eyes.

The cover is entirely different from anything which has appeared in the shape of press books. The front cover opens in the center and discloses a beautifully colored artist's portrait of Betty Compson.

"Let Not Man
Put Asunder"

Newspaper Opinions on New Pictures

"Lucretia Lombard"—Warners—Strand, New York

American: "Irene Rich, who did such splendid work as the Queen in 'Rosita,' puts thought into her work as Lucretia Lombard. She is intelligent and she is forceful, and she looks like a real woman, not like an ingenue dressed for the part."

Mail: "Exhibitors need have no fear for the box office when this picture comes to their theatre. Warner Bros. have created and surmounted obstacles with an agility that was most refreshing and unique."

Moring Telegraph: "The Warner Bros. have done well by the author in giving her story a fine screen presentation. It is fundamentally a good moving picture, containing the triangle theme and a goodly share of thrills."

World: "Very well acted melodrama of a three-cornered love affair, with two women in suppressed combat over the possession of a man. It is cast and mounted nicely and the introduction of scores of frightened animals racing before the spread of the flames was extremely effective."

Evening Journal: "Especially good effects in the flaming woods and the raging fire."

Sun and Globe: "Splendid acting. Irene Rich, Marc McDermott, Norma Shearer and Monte Blue . . . give performances that are as sincere and fine as anything seen in the films this year."

Times Square Daily: "A real box office hit. . . . Monte Blue and Irene Rich are featured at the head of a strong cast. . . . The honors of the picture must be handed to Norma Shearer who plays the secondary woman role."

Evening Telegram: "Spectacular thrills follow each other uninterruptedly in this Harry Rapf production. The drama of conflict steadily develops to a crescendo of emotions, thence rising to the whirlwind climax where two women, rivals for the hand of the same man, gain each other's loyalty and friendship amid the horrors of forest fires and turbulent flood."

"Forgive and Forget"—C. B. C.—Karlton, Philadelphia

Bulletin: "'Forgive and Forget' at the Karlton, gives a new twist to the eternal triangle. The interest in the story reaches its height in the struggle of a young, neglected wife to win back her husband's love. Estelle Taylor very admirably takes the part of the neglected wife."

Public Ledger: "The director has gathered together a fine collection of screen stars. Estelle Taylor is splendid as the young wife who thought she was hurting no one but herself by flirting. It has many gripping scenes which appeal to lovers of pictures."

Evening Ledger: "'Forgive and Forget' is an admirably well-acted production. It illustrates in a

striking manner the married life of the so-called 'fast set.' For those who crave excitement there is plenty to keep them in suspense."

Inquirer: "'Forgive and Forget' realistic. A story that could be told about many present-day homes. Wyndham Standing is fine as the pre-occupied husband and the wife is admirably portrayed by Estelle Taylor. It is a picture that is replete with action."

Record: Estelle Taylor and Pauline Garon are pleasant to look at and act as though humor and tragedy cause some animation."

North American: "'Forgive and Forget' at the Karlton should please. It is well played by a cast that includes, besides Estelle Taylor as the wife, and Wyndham Standing, Pauline Garon, Raymond McKee, Philo McCullough, Vernon Steele, Josef Swickard, and Lionel Belmore."

A Woman of Paris—United Artists—California—Granada. San Francisco

Chronicle: "A satisfying picture; a different picture; a new picture built along entirely new lines, a picture for which we should be thankful."

Examiner: "Absorbingly interesting. A grim narrative along truthful lines with fascination in the telling."

Bulletin: "A picture that warrants being seen more than once. Mr. Chaplin has given to the world a finished photoplay in every respect, and one that will be remembered when thousands of others have been forgotten."

Daily News: "'A Woman of Paris' will be seen time and time again by the more discriminating of picture lovers."

"The Acquittal"—Universal—Cameo, New York

Evening World: "We've seen a good many movies in our time, but we want to go on record as stating that never have we seen a better working out of a court-room scene or the workings of a District Attorney's office than we beheld at the Cameo theatre yesterday when 'The Acquittal' was unwound for the first time for public approval. 'The Acquittal' is due to spread thrills around by the bushel."

Mail: "'The Acquittal,' Rita Weiman's mystery melodrama, which had a successful stage appearance, has been made a gripping motion picture. It kept the spectators at the Cameo yesterday guessing out loud, but never guessing correctly who committed the murder."

Morning Telegraph: "'The Acquittal' which is at the Cameo theatre this week, is keeping the audience on the edge of their seats. It is rattling good melodrama, with mystery well sustained until the very last minute and it has the added attraction of having Claire Windsor in the leading role."

World: "There is as fine and full and tremendous a moment on

the screen of the Cameo this week as there is to be found anywhere on Broadway. This includes drama of all kinds now on view, high, low and medium brow. It comes in that exciting court-room scene."

Telegram: "'The Acquittal' has all the excitement of following a big murder story in the newspapers."

Tribune: "'The Acquittal' has been adapted from Rita Weiman's stage play and put on the screen by Universal with an excellent cast. No one can say that Clarence Brown, the director, has not done everything in his power to keep up the suspense in this mystery play. It is a very interesting picture."

"The Shepherd King"—Fox—Central, New York

American: "It has been done with a fineness and sincerity that indicates that Mr. Gordon Edwards, the director, knew what he was doing. 'The Shepherd King' is one investment that Mr. Fox can point to with pride."

Times: "It is undoubtedly one of the most striking and beautiful spectacles, with huge throngs and great scenic structures. 'The Shepherd King' is an entertaining motion picture."

Morning Telegraph: "It has dignity, sincerity and fidelity welded to strong dramatic interest. There can be no doubt of the appeal of this new Fox production. It can be a feature on any bill, in any section."

Evening Post: "The scenic effects are beautiful. The scenes are stirring and on the whole, 'The Shepherd King' is an entertaining motion picture."

"Our Hospitality"—Metro—Rialto, New York

Times: "'Our Hospitality' will cause the Rialto to echo and re-echo with roars of laughter."

Telegram: "Keaton appears at his best in 'Our Hospitality.' It is an amazing and amusing picture. It brings to the screen a phase of American history as yet untouched by the camera, the period of nearly 100 years ago when the first railroads in the United States were being built."

Journal: "A thoroughly fine picture. The first laugh is sprung when Buster, riding one of those queer bicycles that were propelled by the rider pushing his feet along the ground, is held up at the intersection by a traffic cop, ancient enough to have saluted General Washington at Valley Forge."

Post: "Full of good comedy. As an added feature Keaton does one of the most daring feats ever pictured in films. It would spoil it to tell about it, so see it for yourself."

World: "It's pretty safe to say that Keaton should be the star of 'Our Hospitality,' but it would be a mighty hard task to say which Keaton. For there's Buster, with his old chief face-without-a-laugh

expression, and Mrs. Buster or Natalie Talmadge, Paw Keaton and Buster, Jr. We feel sure you'll giggle and roar."

Sun: "There has seldom been a funnier conceit than Buster's train. Really, you must see it. It is a train to remember. Buster, given a funny situation, can make you shriek out unexpectedly and temporarily attract the attention of everybody away from the screen."

Tribune: "The picture is a burlesque of the well known feud melodrama. Keaton has chosen regular people to assist him."

World: "Three generations of Keatons combined yesterday on the screen of the Rialto to present one of the most amusing comedies in months. A vast deal of fun is derived from the vicissitudes of travel in a specimen of the earliest railroad train."

"Tiger Rose"—Warners—Metropolitan, Baltimore

Baltimore News: "Lenore Ulric proves to be just as ingratiating on the screen as on the stage. . . . An intelligent little person, indeed, is Miss Ulric and she proves that a true actress can carry her art from the stage to the screen without dropping anything in transit. 'Tiger Rose' is ably directed, with the dramatic interest mounting steadily."

Baltimore Post: "'Tiger Rose' is full of action and thrills. 'Standing Room Only' signs were hung out. . . . Marvelous outdoor settings enhance the picture. Most commendable is the acting. Lenore Ulric, as 'Tiger Rose,' fitted the role and name perfectly."

"Courtship of Myles Standish"—Associated Ex.—Majestic, Grand Rapids

Herald: "The combination of 'The Courtship of Myles Standish,' a screen masterpiece in every respect and the likable star, Charles Ray, in person, gives the Majestic Gardens for this week a program of unbeatable appeal and merit. Mr. Ray and Frederic Sullivan, the director, have produced a truly magnificent document."

"Mark of the Beast"—Hodkinson—Pastime, Chicago

Chicago News: "'The Mark of the Beast,' from Thomas Dixon's novel, is a photoplay that has unusual originality. It moves along somewhat like life; it is hard to divide its characters into the wholly good and the wholly bad; we sort of like all of them."

**"Let Not Man
Put Asunder"**

"PICTURES THAT

PLEASE EXHIBITORS"



"ISLE OF LOST SHIPS"
 "JEALOUS HUSBANDS"
 "TORMENT"
 "THE CHRISTIAN"
 "IRNA DOONE"



(Current pictures releasing thru First National.)

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 And the New Year
 Bring You Happiness
 And Good Cheer

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Engravers for Motion Picture News

Regional News From Correspondents

Southeast

E J. SPARKS Enterprises, controlling a chain of theatres in Florida, a majority of which were formerly under Southern Enterprises banner, has established permanent Atlanta headquarters for the booking of both pictures and legitimate attractions, the office being in charge of E. T. Brown, located at 343 Metropolitan Building. The theatres controlled are the Jefferson and Orpheum, St. Augustine; Grand, Beacham, American and Phillips, Orlando; Drekkka and DeLand, in DeLand; Baby Grand in Winter Park; Sarasota in Sarasota; Star and Opera House in Arcadia and the Casino and Auditorium in Lakeland. Mr. Brown was for five years in the auditing and booking departments of Southern Enterprises and Mr. Sparks was formerly Florida District supervisor for the same corporation.

One of the most brilliant affairs of Atlanta's social season was the Movie Ball held at the Piedmont Driving Club week before last, at which Atlanta's top "400" donned costumes and grease paint and paraded as screen celebrities, there being dozens of Mary Pickfords, Norma Talmadges, Jackie Coogans and Gloria Swansons, as well as all the other popular favorites of screenland. Milton Dargan, Jr., in an impersonation of Douglas Fairbanks and Miss Douglas Paine as "Desmond" (Anna Q. Nilsson) in "Ponjola" received first prizes for the most effective impersonations.

"Bob" Savini won out in a legal battle over the showing of the Dempsey-Firpo fight films at the Vaudette theatre in Atlanta, showing the pictures to capacity business for an entire week after obtaining an order from court restraining local authorities from interfering with the exhibition. There is still a case in police court against Savini which has not been settled, the local police having served a warrant upon the opening day of the showing.

J. F. Howard has opened his new People's theatre in Lenoir City, Tenn., with a seating capacity of 300, modern in every respect. W. M. Hayes is also building a 300-seat house in Lenoir City, the New Amuzu, which will open January 1st.

J. Allen Glenn, of the Princess theatre, Hendersonville, put over National Motion Picture day big. He happened to learn that Professor Nathanael W. Stephenson, editor of the Yale University Press, was down a Chimney Rock, sixteen miles from Hendersonville, with his company making mountain scenes for the "Chronicles of America" series, so he persuaded the professor to address his audience upon the educational value of motion pictures. On the same program was Arthur Vinton who



Elaine Hammerstein in scenes from "Drums of Jeopardy," her latest feature for Truart

plays the role of George Washington in the "Chronicle," also Professor A. W. Honeycutt of the City Schools.

M. A. Lightman, well-known Tennessee and Arkansas exhibitor, is opening the Princess theatre, North Little Rock.

To re-enforce the usually dull December receipts Willard Pettersen's Metropolitan, Atlanta, is issuing six-dollar coupon books of tickets which are being sold for \$5. Through a tie-up with the Atlanta Georgian and Hearst's Sunday American these books will be offered by them as prizes for subscriptions secured to their publications, their first order calling for 2000 books. A tie-up with United Cigar Stores places the books on sale in each of their Atlanta stores with an attractive counter placard and display which must be seen by each one of their more than five thousand daily customers.

Creole Enterprises have opened an exchange in Atlanta, physical distribution to be effected through Al Lichtman Corporation of the Southeast, Rufus Davis of Lichtman also shouldering the managerial duties of the new concern.

Mrs. Willingham Wood, of Washington, Georgia, is planning to re-open the Strand which closed November first with the expiration of her lease. Mrs. Woods now owns the building and will manage the show herself.

Walter White of Jefferson, Tenn., has taken over the Gay at Newport, Tenn., from W. C. Carter. Mr. Carter will continue to operate his Liberty, Greenville, Tenn.

Mrs. Phelps Sasseen, who operated the Lyric, Easley, S. C., until it was sold to Mr. Armistead, has taken over the new theatre at Belten, S. C., the Amuzu, and will operate both the theatre and hotel herself.

C. S. Smith, exhibitor from New-

man, Georgia, recently attended the trial of the famous Doctor Cook, being one of the victims of his alleged gigantic oil swindle.

Sam Borisky was an interesting visitor on Atlanta's Film Row the past week.

W. M. Sugarman visited Atlanta this week in behalf of his Peking and Grand theatres in Montgomery, Ala.

W. H. C. Dudley is reopening the Opera House, Americus, Ga., closed since July 1st. He is one of the pioneers in the industry having been an exhibitor for 23 years.

Ernest Dawson who came south as a Paramount zome manager and succeeded Dave Prince in the district office of Famous Players, is returning North.

Miss Bertha Schindehaur, who was with General Film Company in Atlanta from the time of its organization, later going with Vitagraph, paid a visit to Atlanta the past week. She is now living in Birmingham.

Phillip Somner, representing the home office of United Artists, was in Atlanta the past week on a tour of exchanges.

Al Silverman, interested with R. M. Savini in the Dempsey-Firpo pictures, was in Atlanta during the run of the picture at the Vudette.

Frank J. Hudson who has represented Hodkinson since the first of September has transferred his affections to Pathe. H. P. Laseter, formerly with Progress Pictures, Atlanta, has gone up a flight and is now with Hodkinson on the next floor.

Mrs. Anna Sessions, Southern District manager for Hodkinson, paid the Atlanta office a call the past week. E. R. Rogers, Alabama district manager for Famous Players, was in Atlanta the past week for a conference with Ford Anderson.

Joseph Marentette, Louis Ingram,

J. J. Durfield and Dan O'Conner were in Atlanta the week end for a conference with division manager C. E. Kessnich, of Metro.

Division manager Arthur Lucas is leaving Goldwyn January 1st after a long association in Atlanta. His future plans have not been announced.

William Specht, formerly of Universal, Atlanta, is now travelling for Goldwyn. H. G. Ballance, division manager of Famous Players in District No. 1, stopped over in Atlanta accompanied by Fred Creswell.

C. E. Beach, formerly of the Charlotte Paramount office is now with Eltabran Film Company.

Arthur S. Dickinson has been made New Orleans branch manager of Southern States Film Company, handling the Warner Classics and left last week in company with William Oldknow to take up his new duties. W. T. Kinnebrew, formerly New Orleans manager will take the Carolina territory for Southern States.

S. Kenningham came over to Atlanta last week from Jefferson, Ga., to arrange bookings for his Jefferson theatre.

Activities of Week in Des Moines

NATE CHAPMAN, manager of the Garden theatre and the Ingert theatre at Iowa City, underwent an operation for appendicitis at a Des Moines hospital and is now getting along nicely. He had been ill for some time past and was planning to leave for thirty to sixty days for a trip to Florida in order to rest up.

More film celebrities visited Des Moines this week. Juanita Hansen, who was born in Des Moines and lived here for her short period of five months when her parents moved her to California, was quite enthusiastic about her home town. Bessie Barriscale appeared at the Orpheum theatre.

Laurence S. Drumm, booker in the Atlanta First National office, suffered the loss of his wife during the past week, as a result of heart trouble. Arthur C. Bromberg, of Progress Pictures and Educational, Atlanta, is back in his office seven pounds better off after a throat operation.

**"Let Not Man
Put Asunder"**



Albany



DAVID LEVY, of New York, is the new road man for Universal out of Albany, covering northern New York and succeeding Edgar Haines, who recently resigned to enter the real estate business in New Jersey. Mr. Levy has the advantage of a wide acquaintance. Some nine or ten years ago, he entered the employ of the old General Film Company, serving as cashier for three years in the Buffalo office, and later on going with Paramount, doing the booking in the Buffalo exchange. Mr. Levy was next the office manager for Hallmark in Buffalo, and then went with Universal as salesman of their New York City offices.



David Levy, new road man for Universal Albany exchange

He was with Paramount in Albany, and more lately with the F. B. O. exchange in the same city.

Frank B. Rogers, temporary manager of the Vitagraph exchange in Albany, received an unusual but none the less pleasant Christmas gift the other day, in a telegram from the New York police department to the effect that his automobile recently stolen, had been located. Mr. Rogers has had two cars stolen in New York City. The last one was taken while he was attending a theatre.

Mrs. Alec Herman, who has been spending some time in New York City, is back in Albany, where her husband handles the First National product.

With film men and exhibitors from many sections of northern New York in attendance, the new Capitol theatre in Whitehall had a most auspicious opening last Saturday night with genial Bill Benton, the owner, officiating as host. Mr. Benton was the recipient of

many words of congratulation and his house will rank as one of the finest along the eastern border of the state. It will be managed by Mrs. Georgiana Wallace, former owner of the new Grand in Whitehall, which will now be closed.

E. E. Lowe, assistant manager of the Fox exchange here, is spending the Christmas holidays at his home town of Buffalo, as well as in Interlaken.

Many of the exchanges are showing the Yuletide spirit in garlands and bells, in windows and throughout the offices. The same spirit is manifest among the theatres with the Mark Strand and the Leland in Albany leading the way, while the State, the Strand and the Barcli in Schenectady are likewise beautifully decorated.

W. W. Farley, head of the Farash theatre corporation, operating the State, Albany and the Strand theatres in Schenectady, officially denied a persistent rumor current in both Albany and Schenectady to the effect that William R. Shirley had resigned from the combination.

There has been some little let down in business during the last few days when attractive store windows in this part of the state proved bigger drawing cards than the best the theatres could offer.

Oscar Perrin, by dint of hard effort, has now succeeded in reaching a monthly mail circulation of about 2,600 copies for the Movie Home Journal, which gives coming attractions at the Leland and Clinton-Square theatres in Albany. It was started only last April.

With a cast of twelve, the Albany Players will present the pageant, "Why the Chimes Rang," during Christmas week at the Mark-Strand theatre, along with a Jackie Coogan picture.

Albany and vicinity heard with sorrow the past week of the death of Walter Hays' mother, the funeral occurring in Rochester, a few days ago. Mr. Hays maintains his headquarters in Buffalo as vice-president of the Strand group of theatres, but he has made many friends in this section through frequent visits here and in Troy.

Evangeline Booth supplanted the usual program at the State theatre in Schenectady last Monday night and drew an audience that filled every seat in the huge house.

As a little diversion, a musical novelty is being given this week by the orchestra of the Mark-Strand theatre in Albany in place of the usual soloist.

When Charles H. Moyer, running theatres in Herkimer and Little Falls, visits Albany the next time, and plans to remain over night, he will reserve his room ahead. Mr. Moyer hit town and had the time of his life trying to find a room, but was finally accommodated at the Ten Eyck through the friendship of the Fox manager with Harry Price, head of the Hotel.

Mrs. A. E. Milligan, of Schuylerville, was in town during the past week. So was Dennis Reegan, of the Star in Greenwich, who had a

grievance against one of the exchanges through having received poor film.

There is talk to the effect that the Opera House in Carthage, N. Y., will soon be leased to parties which will turn it into a motion picture theatre.

It has been a long time since Albany has seen Samuel Wood, who arrived in town the past week for the purpose of booking attractions at the house which he will open in Canajoharie on Christmas Day.

Miss Renee Craven, of the First National exchange in Albany, will be featured as one of the solo dancers at the coming revue given by the Delaware & Hudson Railroad employees.

Sidney Katz, temporary manager of the F. B. O. exchange in Albany, will spend Christmas with his family in New York City.

Frank Breymaier, of the Barcli, in Schenectady, had a good idea when he reduced the price of admission to children at all times to ten cents. Now the other houses in the city are doing the same.

While audiences in Albany and Troy never applaud a picture those in the neighboring city of Schenectady frequently break out in applause that almost shakes the rafters of the houses.

E. J. McIvor, special representative for Chester Bennett, was a recent visitor at the F. B. O. exchange in Albany.

Edward Barnes, a baritone, was used last week at the Albany theatre in Schenectady, in connection with a showing of "The Mail Man."

A whole lot of film people in New York State have often wondered how "Cuckoo" Arnold came by the name he is generally known throughout New York State. Mr. Arnold is now handling the Pathe product between Buffalo and Albany, and was formerly manager for Charles Sesonske, in Watertown. According to the story, it seems that Mr. Arnold some years ago, called on the management of the old Palace, in Schenectady, and offered a price so ridiculous that the manager remarked that he must be "cuckoo." And from that day on, Mr. Arnold is generally referred to as "Cuckoo" Arnold.

The orphans of Troy were entertained one day last week by F. F. Proctor at the Griswold theatre, when "Circus Days" was put on as the attraction.

In order to increase the daily receipts, cigars and candy are now being sold from a stand in the lobby of the State theatre in Schenectady, while candy and gum are sold from the box office of the Barcli.

The shops are running full force in Schenectady these days, and as a result the houses are doing a fine business. The same holds true in Albany.

The Capitol received a visit the past week from George H. Cobb, chairman of the New York State Motion Picture Commission, who was accompanied by Arthur Levy, the secretary.

Talk about Barney Oldfield being a fast driver, he has nothing on R. V. Erk, of Ilion, the well-known exhibitor, owning houses in that city as well as in Schenectady. Mr. Erk is a slow talker but a decidedly fast driver and frequently makes the distance be-



Jacob Rosenthal, owner of Rose Theatre in Troy, N. Y.

tween Schenectady and Ilion in one hour and thirty minutes.

In the hopes of being able to secure more patronage from farmers during the winter months, Father Blais, who runs the Strand in Schroon Lake, is putting on double features.

W. M. Shirley, manager of the State, Strand and Albany theatres in Schenectady, made a good move last week when the little pamphlet presented patrons and containing the coming attractions, carried the following message under the heading of "Full Speed Ahead":

"A custom of many theatres is to let up in its bookings during the month of December, the pre-holiday season. It is said that people are too busy shopping for Christmas gifts to attend the theatres. This is more or less an antiquated notion.

"The modern theatre affords a haven of comfort, relaxation and entertainment to break up the tedious, tiresome shopping day.

"So why should there be a let up in booking the best pictures during December? Our theatres are managed with the thought that the people go to the movies all the time.

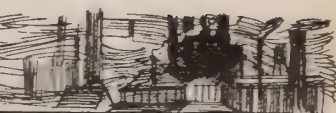
"No mediocre picture entertainment will be forced upon our patrons during the pre-holiday season, or at any other time of the year."

Things must be prosperous these days with Harry Hellman, owner of the Royal, in Albany, for he appeared on the streets the past week in one of the finest looking Cadillac closed cars yet seen.

**"Let Not Men
Put Asunder"**



Central Penn.



SEVERAL truckloads of toys for distribution among the poor of the city of Harrisburg in the Christmas season, by the "Harrisburg Toy Mission," were collected at the Victoria and Majestic theatres on Saturday, December 15, when C. Floyd Hopkins, Harrisburg representative of the Wilmer & Vincent interests which control both theatres, announced that all children would be admitted at either house if they presented a toy at the box office. This announcement applied all day at the Victoria, which is a strictly picture house, and to the afternoon matinee at the Majestic, which is devoted partly to pictures and partly to vaudeville. The Toy Mission is conducted each year in Harrisburg by a group of society girls, under the direction of Miss Elizabeth Brandt, a recent debutante. Toys, to be accepted at the theatres, had to be in good condition though they, of course, could be second hand.

O. B. Feldser, manager of the

Broad Street theatre, Harrisburg, has made public the letter of commendation recently sent to him by the Dauphin County Women's Christian Temperance Union, after he had voluntarily discontinued the holding of so-called "Sunday midnight motion picture shows," against which the W. C. T. U. and other organizations had protested. The letter, from Mrs. Carrie T. Ronemus, president of the W. C. T. U., read as follows:

"Believing it is the duty we owe to humanity to speak words of commendation as well as words of condemnation, I feel that it is my duty in behalf of our Christian organization, to commend and thank you for your noble decision in the matter of refraining from opening your theatre for Sunday night shows." The shows, so long as they lasted, were not actually held on Sundays, but began at 12:01 A. M. on Mondays.

Vaudeville musical features are being introduced as "added attrac-

tions" at the motion picture shows in the Colonial theatre, a Carr & Schad, Inc., house, in Reading. Harry Stimmel is manager of the house.

Extensive interior and exterior decorations and improvements are being made to the Columbia theatre, Bloomsburg, which recently was taken over by the Sterling Theatre Company, of Wilkes-Barre, said to be controlled by the M. E. Comerford Amusement Company, of Scranton. The house in addition to showing the photoplays used on the Comerford circuit, will be equipped to stage road shows and vaudeville bookings. Michael Comerford, Sr., George Morris, W. A. Cadoret, and M. E. Comerford, of the Comerford home office organization, recently announced these plans during a trip to Bloomsburg made for the purpose of inspecting the property.

In an auto crash near Summit Hill recently Arthur Hyman, repre-

sentative of the Masterpiece Film Company in an up-state territory, was hurled through the windshield of his car and was badly cut and bruised. He had a close call but escaped permanent injury.

John D. Golden, formerly of Landsford, has accepted a position as organist in the Victoria theatre, Bloomsburg.

Announcement is made that the American theatre, Pottsville, which has been undergoing extensive improvements, will be ready for reopening in January.

Ground has been broken in Tamaqua for the new \$500,000 Majestic theatre and hotel building, to be erected there by the Higgins Hotel Corporation. The theatre will seat 1,400 persons and the hotel will have 120 rooms, according to an announcement made by the architect, W. H. Lea, of Philadelphia. The building will be on a plot 54 by 150 feet, in the business center of the city.

Around Oklahoma Film Trade Circles

ROY BETTIS has taken over the management of the Hippodrome theatre at Okmulgee, Oklahoma. Manager Mayberry will open his new Criterion theatre at Enid, Okla., about January 1st. The theatre will be strictly modern and up to date.

Manager J. E. Hufford of the Princess theatre at Collinsville, Texas, has taken over the Ace theatre at Whitesboro, and will operate both theatres.

P. R. Isley of the Midwest Film exchange of Oklahoma City has opened a branch at Dallas, Texas, 1816½ Main Street, with John Jackson as resident manager.

President Underwood of Specialty Film Co., of Dallas, is in New York City. Col. Bill Yoder, district manager of Pathe, at Kansas City, Mo., was a Dallas visitor last week.

True Thompson of the True Film exchange at Dallas was an Oklahoma City visitor last week.

President William K. Jenkins of the Enterprise Distributing Corporation at Dallas, is visiting in New York City.

District Manager H. C. Rosenbaum, and Resident Manager J. B. Dugger of the Famous Lasky Players, were on a trip to Houston and San Antonio, looking the field over.

On Thanksgiving Day in Plano, Texas, Miss Lorena Rawlings and Fred A. Cullimore, both of Dallas Goldwyn office, were married at the home of the brides parents. Both the bride and groom have been employed by Goldwyn for some years and are popular younger representatives of the business personnel.

Mr. and Mrs. Cullimore are at home to their friends in the Sanger Apartments, Dallas, Texas.

The Dixie theatre at Cushing, Okla., is being remodelled.

Echoes of a theatre crash of Hominy, Okla., last Independence

Day sounded in District Court at Pawhuska, Okla., when four damage suits totalling \$100,000, were filed against Charles Pettit, Hominy theatre man, and the Stewart Construction Co.

The suits were an outgrowth of an accident at the Hominy theatre July 4, 1923, when a section of the balcony crashed upon the heads of patrons on the lower floor.

Each of the plaintiffs ask \$25,000 damages plus suit costs.

Assurance of a paving program guarantees the construction of a new theatre by E. C. Robertson at Fayetteville, Ark., to cost \$45,000.

ART TITLES

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Washington



SALESMAN DRAWBAUGH of the Southern Motion Picture Company of Washington resigned to follow the portable projection star of the Acme concern, now handled in Washington by Owens, Ellwood and Millen of Kentucky and D. C. H. F. Ellwood is local manager while Drawbaugh who has long sold Acme projection for several years is keeping up the sales volume. His old chief, Claflin, is expected to announce a successor to Drawbaugh shortly.

R. T. Hamner, manager of the Academy of Music in Lynchburg was in town early last week, and told the *Motion Picture News* representative that his lease although declared by the court to be good only until June, 1924, carried a clause approved by the court which gives the option of renewal for three to five years unless an amicable agreement is made for his abandoning the property. Of course were Hamner forced out later, he would take up the opposition property he has in view and give keen competition.

Following the run of "The Silent Command," Manager Jack Garrison of the President theatre, Washington, has declared that with the exception of some amateur offering the house will be dark until near the first of the new year. During the partial shut down a complete renovation is to take place, and when the President opens, with its next picture it will be entirely

touched up from pit to dome.

The oft-repeated rumors as to the plan to lease the old 9th and E property on which Harry M. Crandall's pioneer downtown theatre is located to interests allied with the Childs' chain restaurant system, have been repudiated by Crandall executives. So that the rumor may be permanently buried they point out that the report was based on Crandall's action in opening the Central, three or four doors below the Crandall. The idea of leasing to Childs was thought of, but final decision resulted in keeping both.

Manager Johnny Bachmann of Educational Pictures announces that since Whaley has resigned from the ranks of Educational in the local field, that Louis A. DeHoff, popular with the trade for years as one of the lieutenants to C. A. Whitehurst and Tony Soriero, who severed his connection with the circuit recently, has agreed to represent the Washington exchange of Educational in the Baltimore zone. Meanwhile the Beau Brummel of the Educational force asserts that while in Tidewater, Virginia, last week he saw Manager Harris of the Petersburg and Hopewell theatres who plans to visit Washington exchanges soon.

H. C. Everhart of the Nansemond theatre, at Suffolk, Va., has opened his new colored theatre there. The Addicks theatre, a colored theatre, long dark, is being reopened in Norfolk, by a man formerly active in the film trade.

Dr. Roots, exhibitor of Buffalo and a constituent of Judge Clarence MacGregor, Representative from Buffalo, has been staying at the New Willard the past week-end. Before leaving for a holiday rest in Indianapolis, Mark Gates, manager at the Columbia, former associate of Root, visited the Buffalo showman and spent a few hours showing the up-state New Yorker around. Then on Saturday morn-

ing, Gates who has batched it ever since Mrs. Gates and the infant went to visit with relatives in the Hoosier metropolis took the Congressional westbound.

It is reported that Eugene Wilson is to enter the sales force of F. L. McNamee of F. B. O. here.

The infant son of Lawrence Beattus got his juvenile start as a space grabber on Sunday, December 9th, when the rotograph section of the Star, featured him as "Future manager of the Columbia." And maybe Larry didn't beam all over after that.

The Columbia has held Pola Negri in "The Spanish Dancer" over for a second week, while Christmas week the Paramount picture "His Children's Children" will be billed.

Billy Bandler, shipper in F. B. O., is functioning after hours as a local sport-promoter in semi-pro and amateur fight circles.

Paramount is again up front with the monthly Cupid handicap. Herbert Thompson having announced his matrimonial plans recently made K. C. Johnson do some thinking before the ink grew cold on the previous announcement. K. C. is engaged, it is said, to Miss Ethel Powell of Washington.

Fred White of the Leader is making a bid for the 9th Street crowds in the pre-holiday season by revival of old screen successes.

Ray Hart, saxophone soloist, is featured in the music program at the Rialto the week before Christmas.

William C. Ewing, staff artist attached to the publicity department of the Crandall theatres under the direction of Nelson B. Bell, underwent a serious operation on his throat at Providence Hospital. Mr. Ewing had been confined to his home for ten days prior to the operation but is now on the high road to speedy and complete recovery.

A. N. Waters, manager of

Crandall's theatre at Ninth and E streets, has had his hands full during the last fortnight supervising the conduct of Crandall's Central theatre in addition to his own. Mr. Waters' assumption of the double-duty was brought about by the resignation of Eugene Way from the managership of the Central. The close proximity of the two Ninth Street houses makes it possible for Mr. Waters to lend his personal attention to both.

A musical novelty will be presented to patrons of Crandall's Central theatre the first four days of this week when W. E. Thompson, the concert pipe organist, introduces his original "Tuneful Tour." The audience will be taken on a transcontinental trip, musically speaking, during which stops will be made in all states about which popular songs have been written, the tour ending in New York in time to catch the latest jazz hit. Mr. Thompson has also written a rhymed lyric that accompanies the melodies and is extremely clever.

The first of the Crandall solo artists, who will comprise a fixed program feature for the WRC broadcasting station of the Radio Corporation of America each Wednesday night, to play into the air was Senor Jose De La Huarte, Spanish violin virtuoso of the symphony orchestra at Crandall's Metropolitan theatre, Daniel Breeskin, conductor. Senor Huarte last Wednesday night played "La Jota Aragonesa," by Sarazate; "Romance" by Svendsen, and "Mazurka" by Wieniaski.

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NEW YORK CITY



Cleveland



J. S. JOSSEY, president of Progress Pictures, left Cleveland on Tuesday headed for his home town, Forsyth, Georgia, where he will spend the holidays.

George Jacobs, of Progress Pictures, is spending the yuletide season with his parents in New York city.

Jay A. Gove, head of the First National sales promotion division, has been in Cleveland during the past week. Gove came to conduct a special sales meeting held in the local First National offices on Saturday. It was just one of the preliminaries leading to the big sales rally that starts January 1st.

E. A. Eschman, of First National, was here on Saturday. He said he came to wish everybody a Merry Christmas, but the real object of his visit was to sit in on the Saturday sales meeting.

C. W. Scheuck, booker for First National, has resigned to join the sales force of the local Hodkinson organization.

Richard Weil, in charge of publicity for Progress Pictures, and Mrs. Weil, left Cleveland December 22nd to spend Christmas in New York.

Hal Smith, formerly connected with the Shea booking offices, has joined the sales force of the local Fox exchange. J. J. Murray, former owner of the Opera House and Hippodrome at Warren, has

started on his way to the sunny South in search of his health. Latest reports stated that Mr. and Mrs. Murray are to spend the winter in the Bermudas.

W. C. Bachmeyer, central division manager for Metro, dropped into Cleveland the other day to visit local Metro Exchange Manager C. E. Almy. Then they went to Chicago together.

C. E. Penrod, F.B.O. eastern central division manager, spent the week-end in Cleveland.

There was a fire in the Mall theatre, Cleveland, on Friday. The fire was confined to the projection booth. The Mall is a double-deck theatre. The lower Mall is on the Superior avenue level. The upper Mall is on the Euclid avenue level. When the fire broke out in the lower Mall, patrons were asked to go upstairs into the upper Mall, where they continued to see the show.

Ray Gould is no longer connected with the Temple theatre, Lorain. His lease on the house has expired. He did not renew the lease. The Ohio theatre, Lorain, which has been closed all summer is to reopen December 25th under the management of Mrs. Rose Bialorucki.

R. B. Powers has sold the Exhibitor theatre at Ashley to E. C. Carter. The Strand theatre at Grover Hill, O., changed hands last week when W. C. Shenk sold it to George Hipp.

Fillmore Rosen no longer controls the Weber and Revod theatres in Dover. He sold both houses last week to George Christ, who has been an exhibitor for a good many years.

The McKinley theatre at Niles is once again in the limelight. A few weeks ago L. G. Brady leased it. This was the first time the theatre was opened to the public although it had been completed almost a year. Failure to secure a lessee for the house caused it to stand idle all that time. Brady then took over the house but could not create enough local interest in it to make it a financial success. So he has abandoned it. Another exhibitor is now dickering for the house, so possibly it will soon be listed among the active Ohio picture theatres.

J. J. Machnics, manager of the Angela and Miles Square theatres, Cleveland, is very well satisfied with this season, although most exhibitors are kicking. The reason Machnics hasn't a kick coming is because December brought him a fine bouncing daughter.

Tommy Carroll, whom everybody knows, is traveling around the state with a specialty act, since severing his connections with the State theatre, Lorain, so we have been given to understand. It is a mind-reading act, and is said to be a hit in both vaudeville and picture houses.

Van C. Lee has turned over the keys of the Opera House, Ravenna, to the new owner, Harry Rosenthal. This change of ownership was consummated late last week.

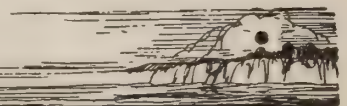
John Royal, manager of Keith's Palace theatre, Cleveland, has arranged to show the Plain Dealer Screen Magazine, beginning Monday, December 17. This local news reel has been shown at Reade's Hippodrome, heretofore.

"Tickets for two" were presented to every fireman and to every policeman in Cleveland last Friday, as holiday greetings from two of Cleveland's leading motion picture theatres. The Allen theatre will honor all tickets presented by policemen during the engagement of "Big Brother." The State theatre will acknowledge all tickets presented by firemen during the engagement of "Wild Bill Hickock." This is happy advertising because it works for everybody's pleasure and benefit.

Mrs. O. J. Gurwell has resigned as president of the Cleveland Cinema Club. Mrs. Gurwell's work with the American Motion Picture Corporation has been too absorbing to permit of divided interests. Mrs. Fayette U. Smith, 514 Eddy road, Cleveland, vice-president under the regime of Mrs. Gurwell, has been appointed president of the organization.



Buffalo



THE Film Board of Trade of Buffalo will hold an elaborate ball in the main ball-room of the new Hotel Statler on the evening of January 19. There will be a buffet luncheon and the entertainment committee is arranging for the appearance of acts from the local theatres. Henry W. Kahn, Howard F. Brink and Sydney Samson are members of the entertainment committee. Members of the Film Boards of Albany, Cleveland and Toronto will be invited. Tickets have been distributed.

Mrs. C. B. Darrow has leased the Central Park theatre from James Wallingford for a period of years. Mrs. Darrow took possession December 10. This house is located at Main street and Fillmore avenue and of late has been enjoying excellent business. Mrs. Darrow is one of Buffalo's few women exhibitors. Mr. Wallingford is now confining his efforts to the Allendale.

James Cardina, who recently opened the new Varsity theatre on Bailey avenue, is planning to completely remodel his Kensington theatre the coming year. He will close the house during June, July and August during which time a new stage, new heating plant, new Marr & Colton organ and other modern equipment will be installed. Jim has a fine house in his Varsity which is attracting more patrons each week.

William L. Sherry, one of the founders of the Famous Players-Lasky corporation and for many years connected with the local office in an executive capacity, is now back in town as special representative for Universal. He is in charge of "The Hunchback" for New York State and will make his headquarters in Buffalo at the "U" office.

Howard Riehl has resigned from the sales staff of the local Dependable exchange. Manager James Speer is sure setting in a big batch of pictures these days in the key cities.

Mrs. Mitchell H. Mark and Walter Hays will be the hosts to the employees of the Victoria theatre on the stage of that popular community theatre on the afternoon of December 29 when a banquet will be served. Manager Arthur L. Skinner reports several of the ushers already going on a diet so as to be in good condition to attack the viands, white meat, etc.

Howard Waugh, who formerly managed the new Palace and other houses in Jamestown, is now manager of the Palace theatre in Memphis, Tenn., the Paramount demonstration house in those parts. Howard writes that he is glad to be back in the land of corn bread, red potatoes and fried chicken and we wish he wouldn't write like that. He makes us hungry right away. Howard is already putting over some

of his famous brand of exploitation, starting in on "Big Brother." He'll sure make those folks down below the Mason-Dixon line sit up and take notice. Howard was sent to Memphis by Harold B. Franklin, head of the Paramount theatre department.

N. Dipson has reduced his prices at the Grand theatre in Batavia, N. Y., where he has just opened the new Family. The drop is from 33 to 25 for adults and from 17 to 10 for children. The new prices include the war tax, which we all hope will soon be eliminated.

Basil Brady, manager of the Pathe exchange, put on a big screening party in Shea's Hippodrome Saturday morning, December 16, when he showed "Columbus" to prominent exhibitors, city officials, members of the press and invited guests. Mayor Schwab attended and later indorsed the picture. The same pictures were shown at the Star, Rochester, at a private screening on Wednesday, December 19. Robert Cassell, representative of Topics of the Day and Acsop's Fables, was in town last week, conferring with Mr. Brady.

Exhibitors who enter the First National exchange to book pictures are greeted by Miss Bertha C. Kemp, who has been promoted to the position of booker, succeeding Ed Walsh. Miss Kemp has been

associated with F. N. for several years and the promotion is well merited.

By the way, Joe Miller of Renown was motoring toward Buffalo last Thursday but when he reached Manchester, N. Y., the rear end of his Rolls Royce fell out and Joe was forced to stay in Manchester all night. How's that for hard luck?

Looks like Al Beckerich, manager of Loew's State, is going to play Santa Claus soon. We saw him sneaking home with a big Christmas tree tied on his auto one day last week. Al ought to make a swell Kris Kringle.

William F. VanDyne, assistant manager of the Lafayette Square theatre, is looking forward to a swell Christmas. He is going to have his tonsils removed.

Henry E. Wilkinson, former manager of the Dependable exchange, is back in town, but has not as yet announced his connection with any company.

**"Let Not Man
Put Asunder"**



Philadelphia



THE Stanley Company of America has inaugurated new policies in two of its downtown houses in Philadelphia. Beginning Christmas Day, the Aldine, which has been playing a regular program of pictures, will open with two shows a day, 2:30 and 8:30, and with "Scaramouche" as the offering. The prices will be 50, 75 and \$1 in the afternoon, and 75, \$1 and \$1.50 at night. A symphony orchestra will be added. The Arcadia, which has been closed since early Spring will also re-open Christmas with the "Hunchback." It will run a continuous show. An orchestra of 25 pieces will be featured.

More than 50 members of the Fraternity of Philadelphia Theatre Organists gathered recently at McAllister's Hall for a testimonial dinner to Paul C. Baily, president, who is leaving the city to accept a position in Pottsville, Pa. Mr. Baily has been connected with the Wurlitzer Company in the Quaker City, and has done much to advance the interests of the organists. W. C. Blue served as toastmaster. Speakers included L. Luberoff, of the Moller Organ Co., Wm. Murphy, secretary of the fraternity, Thos. Whitrock, vice-president, and Wm. Shepperd, superintendent of organists for the Stanley Co. Mr. Baily was presented with a smoking stand.

Sydney Sugarman, who has for the past few years been connected with the Philadelphia office of the Electric Theatre Supply Co., dis-

tributing Educational Pictures, has joined hands with Thomas Bible in the Keystone Film Exchange, and will cover Jersey and Delaware.

John Bethel, who has been branch manager of the Philadelphia office of Vitagraph for the past four years, and who recently resigned, has accepted the position of manager of the American Feature Film Co., a corporation recently organized to handle independent productions formerly distributed through the Metro office, which will in the future handle only Metro pictures.

Local 307, I. A. T. S. E., motion picture operators of Philadelphia at their annual election of officers, seated the following for the coming year: Harry Abbott, president; Abbott Oliver, vice-president; Cornelius Sullivan, recording secretary; A. B. Freeman, financial secretary; Wm. Katz, business agent. The executive board will consist of Frank Adams, Robert Taylor, Wm. Friedman, and Horace Johns.

David Starkman, proprietor of the Standard Film Attractions has taken into partnership Gus Krug, who has for past several years been booker at the Philadelphia office of Metro. Mr. Starkman and Mr. Krug plan to expand the business, and are already negotiating for several important feature releases.

The Liberty Theatre, Pen Argyl, Pa., was recently opened by Marsh and Hurd. The house, which has a seating capacity of 850 will be

devoted to vaudeville and motion pictures. It is built of terra cotta brick and white stone, and the interior is rough casted with Colonial effect.

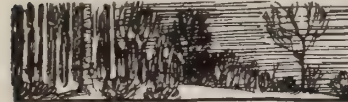
The first of the series of talks on sales ethics given to film salesmen in the Philadelphia territory took the form of a luncheon in the Hotel Vendig. More than 150 film men attended. Every salesman in the territory was called in by his exchange manager. The affair, which is the first of several more to be held during the course of the winter was under the auspices of the Film Board of Trade.

The Philadelphia office of Goldwyn-Cosmopolitan was recently awarded a verdict of \$520 against Sol Greenstein, proprietor of the new Penn theatre for alleged breach of contract. In September, 1921, Mr. Greenstein bought the Goldwyn franchise and under its terms was to play ahead of its opposition the Stratford. The contract continued in force until Jan. 23rd, 1923, when it was alleged to have been broken by Mr. Greenstein who claimed that on Oct. 23 and 24, 1922, the Stratford played "The Ace of Hearts" ahead of it. Felix Mendelssohn, district manager for Goldwyn while a witness claimed that Mr. Greenstein had refused to play the pictures on account of certain eliminations made by the censors, and that it accordingly was rented to the Stratford, having been released from the terms of the contract by Mr. Green-

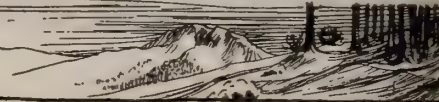
stein's refusal to play it. Mr. Greenstein denied the existence of any such agreement. The court, however, accepted Mr. Mendelssohn's testimony.

Harry Ertel has been placed in charge of the newly organized short subject department of the Philadelphia office of Select pictures. The new department will handle cartoons, comedies, and scenic. The opening was announced following a two day visit to the city of Myron Selznick. W. H. Hickey, who has been special representative for First National in the Middle West covering the Chicago and Kansas City offices has joined the sales forces in the Philadelphia territory.

An unprecedented legal battle over the right of occupancy of the Rittenhouse theatre, 53rd and Haverford Ave., has been in progress for almost a fortnight between Sam Hyman, who acquired an eighteen months' lease on the property about six months ago. Harry Ronisky, who own the property declared the lease broken on a technicality, and posted several men in front of the theatre to prevent Mr. Hyman and his employees from entering. Hyman continued to pay for unused film for which he had contracted for the theatre. City authorities refused to give Ronisky a license to operate a theatre on the premises claiming that it was possible to give only one license for one theatre and that was held by Mr. Hyman.



Canada



G. B. SPARROW of Montreal, who recently resigned as president of the new Motion Picture Theatre Owners of Canada, which was organized at Montreal last September, is relinquishing his present connection with the theatrical business. Announcement was made December 15 that the two Sparrow theatres in Montreal were offered for sale at sacrifice prices to wind up the estate of J. B. Sparrow, father of G. B. Sparrow. The houses are two well-known properties, His Majesty's theatre, a time-honored house, and the Theatre Francais, the latter catering to the French colony in the East End of Montreal.

The Francais was operated for a time by Marcus Loew on a rental basis under the name of Loew's Court theatre but it reverted some few months ago to the Sparrow Company. At one time it was also known as the Metropolitan

theatre. Prior to the Loew regime, the theatre was remodeled from top to bottom at considerable expense to accommodate better pictures and vaudeville.

Following the unexpected resignation of Mr. Sparrow from the Canadian M. P. T. O. presidency, A. D. Denis of Montreal was selected as his successor. The secretaryship of the Canadian association was also changed at the same time, Maurice West of Montreal being chosen for the job.

The National theatre, one of the older neighborhood theatres in the downtown section of Toronto, was damaged by fire to the extent of \$7,000 on December 11, the blaze occurring when no one was in the building. The stage section of the theatre was swept, a hole being burned in the roof. The whole structure was threatened and a second alarm was rung.

Capt. Frank Goodale, manager of Loew's theatre, Ottawa, Ontario, made a special feature of a film production in which he himself was the star during the week of December 10, this picture being presented in conjunction with Buster Keaton's comedy feature, "Our Hospitality." Manager Goodale's personal hit was an Imp picture, "Through the Air," a one-reel

thriller made in 1911, in which he created a sensation, at that time, by piloting a 16-foot dirigible balloon. The picture was made in the vicinity of Palisades Park, opposite New York City, where he was engaged in making daily flights for several seasons.

To boost this picture, which formed a marked contrast with the calibre of present-day film attractions, Capt. Goodale used a number of still photographs of his balloon flights in the Loew theatre lobby along with press clippings of his aeronautical exploits from his personal scrapbook. He made many friends by the screening of the picture.

"The Passionate Christian," produced by Maurice Elvey with Matheson Lang as the star, was booked for special presentation at Massey Hall, the large Toronto auditorium, for an engagement of 12 days starting December 24. Arrangements for the run included the presentation of the feature twice daily at prices ranging from 50 cents to \$1.

After playing "The Knockout," an English feature, for two weeks, the Piccadilly theatre, Toronto, which has been specializing with British pictures, turned to an American production, "Harbor Lights,"

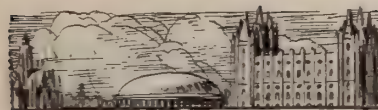
starring Tom Moore, for presentation during the week of December 17, prices ranging from 25 to 50 cents. The Piccadilly is controlled by Dominion Films, Limited, an Allen organization.

Harold Green has been appointed director of the new Metropolitan Syncopation Orchestra of the Metropolitan theatre, formerly the Allen, at Winnipeg, Manitoba, which is giving special half-hour concerts at the theatre every Monday evening at 8.30 o'clock.

The employees of the Metropolitan theatre, Winnipeg, Manitoba, formerly the Allen theatre, are having their annual Christmas Frolic this year as usual. Manager Miller Stewart presented each member of the staff with a turkey as a gift of the management, 45 birds being distributed. The employees also enjoyed a special midnight show with themselves as principals, their friends being the invited guests.

The Film Exchange Girls Association of Winnipeg, Manitoba, conducted a dance and midnight frolic at the Roseland Dance Gardens on Thursday night, December 13. This association was organized by all the young ladies employed by the various film offices in Winnipeg.

**"Let Hot Man
Put Asunder"**



Salt Lake City



H. W. BRALY, manager of the Salt Lake Famous Players-Lasky exchange, announces that he has received word that **E. M. Loy**, salesman working from the city office of that company has been declared the winner of the salesman prize of the recent contest during Paramount Week September 2-8 inclusive, for the Salt Lake City-Denver district. This prize is the result of the contest staged all over the country by the Famous Players-Lasky Corporation with sectional awards for each district. Loy succeeded in turning in the greatest amount of business to his exchange of any salesman working this division.

Along with the above announcement comes the news that **Al Shepard**, manager of advertising sales at the Salt Lake City exchange won the national prize for the most ad sales during Paramount week, successfully competing against a field of thirty-six different exchanges. The announcement of these winners is the cause of no little just pride around the local exchange, and the winners are being the recipients for many congratulations.

Charles Epperson, salesman out of the Famous Players-Lasky exchange returned from a highly successful trip through the Pharon-Colton district in Utah. He left for a swing into the northern Utah territory.

H. Bradley Fish, Western Division Manager for Vitagraph, arrived in Salt Lake City for a conference with **R. S. Stackhouse**, exchange manager. He will be here about a week at the end of which time he will leave for Denver, before returning to his headquarters

in San Francisco. Accompanying Mr. Fish is his wife, the nuptials being celebrated in Tacoma, Washington, on October 1, and he says that he is combining a belated honeymoon with his regular business trip. This is his first trip here since he installed Stackhouse as manager three months ago, and he reports that he is more than gratified with the progress Stackhouse is making.

Manager Fish inaugurated a Sales Contest in the Western Division, covering a period of ten weeks, and that all managers and salesmen in his division are out after the prize money, which will be in two hundred and fifty dollars to the first prize man and one hundred and fifty to the second highest salesman.

George L. Mayne, manager of the local Preferred Pictures exchange will leave the latter part of this week to introduce the Preferred product in Northern Utah and Southern Idaho.

O. Whipple, making his first trip as salesman from the Salt Lake office of the Preferred Pictures Company, returns with a brief case brimming over with contracts. He visited the larger cities in Wyoming and in several of them he disposed of the entire product, and most of the features in the others.

Ralph Kreutzberger, manager of the Fred Dahnken Company interests in this city, including the American and Orpheum theaters, returned this week from San Francisco, where he went to spend Thanksgiving with his mother.

Preparations are going forward rapidly toward the opening of the new Victory theater on East Broadway, the former home of the Pan-

tages theater. **Ralph Pollock**, from San Francisco, who will direct the orchestra of ten pieces has secured that number of the best artists the local field offers, and rehearsals are being held daily.

Barney A. Gurnette, who came here from San Francisco to manage the Universal exchange has been transferred back to San Francisco again. While here Barney has made a host of friends who dislike very much the thought of losing him, but who wish him all good things in his former city. He leaves a week from Next Friday, and will join Mrs. Gurnette, who has been in San Francisco for the past two weeks. Succeeding Gurnette is **Milton Cohen**, who comes from San Francisco, where he was associated with the All Stars Features Distributors. He is well known in this territory having formerly been identified with the Paramount exchange here and in Denver.

Joe Solomon, working the Nevada territory for Universal, left for that part of the country. **Ed Rowden** returned to Wyoming and **Joe Roden** has gone to Idaho for Universal.

Fred Slyter, New York representative for the Associated First National, is in this city conferring with **L. L. Hall**, local exchange manager.

The local Fox exchange is busily engaged in preparing for Fox Week next February. **W. C. Gehring**, resident manager, is enthusiastic about the promising outlook.

W. S. Wessling, Western Division Manager for Pathe, was in Salt Lake City last week on his return trip to the Coast from New York City. He spent several days with

W. G. Seib, Pathe, local manager, and left Friday for Portland, Oregon.

Vito Stewart, Pathe salesman, leaves on a vacation trip next week, working as far as Caliente, Nevada, then spending a couple of weeks in Los Angeles.

George Hays, Associated Exhibitors manager, has started on a three weeks' trip through Idaho, in the interest of the 1923-24 program.

Beginning last Monday and covering a period of three days, a conference of all branch managers for the Western Division was held at the local Metro offices. **E. M. Saunders**, General Sales Manager for Metro, called the meeting and came from his headquarters in New York City to conduct it. Following the meeting Saunders left for Chicago where he will conduct a similar conference for the exchange managers of the Central States Division. Those in attendance here included **Harry Lustig**, Western Division Manager; **B. F. Rosenberg**, branch manager at Los Angeles; **F. W. Boigt**, San Francisco; **Carl Stearn**, Seattle; **Fred P. Brown**, Denver, and **George L. Cloward**, local manager.

C. E. Scott, who has been in the local territory the past few months, having been transferred from San Francisco, has been returned to the latter city, and left last week. While here Manager Cloward was well pleased with the good work which he accomplished.

Out of town exhibitors who visited the local exchanges include **Eddie Ryan**, manager of the Liberty theater at Brigham City, and **W. M. McFarland** who owns the Star theater at Ephraim, and the Manti theater at Manti.



Cincinnati



FRED MYERS, Hamilton's popular manager of the Palace theatre of that city, paid his weekly visit to Film Row.

What is to be considered as a gala affair, will be the Christmas party to be given by members of the local Goldwyn-Cosmopolitan exchange members on Saturday evening Dec. 22nd. **Jack Stewart** will be master of ceremonies.

Homer Guy, manager of the Apollo theatre, Dayton, was in the city. He is pleased with business so far this season.

L. Chakeras, manager of the Majestic theatre, Springfield was in Cincinnati and called on the trade.

Pete Thomas, State theatre, Parkersburg, West Va., writes that he is remodeling his theatre, and expects to have it ready for Christmas. This proves that business is very good and he looks forward

for an exceptional good season.

Albert P. Kaufman, exploiteer for Metro returned from Columbus where he was working on two engagements, namely **Mae Murray** in "Fashion Row" her newest picture, and **Buster Keaton** in "Our Hospitality" which opened in Columbus, December 16th, at the Grand theatre.

The James Amusement Co. operating five theatres in Columbus announced last week that they were going to remodel their Grand theatre, and closed contract for \$35,000 organ, new seats, redecorating entire inside. They expect to have it ready by January 20th.

Walter M. Easley has taken over the lease of the K. of P. theatre at Greensburg, Indiana, which has been operated by **George Dunn**, a well-known circus and theatrical man, for several years. Mr. Dunn will retire from the theatrical busi-

ness and devote all his time to real estate.

Larry Weingarten, personal representative for **Jackie Coogan**, was in the city and called on the newspaper men here in regard to Jackie's next picture, "Long Live the King." This was Weingarten's first trip to Cincinnati.

Mrs. Chas. Hauser, manager of the Miami theatre, Franklin, Ohio, spent a couple of days in town last week visiting with the different exchanges.

Miss Florence Wallack, special representative for **Julius and Abe Stern**, producers of Century Comedies, was in the city last week doing some special work on **Baby Peggy's** new feature "The Darling of New York."

While here she was entertained by **Florence Shoemaker**, office manager for the Universal exchange.

Hyman Banks, of the Cinderella

theatre, **Williamson, W. Va.**, spent quite some time at the Film Bldg. looking over some new pictures during his local sojourn a few days ago.

David Gutille, of the Strand theatre, Bellefontaine, Ohio, spent several days at the Film Building booking pictures for his new acquisition, the Majestic theatre, **Sidney, Ohio**, which comes under his control January 1st.

**"Let Not Man
Put Asunder"**

COSTUMES FOR HIRE

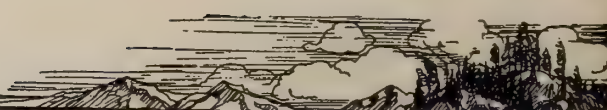
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Seattle



JOHN G. VON HERBERG, head of the Jensen-Von Herberg circuit of motion picture houses in the Pacific Northwest, returned to his local office last week after an absence of more than two months spent in a business and pleasure trip in the East and in Europe with his partner, C. S. Jensen of Portland. Generally bad conditions were found in all countries visited by Mr. Von Herberg, including France, Ireland, England and Germany. "The motion picture industry in Europe is about where it was in America in 1914," he said, referring to the dearth of continental productions and the great demand for American pictures, even in countries where American films are not liked by the patrons.

Ed J. Myrick, assistant general manager of the Jensen-Von Herberg organization, announced that he was no longer connected with that body, shortly after Mr. Von Herberg's return. At present he is away from the city on a pleasure trip, and he declined to make any statement regarding future plans until his return. Mr. Myrick was formerly head of the two Jensen-Von Herberg theatres in Tacoma, coming to this city about four months ago as assistant general manager, shortly before Mr. Von Herberg's departure for the East. No successor to Mr. Myrick's office has yet been named by the organization.

Fred Rickard was engaged recently as advertising manager for John Hamrick's Blue Mouse theatre in this city, according to announcements made this week. Mr. Rickard was formerly a member of the advertising and publication firm known as "The Marathon Press," and comes to the Blue Mouse after a number of years' experience in all phases of the advertising field.

The first annual ball of the

Seattle Musicians' Association was held recently in the Eagle's Auditorium in this city and was announced as a highly successful affair which met with the entire approval of all those present. Musicians from the motion picture, vaudeville and legitimate theatres of the city staged the event, and were in charge of all details. An orchestra of twenty-five picked men offered the music for the evening, and special entertainment numbers were provided by members of the various musical organizations of the city. The ball was held on a Monday, the day which has been chosen as rest day by the theatre orchestras, so that it was not necessary for the dance to be interfered with by late comers, with the exception of the few organists who offered the musical features at the theatres.

Ed Hallberg, owner and manager of the Lincoln theatre at Port Angeles, spent a few days in this city and in Portland recently. Mr. Hallberg announced that he just finished the installation of a new Wurlitzer organ in his house, and will now be able to offer musical programs to compare with any other house in his territory. While in this city he was making arrangements for the employment of a local organist to preside at the console of his new instrument.

Robert Scott, manager of the Universal Film exchange at Vancouver, B. C., was among the Washington and British Columbia Shriners who gathered here over a recent week end for a Northwest convention of that organization.

Clint Montgomery, representative of the local Warner Brothers office, returned recently from a short trip to Port Angeles, where he exploited and staged "Where the North Begins," at the Mac Davis theatre. In addition to his advertising and exploitation campaign, Mr. Montgomery put on a novelty prologue to the picture.

Sale of the Proctor Street Blue Mouse theatre in Tacoma was announced last week, two weeks after the official opening of the house. John Hamrick, former owner and builder, has sold out entirely to Mr. and Mrs. E. J. Potter, who have

taken charge of the theatre and will continue to operate it under the second run policy that was instituted upon the opening. Mr. and Mrs. Potter are also owners and managers of the Clinton theatre in Portland, and are about to open the Capitol theatre, another suburban house in the Oregon city.

G. H. DuMond, a special representative of the Warner Brothers organization, working among all exchanges handling the Warner product, arrived here recently and is at present the guest of L. K. Brin, president and manager of the Kwaliti Film exchange. Mr. DuMond arrived from New York via the Canadian territory, and immediately went into conference with Mr. Brin regarding the Warner Brothers releases of the coming months, which Mr. Brin handles in eight Northwest states. Upon his arrival he announced that he expected to be in this city for a number of weeks, and would then proceed to Southern California.

L. T. Fidler, formerly branch manager for the Greater Features Company at Denver, Colorado, is no longer connected with that organization, according to an announcement made here this week by Jack Lannon, head of the company. C. D. Bryant, formerly manager of the Goldwyn-Cosmopolitan exchange in Portland, has succeeded Mr. Fidler, who had been head of the Denver office for the last three years. Mr. Sheffield, partner of Mr. Lannon in the Greater Features organization, is in Denver at the present time, but is expected to return to the local office shortly before the first of the year.

George P. Endert, manager of the Famous Players-Lasky exchange, and G. M. West, general sales manager for the local territory, have both been out of the city for a number of days preparatory to the opening of the holiday season. Mr. West covered part of the territory as far as Missoula, Montana, and Mr. Endert centered his drive in the key points of the Washington territory. Both men were expected to return to the exchange within a few days, after absences of about a week.

Paul R. Aust, manager of the

Selznick Distributing Corporation, has returned from a recent sales trip into the larger cities in the Washington and Oregon territories, and is now settled in his office again, where he and G. G. Maxey, assistant office manager, are prepared to handle the holiday rush.

J. E. Flynn, Western division manager of the Goldwyn-Cosmopolitan corporation, has returned to Manager Seth D. Perkins' local exchange after a short tour around the territory in Washington and Oregon.

Al Rosenberg, owner and manager of the De Luxe Feature Film exchange, has returned to this city after an absence of about three weeks in California. Mr. Rosenberg was accompanied on the trip by his sister and his young son, and during their trip they made prolonged visits in Los Angeles and San Francisco. The local office was in charge of Louis Rosenberg during his brother's absence from the territory.

R. A. White, general sales manager of the Fox Film Corporation, left the city last week after a visit of several days at Manager Guy F. Navarre's exchange. During his stay here a general sales convention of Washington and Oregon salesmen was held in the local office, and J. M. Linn represented the Butte territory at the meetings. From here Mr. White was en route to San Francisco and Los Angeles, where he expected to remain for a number of weeks.

Frank Graham, owner and manager of the Grand theatre at Centralia, Wash., and Mrs. Graham were recent visitors in this city, spending a short time on Film Row among the exchanges whose product they exhibit.

H. W. Osborn, salesman from the San Francisco Pathe headquarters, has been spending the past two months in the Inland Empire. He reports the picture business in the best condition he has seen it. He is now at Colfax and other South-eastern Washington points.

W. S. Wessling, western district manager for Pathe, was in Spokane this week while en route to Butte to look over the new office there.

**Let Not Man
Put Asunder**



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PRESIDENT

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Chicago

TWO pictures which have been playing for many weeks are ending their Chicago first runs, "The Hunchback of Notre Dame," closing its engagement at the Harris theatre, on Saturday, and Mary Pickford in "Rosita," on Friday, at the Orpheum. "Scaramouche" will be held at the Woods until the first of the year and "The White Sister" will continue for a brief time longer at the Great Northern. "Why Worry" is ending its third week at the Roosevelt, and "A Lady of Quality" has been held over for a second week at the Randolph.

City Sales Manager Sears and Country Sales Manager Brumberg, of First National, are determined that the Chicago office shall get a big slice of the \$7,500 prize money hung up by E. A. Eschmann, distribution manager, for the sales drive starting December 16th, and the salesmen of this organization have lost no time in starting work. It is pointed out that Chicago has been in the money at the end of every sales drive held by First National in years.

Cecil Maberry has made a remarkable success since taking over the managership of W. W. Hodkinson's Chicago exchange. This exchange was seventeenth on the list in the sales drive when Mr. Maberry took the reins and ended in first place. Credit for a great deal of

the success in the drive is due to Salesmen Charles Lundgren and Ben Weissenbach, each of whom will receive a substantial check amounting to between five hundred and a thousand dollars, as leaders in the drive.

The Parkway theatre, Madison, has been added to the list of Fischer theatres, having been taken over on a five-year lease basis, according to Frank W. Fischer. Transfer of control to Mr. Fischer will be effected December 23rd, but the formal opening as a Fischer theatre is not planned until after the holidays. Acquisition of the Parkway brings the string of Fischer theatres in Madison, to three, as he is already operating the Majestic and Madison, and to a total of twelve in Illinois and Wisconsin. The main offices now located in the Majestic Building will be moved to the Parkway. Walter D. Nealand, now manager of the Majestic, will be general manager of the three Madison theatres and in direct charge of the Parkway. Mr. Nealand, it will be remembered, was publicity man for the Goldwyn-Cosmopolitan Distributing Corporation in Chicago, and has a host of friends in this city.

Orchestra Hall has been leased for next season by Lubliner & Trinz and high class motion pictures, orchestral numbers and

presentations will be offered to the public by Lubliner & Trinz in this house next summer. It is reported that the contract extends over a period of several years.

John J. Delson has been added to F. B. O.'s sales staff and will cover Northern Illinois and Indiana territory for Manager Sampson.

H. K. Mitchell is now selling Universal's product in country territory, recently having been appointed salesman by Manager Roy Alexander.

Edward Grossman has opened a new exchange at 808 S. Wabash Avenue, which is known as the Epic Film Attractions. Eddie Grossman is well known to the trade and was formerly special representative for Preferred Pictures, and for years was associated with Al Lichtman. Starting at the home office of Arcraft in 1916, Eddie passed through the amalgamation of that organization with Paramount and remained until Al Lichtman took over the management of Associated Producers. When, about a year later, Lichtman organized his own company, the Preferred, Grossman became associated with him and it is understood that Eddie was recently offered the post of assistant to Al Lichtman at Universal.

Al Uhlrich, one of the aces of

Pathe's sales force, was severely injured last week by an automobile and was laid up in the hospital for several days with fractured ribs. He hopes to get back on the job within a few days.

F. B. O.'s new exploitation man, Preston L. Hickey, during the past week has been busily engaged in putting over "Human Wreckage," in some of the key centers.

Aaron J. Jones has been elected president of the Woods Building Corporation, which controls the real estate and office building, and also president of the A. H. Woods Theatre Building Company, which operates the Woods theatre, the property recently taken over by Jones, Linick & Schaefer. Norman E. Field, general manager for Jones, Linick & Schaefer, personally took charge of the Woods theatre last Friday night. As yet no resident manager has been selected and Mr. Field will look after the theatre for the time being. It is understood that one of the men from the present Jones, Linick & Schaefer staff will get the house management.

R. C. "Bob" Gary, known for his exploitation work in the Middle West, has joined the Chicago office of the W. W. Hodkinson Corporation as special exploitation man for that territory.

St. Louis

DURING the week William Goldman also concluded all financial arrangements for his \$1,000,000 St. Louis theatre to be erected at Grand boulevard and Morgan street, and this structure will get under way very shortly. He plans to hold the grand opening on next Labor Day. Preston J. Bradshaw, architect, will also supervise the construction. Bradshaw has had charge of many of St. Louis big buildings, his latest masterpieces being the Chase Hotel, Chase Apartments, Chester Apartments and the Melbourne Hotel.

Miss A. L. Ketchum, owner of the Plaza theatre, Clara and Etzel avenues, St. Louis, has concluded a deal whereby on January 1 she will take over the Aubert theatre, Easton avenue at Aubert avenue, and the Chippewa theatre, Broadway, near Chippewa street.

During the week articles of incorporation were issued by Secretary of State Becker to the A. L. Ketchum Theatre Company, which is to have \$30,000 capital. The incorporators are A. L. Ketchum, P. A. Koch, P. G. McElwee and R.

H. Roberts and this company will operate the Plaza, Aubert and Chippewa in the future. The price paid for the Aubert and Chippewa has not been revealed.

The layoff of coal miners in the coal belt adjacent to Ladonia, Mo., has resulted in the temporary closing of the Empire theatre in that city. It is to close on New Year's Day until further notice.

The Rex theatre, Pittsburg, Ill., has also closed down because of the critical situation in the coal fields.

J. C. Borden opened his Palace theatre at Lawrenceville, Ill., on Saturday, December 15. It is one of the best arranged houses in that vicinity. The St. Louis Exhibitors Supply Company of St. Louis furnished the two Simplex mazda equipped projection machines and the Minusa curtain for this house.

Charley Werner, manager of the St. Louis Metro exchange, attended an important sales conference in Chicago December 14, 15 and 16.

Nat Steinberg, manager of the short subject department of the local Universal exchange is back at his desk after an absence of some ten days.

An express car bringing back shipments of film from Poplar Bluff, Mo., to St. Louis was destroyed by fire at Annapolis, Mo., last Wednesday. Among the films lost were two reels of Fighting Blood series, two reels of Educational, and Pathe news reels.

Cleve Adams, assistant general

manager for F. B. O. is scheduled to visit the local exchange during this week.

Jimmie Lawson opened the New Grand theatre at Mount Olive, Ill., on Thursday, December 13.

Arthur Sherstine, booker for F.B.O., on Saturday, December 22, will be married to Miss Evangeline Tinnis at Springfield, Ill.

Joe Schrempp, former owner of the Knickerbocker theatre in St. Louis and later in the distribution end of the business, has been named manager of the Duquoin theatre, Duquoin, Ill.

Jim Drake has leased the Gem theatre in Sixth street near Market, St. Louis, and is giving St. Louis the biggest show in the world for 10 cents. Drake is putting on double feature and a comedy with news reels and is packing 'em in. He contends that the movies are still the amusement of the masses and theatres that are attempting to sell them at classes prices are all wrong. His box office receipts indicate that there is something to Drake's argument.

Out-of-town exhibitors seen along Picture Row during the past week were Jim Reilly, Princess theatre, Alton, Ill.; Tom Reed, Duquoin, Ill.; Mrs. I. W. Rodgers, Cairo, Ill.; Leo Bernstine, Springfield, Ill., and W. T. Bollinger, Elvins, Mo.

Members of the St. Louis local union of Motion Picture Operators have won much commendation for

giving weekly movie programs in various hospitals, sanitariums, orphan asylums, etc., for the benefit of the inmates. The operators donate their services. The local exchanges also contribute the film for these shows on many occasions.

The Rivoli theatre, St. Louis, commencing on Saturday December 15, and until further notice will play a split-week, changing the programme on Saturdays and Wednesdays.



W. R. Frazer, Secretary and General Manager, Harold Lloyd Corp.

"Let Not Man
Put Asunder"

Novel "Spanish Dancer" Campaign

Unusual Angles Taken Advantage of in Exploiting Des Moines Showing

WHEN John E. Kennebeck, exploiteer, was appointed exploitation manager for the Paramount Australian organization, he had just completed a remarkably successful campaign in connection with the showing of "The Spanish Dancer" at the Des Moines theatre.

Supplementing one of the biggest newspaper campaigns ever launched in Des Moines for a motion picture, which was built around the big advertisements informing the people of the city that the Des Moines had been selected as a Paramount demonstration theatre and that "The Spanish Dancer" would be the first picture shown under the new arrangement, Kennebeck centered his exploitation on prospective class patronage. Des Moines is the seat of Drake university, one of the big co-educational institutions of the Middle West. To the members of the Delta Gamma sorority, whose alumnae include many of the most prominent women in Des Moines society, the exploiteer suggested a Spanish Surprise Party, to be held on Friday evening preceding the opening of the picture at the Des Moines.

Spanish Surprise Party

The party was held in one of the finest private homes in the city and the invitations were limited to resident alumnae, members of the active chapter of the sorority and one member from each of the other Drake sororities with her escort. From the exchange Kennebeck obtained a print of "The Spanish Dancer" for a special showing at the party and from the studio in Hollywood he borrowed the bridal gown worn by Miss Negri in the picture. This was worn at the party with stunning effect by one of the prettiest co-eds. The society pages of the local papers next

day, in their reports of the affairs, carried two-column photographs of the popular college girl wearing the gown. The special showing of the picture in this way resulted in the most valuable word-of-mouth advertising imaginable, for it was a complete surprise to the party guests and got over far more effectively than would have been the case had it been shown to a selected list at the theatre.

Making the most of the title of the picture, Kennebeck went after the dancers of Des Moines. The new Cotillion Ball Room is one of the finest public dance halls in the country and for ten days preceding the opening of the picture the hall was decorated in Spanish style, the central decoration being a gypsy wagon and a fortune teller's tent for use on the evening set aside as "A Night in Spain," when the stock "Spanish Dancer" fortune cards were given out. In a special show case was a display of prizes for the Spanish night, including a Spanish comb presented by Pola Negri and a cigarette case presented by Antonio Moreno.

Real Estate Tie-up Boosts "Children of Dust"

George Schade of the Sandusky theatre bearing his name used the real estate classified columns of the Sandusky Register to exploit "Children of Dust." The misspelled word idea was capitalized to the extent of seven passes issued to the smart-eyed spellers who scented the boners.

The announcement of the stunt was carried for three successive days on the front page of the Register and Schade declares this angle got him more advertising than all the space he bought.



DALLAS "SIX DAYS" DISPLAY

The Capitol theatre, Dallas, used poster cut-outs in this ingenious manner on "Six Days" (Goldwyn)

Newspaper Ad Tie-ups Plus Ballyhoo on "Why Worry"

In connection with the showing of "Why Worry" at the Imperial theatre, Gadsden, Ala., Manager Snell augmented the theatre's usual efforts in behalf of its program by putting on a special newspaper advertising campaign and a simple but effective ballyhoo stunt.

In organizing his campaign for the feature comedy, Manager Snell made use of the merchants in his locality as his first line of attack. Acting in co-operation with the Gadsden Evening Journal, the Imperial's manager succeeded in selling the idea of a double-truck co-operative display to the proprietors of the local establishments in the various lines of trade. Each of the advertising units in the display as built around the title of the picture and carried the words, "Why Worry," in display type at the top of the copy.

A clever street stunt also served to direct attention to the picture at the Imperial. Small signs bearing the title of the production were placed on stakes. During the night these were placed in conspicuous spots along the sidewalks or on the doorsteps. As a consequence, nearly every resident in the town upon setting forth from his home in the morning found himself face to face with the message announcing the local showing of "Why Worry." Manager Snell was careful in placing the signs not to interfere with persons walking along the streets or entering or leaving the houses.

Cut-out Strikingly Used on "Children of Dust"

A shadow box lobby display, a park railing separating the rich and poor in the theatre front, and an artistic design backed by "punch" copy and heart interest ideas were the chief talking points in the lobby exploitation on "Children of Dust" at the People's theatre, Portland, Ore. The manager took his idea from the later scenes of the picture, but the conflict caused by the park railing separating the classes was used to intensify and visualize the struggle of the story.

The chief asset of a lobby like this is that it carries a story as well as being artistic. In this case it brought the crowds to the box office with questions. The general axiom of salesmanship has always been that when people start asking questions they are three-quarters sold.



ATTRACTIVE SILK DISPLAY WINDOW TYING UP WITH "LAWFUL LARCENY"

The Criterion theatre, Evansville, Ind., obtained this window display from a local store on "Lawful Larceny" (Paramount)

Prologue in Two Scenes on "If Winter Comes" Run

The presentation which Managing Director Edward L. Hyman of the Brooklyn Mark Strand gave "If Winter Comes" included an atmospheric prologue. For this elaborate presentation, Hyman used four of the ballet, led by Mlle. Francelli, a tenor and the Mark Strand grand chorus of feminine voices. The scene was a massive fireplace, before which the tenor was seated in a wing chair, with a floor lamp behind. Red gelatine on a box lamp supplied the fire. The floor lamp was shaded by a red shade, and an ambre spot from the side picked out the man in the chair. The fireplace was backed up by dark plush cyclorama, and the lighting above did not reveal the huge picture frame, ten feet deep by eighteen feet wide, directly over the fireplace, in which the winter and spring tableaux were staged.

The chorus was planted in the orchestra, unseen. At the opening the tenor sung first verse and chorus of the song, "If Winter Comes" (a combination of the Witmark and Harms publication was used), and then leaned back to doze in his chair. The orchestra went into a winter theme, and, as the lights came up in the transparency revealing the tableau, strains of "Holy Night" were played. The winter tableau showed the four girls going through various business and poses as a snow bag above showered cut paper upon them and a fan offside supplied the wind. The whistle of the wind also was taken care of back-stage. For the finish of the winter scene the chorus took up the refrain, and at the close the transparency dimmed off. Then a soprano in the chorus sang a verse, and the orchestra went into Mendelssohn's "Spring Song" as the lights of the picture frame came up to show a scene of spring. Bird thrills were introduced by the drummer. The singers all came in on the "If Winter Comes" refrain for the finish, and the picture was thrown on the scrim for a closer tie-up.



"ENEMIES OF WOMEN" BANK TIE-UP
Milt Crandall obtained this bank window display on "Enemies of Women" (Cosmopolitan) at the Liberty and State theatres, Pittsburgh

Children's Essay Contest for "Only 38" Showing

When "Only 38" was booked for showing recently at the Gayety theatre, New Orleans, the theatre management put over a tie-up with one of the local drug stores, which brought the coming picture to the attention of his customers.

The druggist featured in its daily advertising on a large blackboard in front of his store the announcement that he would award \$10 worth of Gayety theatre passes to the persons sending in the best essays on "Age." The children of the city were eligible.

First prize was a pass to the Gayety good for any and every picture shown at the Gayety for one month. Second prize was a pass for two weeks. Third to tenth prizes were tickets to the theatre during the engagement of "Only 38."

Three New Orleans newspaper men adjudged the essays.

Sidewalk Stencils Used on "Strangers of Night"

As if the misspelled word contest, run with the double truck of advertising, was not enough for Duluth when "Strangers of the Night" played there recently, Morris Abrams, Metro's exploitation representative there, and P. F. Schwie, manager of the Garrick theatre, put over another stunt that quite aroused the city.

The stunt was as follows: Three skull and cross bones were made out of stout stencil paper with the words S. of N. added underneath, and early one morning a little party sallied forth from the Garrick with the stencils and heavy white chalk. Skull, cross bones and S. of N. was chalked on sidewalks, buildings, especially in front of banks and at street corners. At daylight Duluth awoke to find these strange marks all over the town and people began calling up the police stations asking if they knew what these strange marks meant. Two days later the Garrick broke into the Duluth dailies with their advertising and publicity and a little card, with the same inscription, that was handed out by the thousands, served effectively to tie up the stencil stunt with "Strangers of the Night" at the Garrick. Duluth hasn't forgotten it yet.

Firemen Join in Campaign on "The Mail Man"

Not only did the postal department of Pasadena, Cal., support "The Mail Man" during its recent engagement at the Florence theatre in the Southern California community, but the fire department as well took a hand in the campaign, which broke all records in the amusement annals of the town.

The firemen's crack band, regarded as one of the best musical organizations of firemen in the country, led the big mail workers' parade, which featured the opening night of the run. More than one hundred mail workers, led by Postmaster Knight, also took part.



PLEASING PANELS AND SHADOW BOX MAKE INTERESTING "STRANGERS OF THE NIGHT" LOBBY DISPLA.
When "Strangers of the Night" (Metro) played at the Hippodrome, Waco, Texas, this attractive lobby display was prepared from posters and lobby photos

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World Theatre,
Omaha, Neb.

Broadway-Strand
Detroit, Mich.

Blue Mouse,
Minneapolis, Minn.

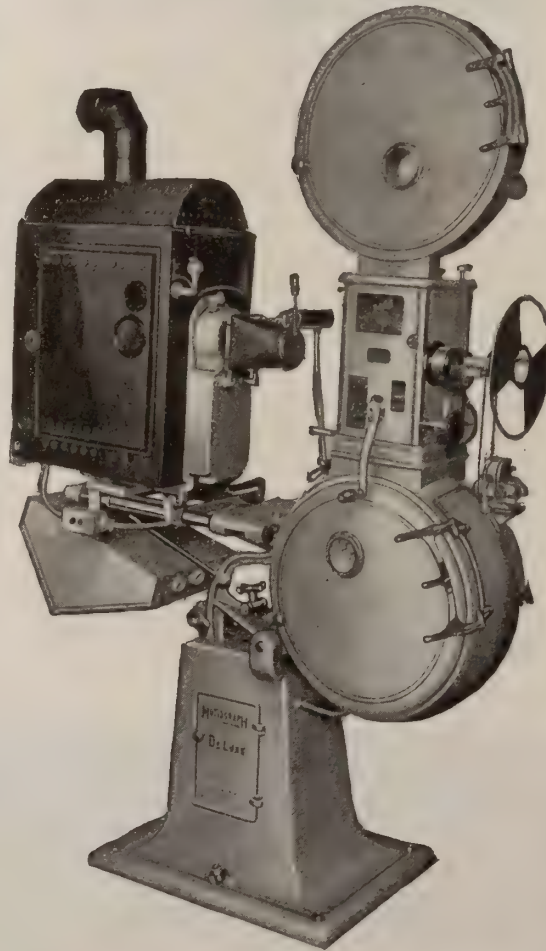
Loew's Dayton,
Dayton, Ohio

Fenway Theatre,
Boston, Mass.

Kentucky,
Lexington, Ky.

Circle Theatre,
Indianapolis, Ind.

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Entire Circuit
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Chicago.

LaSalle Garden,
Detroit, Mich.

Lorain-Fulton,
Cleveland, Ohio.

Sun Theatre,
Omaha, Neb.

Allen Theatre,
Akron, Ohio.

Roseland,
Omaha, Neb.

New Evanston,
Evanston, Ill.

Lexington,
Lexington, N. C.

Ritz Theatre,
Pittsburgh, Pa.

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NEW THEATRE CONSTRUCTION & EQUIPMENT DEPARTMENT

P. M. ABBOTT

TECHNICAL EDITOR

Selection of Lobby and Advertising Display

*Close Study Necessary to Enhance Exterior and
Entrance to Theatre*

By Reilly & Hall, Theatre Architects

WE HAVE been discussing in our former articles on theatres the many different and important points of construction. We should now like to say something about lobby advertising and display, which, we should judge, will not only interest the exhibitor who builds but all exhibitors.

Lobby Displays Need Careful Study

As a whole and up to very recent years the lobby display has been given little but last-minute thought and one finds the same elaborate gold frames spread over every available inch of space, regardless of every other feature of the lobby. This is a question on which the owner and the architect most often disagree; this should not be so, as the beauty of the theatre and its advertising can with careful study be made absolutely harmonious and there is no reason in the wide world why a sufficient number of display frames cannot be arranged so that they will enhance rather than spoil the vestibule lobby, which, we consider, should give the keynote to the whole theatre interior and should, therefore, receive the most careful consideration, so that the modern advertising sheets may harmonize with their surroundings. The advertising sheets, nowadays, have lost to a great extent their



An attractively designed lobby frame which incorporates display space with mirror. (Photo courtesy Libman Spanjer Corp.)

glare and ugliness; very many of them following a real type of art; in fact, their appearance has advanced much more than the method of their display.

The display frames in the vestibule, which are usually open to the street, giving advertising value when the theatre is closed, should be nothing but simple gold frames; in fact, there is no reason for gold at all. We do not see the Fifth Avenue photographer surrounding his portraits with twelve inches of gold frame. One should bear in mind that the more ornamental the frame the more it detracts from the advertising in the frame, and we would suggest that if the frames were built into the walls like a window frame with nothing showing but a one-inch strip of metal or wood that the advertising power of the picture would be greatly added to.

Frames Should Form Decorative Display

The display frames in the lobby can, however, be more elaborate; in fact, the frames should be designed to form the decorative part of the design of the lobby and not be added, as is usually the case after the design is finished. One should also bear in mind that this is the least expensive way to decorate the lobby and where the lobby is large the mirrors, which are essential to every theatre lobby, can be made to match the display frames; which all tend to bind the many units of the lobby into one. Fig. No. 1 shows this idea carried out and the finished lobby looks exceedingly



On the left is a view of lobby frames and mirrors which have been designed and decorated in strict harmony with the general decorative scheme of the lobby. (Photo courtesy of Stanley Frame.)

On the right is a good-looking lobby, the frames being dull gold, the walls botticino marble (gray yellow with gold vein), and the pilasters black and gold marble with bronze caps and bases. (Photo courtesy of Markendorff.)



An artistically designed frame and poster.
(Photo courtesy Stanley Frame.)

well; the frames being dull gold, the walls Botticino marble (gray-yellow with gold vein) and the pilasters black and gold marble with bronze caps and bases.

In a number of cases we have had the framemaker deliver and erect the frames in the natural wood or with a prime coat of paint and have decorated the frames with paint and painted ornament to match the general scheme of the lobby and this has not only added to the decorative appearance of the lobby, but has enhanced the value of the advertising material in the frames.

Very Necessary That Frames Be Standard Size

As all the motion picture advertising material (both posters and photographs) is standardized it is most important that the frames be built to fit these standard sizes. We would also suggest that the frames be made interchangeable so that they can be used for either posters or photographs and the small photo frames be made movable so that changes can be made in the layout in the large frames.

In order to prolong the life of the frames they should be finished on the back with some waterproofing material. It would also be a good idea to set the frames before the lobby walls are finished, so that the material, whatever it might be, can be omitted behind all frames. The outside frames should be flashed with copper flashing and the marquee extended to cover the outside frames at the entrance; so often the marquee stops at the center line of the frames when one foot or eighteen inches more would cover and protect the frames from rain and snow.

There are two other items which should be considered in relation to the advertising

frames—these are the ticket booth and the ticket taker's boxes.

One or two of the advertising framemakers are also making a specialty of ticket booths and it is a good idea to have them do this work in place of the carpenter on the job. It can, then, without any difficulty, be made to match the frames and they can, as a rule, give more for one's money. It has been settled long ago that the most advantageous place for the ticket booth is as close to the sidewalk as possible. The booth is, therefore, exposed to the elements and for this reason we think the ticket booth should be constructed of marble to the level of the ticket selling shelf, above, wood construction, similar to the frame construction, is all that is necessary.

Allow Plenty of Room in Ticket Booths

The ticket booth should be made large enough to accommodate two ticket sellers and care should be taken to see that the selling openings are large enough to take the ticket selling machines, which are all of a standard size. Other important items in the ticket



A good-looking ticket booth which incorporates two windows giving full accommodation in time of heavy attendance. (Photo courtesy Libman-Spanjer Corp.)

booth, which are so very often overlooked, are heating outlet, electric outlet for ventilating fan, ticket machine and a special outlet for outside illumination, space for change machine and cash drawer.

Features Needed in All Ticket Booths

The design for a practical booth calls for plenty of window opening; the openings should be protected with ornamental grills, the window sash made removable for summer use, vent grills should be provided near the floor, also at the ceiling. To save space collapsible seats can be provided for the ticket sellers. Stock ticket booths with all the above conveniences can now be bought very cheaply, but it will cost very little, if any more, to have the booth designed to fit its particular location. The same may be said about the ticket taker's boxes.

Cooperation Between Dealer and Exhibitor

AS an illustration of the method employed by an electrical dealer in New Haven, Conn., to co-operate with the motion picture exhibitor in advertising both the electrical merchandise and the picture showing at the theatre, the following is clipped from a Westinghouse Electric & Mfg. Co. publication:

"The United Illuminating Company of New Haven, Conn., used a popular motion picture to sell washing machines.

"Some time ago there was a picture of Mary Pickford's entitled 'Suds.' This was a good opportunity. A large window display was put in informing the public that the Thor washing machine was used in Mary's home. A machine filled with suds in operation at the theatre with sufficiently wide-awake salesmen and plenty of descriptive literature, served to put the campaign over in good shape."

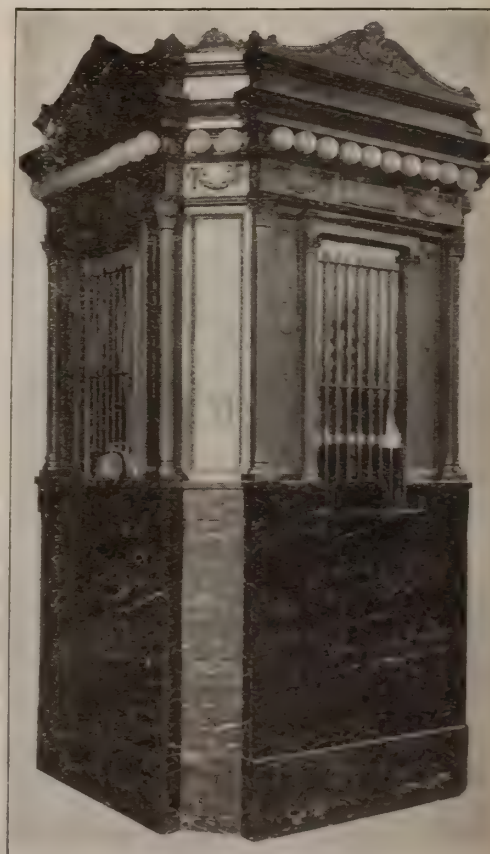
The above serves as an illustration of the willingness with which dealers in merchandise will co-operate with theatre managers in exploitation in which both may derive benefit.

KENTUCKY

Harlan—Mrs. Margie Noe is having plans drawn by Architect R. F. Graf, Arnstein Bldg., Knoxville, Tenn., for a two story \$65,000 theatre, store and apartment building, 40 x 106, to be built of brick and stone. Architect taking bids.

MASSACHUSETTS

Boston—The Eagle Amusement Co., H. I. Wasserman, pres., 227 Washington St., Roxbury, N. Y., is having plans drawn by Architects Blackall, Clapp & Whittemore, 20 Beacon St., Boston, theatre building to be one story, brick and art stone, on Washington St., near Dudley, Boston. Architect taking revised bids.



A ticket booth with marble construction waist high which serves to make it very durable in a position that exposes it to the weather. (Photo courtesy Markendorff.)



When you balance your books this year, —how much profit?

No one can continue in business indefinitely without making a profit. After you pay your rent, wages, upkeep, operating costs, film rentals, etc., and subtract this from your admissions, do you always find the figures pleasing—or not?

There are two ways to increase profits:— Either increase the number of your patrons or decrease operating costs. Fortunately, incandescent lamp projection makes both of these possible, especially if you install Edison MAZDA lamps and G. E. equipment—the ideal combination.

You get a real service with EDISON MAZDA LAMPS

The Edison Lamp Works maintains a staff of trained lamp engineers who know projection from every angle. These engineers stand ready at all times to render you a free service; to advise you definitely as to whether or not incandescent lamp projection will prove profitable. In many cases they personally assist and inspect the installation of new equipment.

SPECIAL LAMPS

There is a proper Edison MAZDA lamp for every requirement of the theatre; i. e., projection, marquee and sign, lobby and auditorium, stage, etc.

Edison MAZDA lamps for motion projection are handled by live distributors all over the country. There is one near you who is ready to serve you at all times and who carries complete apparatus for incandescent lamp projection. If you do not know his name, or if your present distributor or supply house does not carry Edison MAZDA lamps, write to us and we will put you in touch with our distributor in your locality.

EDISON

MAZDA LAMPS

EDISON LAMP WORKS OF GENERAL ELECTRIC COMPANY



Architectural Treatment of Boxes —By REILLY & HALL, Architects, New York City

The Box treatment of a motion picture theatre now-a-days has developed in an ornamental feature to frame the stage or screen rather than for practical use. The two top views, the Sheridan and Fugazy theatre, New York City, show interesting and practical box treatment. Lower right is the Central theatre at Cedarhurst, L. I., shows a box treatment—the box opening being taken up with the organ speaking pipes, placed behind the light draperies. Lower left, the Wellmont theatre, at Montclair, N. J., shows a treatment eliminating the actual box, giving a particularly pleasing and very architectural effect



SEATING—

the basis of theatre comfort

The restful comfort provided by *American* theatre chairs is an important factor in securing and maintaining a steady year 'round flow of satisfied theatre patrons.

Any theatre that offers comfortable seating as first among its conveniences, naturally stands out first in the estimation of the comfort and pleasure seeking public.

American craftsmen are skilled in the art of designing theatre chairs which are not only durable in con-

struction, harmonious in color with surroundings, but of the highest achievement from the standpoint of comfort. Obviously, *American* theatre chairs should be given first choice in planning that new theatre.

Experience has taught us how to utilize all the floor space to insure the utmost seating capacity without crowding. And, among other things, we offer to lay out the floor plan without charge. Each seating problem is considered individually.

American Seating Company

NEW YORK
113 W. 40th St.

CHICAGO
10 E. Jackson Blvd.

BOSTON
77-D Canal St.

PHILADELPHIA
705, 250 S. Broad St.

Technicolor Opens New Laboratory in Boston

Has Large Orders from Important Producers; Outline of the Development and Process

TECHNICOLOR, it is claimed, has at last solved the problem of practical motion pictures in natural color, a problem on which hundreds of inventors in this country have been working during the last twenty years, and on which millions of dollars have been lost. As a proof of this claim, the production of Technicolor's first



Daniel F. Comstock, the principal inventor and director of scientific work of the Technicolor Company

picture, "Toll of the Sea," which has now been shown in over four thousand theatres, is called to attention. At the convention of Metro managers, held in New York on June 7, 1923, the general report was that no exhibitor had made any adverse criticism of the Technicolor process as embodied in "Toll of the Sea." Adolph Zukor, president of Famous Players, in a re-

cent publication, has named "Toll of the Sea" as one of the ten greatest pictures ever made because it was "the first feature film to be photographed by color process." Letters of praise have been received from Maxfield Parrish, Charles Dana Gibson and other artists, and the reception accorded to the new process by leaders of the motion picture industry is sufficiently indicated by the fact that Famous Players-Lasky have contracted with Technicolor for an entire production in color. It is to be a screen dramatization of Zane Grey's story, "The Wanderer of the Wastelands." Rex Ingram also has expressed a desire to do pictures in Technicolor. On the advice of Cecil DeMille, Famous Players have made an important Technicolor insert in their super-production, "Ten Commandments."

Technicolor, realizing it had emphatically arrived, has just completed a new plant in Boston with a full equipment of special machinery so that it will shortly be in a position to supply the heavy demand for its film, which the universal acclaim of the industry warrants.

The Technicolor development was originally financed by a syndicate of Boston men headed by William H. Coolidge, well known for his financial leadership of various large and successful enterprises.

In 1920, William Travers Jerome, former district attorney of New York, who was at that time a stockholder, began to take an increasingly active interest in the development, and Technicolor is tremendously indebted to his foresight and enthusiasm. Soon thereafter three leaders of the motion picture industry became associated with the enterprise, namely, Marcus Loew, Nicholas Schenck and Joseph Schenck, the first two becoming directors of the company.

The company is now controlled by Mr. Jerome and his associates, through a holding company, Technicolor, Inc., the board of directors of which are Eversley Childs, president Bon Ami Company; William Hamlin Childs, member of board, Loew's, Inc.; James C. Colgate of James B. Colgate & Co., trustee

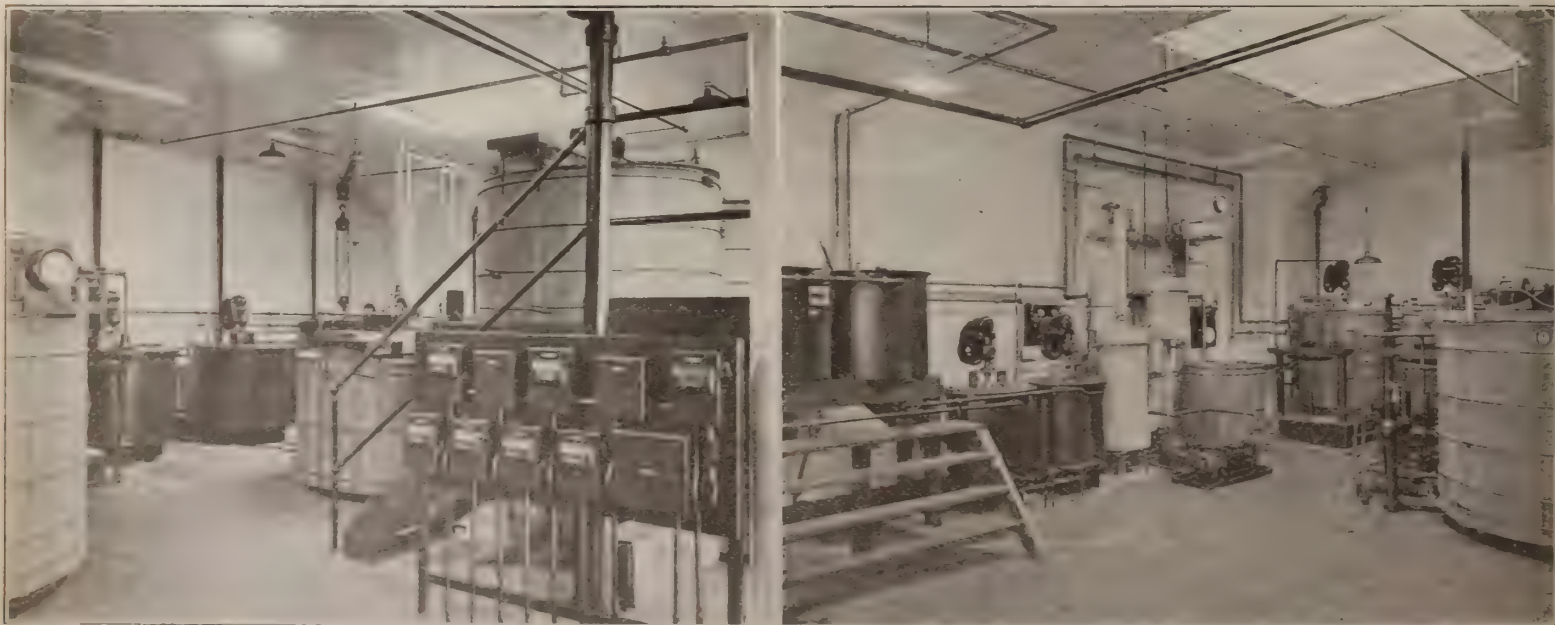
of New York Trust Company; William H. Coolidge of Coolidge & Hight, lawyers; Job E. Hedges, receiver of New York Railways Co.; A. W. Erickson, president The Erickson Company; Alfred Fritzsche, general sales manager Grinnell Co., Inc.; William Travers Jerome of Guthrie, Jerome, Rand & Kresel, lawyers; Herbert T. Kalmus, president Kalmus, Comstock & Westcott, Inc.; Marcus Loew, president Loew's, Inc.; N. T. Pulsifer, chairman board, Valentine & Co.; Nicholas Schenck, vice president and general manager



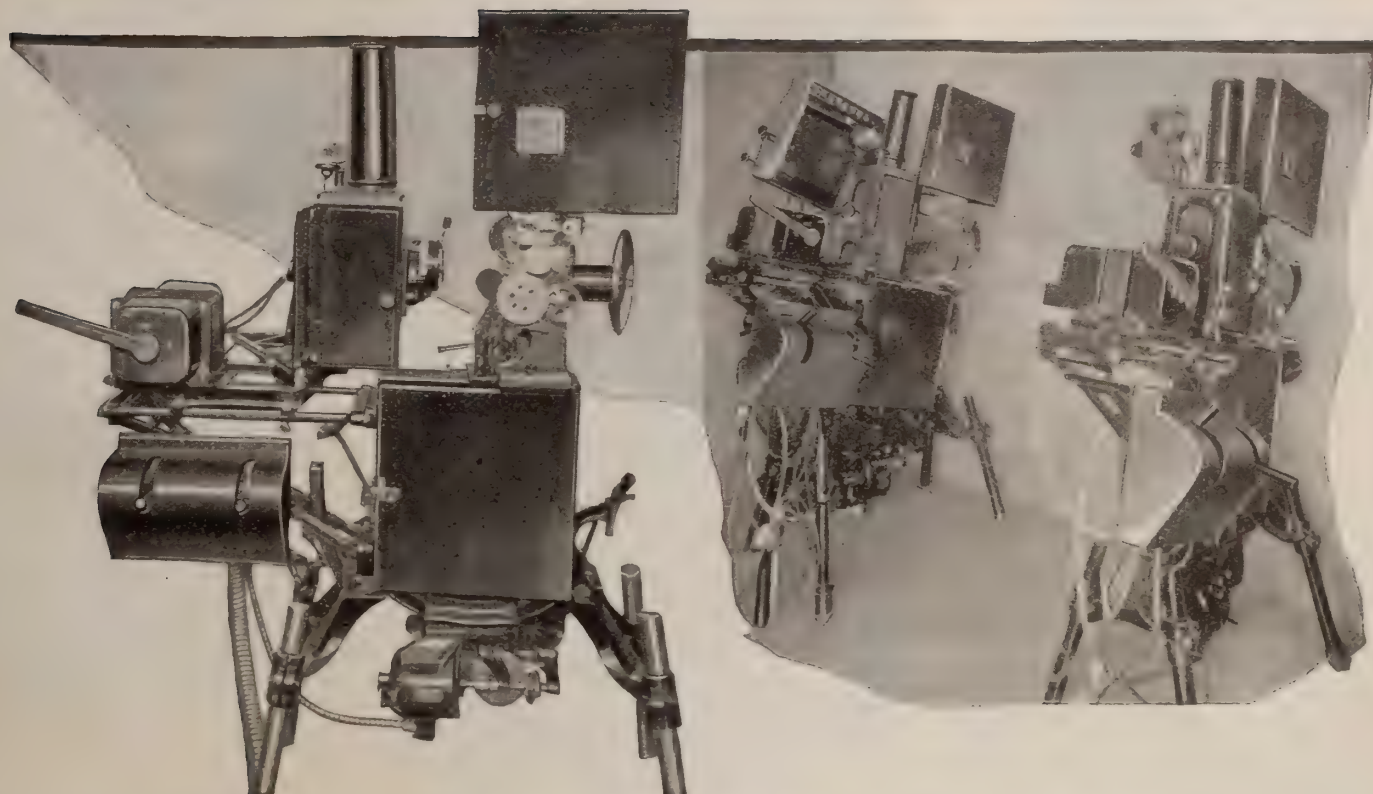
Leonard T. Troland, Ph. D., an active member of the Technicolor Company

Loew's, Inc.; Thomas W. Slocum, trustee Equitable Life Assurance Society of the United States.

The early history of Technicolor ran parallel to that of other great developments, such as
(Continued on page 3080)



Two views of the interior of Technicolor's new laboratory at Boston, Mass. On the left is shown a partial view of the solution and control room. On the right, a view of the solution tanks.



More Light for Less Money With the G-E Incandescent Lamp Projector

Pictures equalling the best in the largest theatres can now be obtained in smaller theatres without costly apparatus.

The same steady illumination possible with a direct current arc can now be obtained with the G-E Incandescent Lamp Projector on either alternating or direct current at a great saving in first cost and at one-fourth the current consumed by the arc, taking into account all inevitable losses by either method.

Maintenance cost is also low because there is no carbon dust to injure the mechanism of the projection machine; and the cost of lamp renewals does not exceed the cost of arc lamp carbons.

The G-E Incandescent Lamp Projector produces better screen results than any a.c. arc equipment and is the equal of the d.c. arc outfit up to 50 amperes.

The simplicity of the Incandescent Lamp Projector (no adjustments during operation) and its healthfulness (no fumes or dust) recommend it to projectionists everywhere.

Send for literature and price including all necessary fittings for attachment to any American made projection machine.



General Electric Company
Schenectady, N. Y.

GENERAL ELECTRIC

Technicolor Opens New Laboratory

(Continued from page 3078)

the telephone. The difficulties were enormous and were not alone scientific but also engineering—practical and financial. The Boston firm of engineers, Kalmus, Comstock & Westcott, Inc., already well known for their other developments in chemical and physical industry, have from the start been employed as engineers by the Technicolor company and its process has been entirely developed by them.

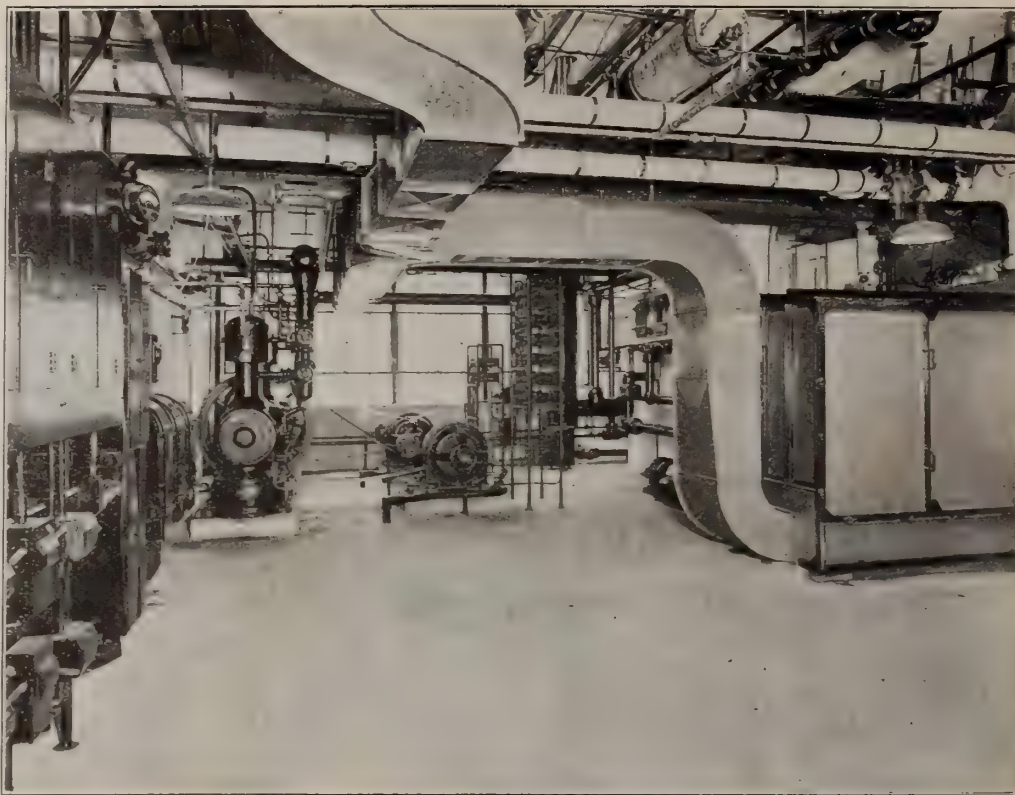
The senior members of this firm have been the two principal leaders of the Technicolor development, namely, Herbert T. Kalmus, Ph. D., and Daniel F. Comstock, Ph. D., both formerly professors at the Massachusetts Institute of Technology. Though Mr. Kalmus' executive leadership from the beginning the enterprise has avoided the many pitfalls into which so many new developments have fallen. Mr. Kalmus is now president of the Technicolor company. Mr. Comstock has been the principal inventor and has directed the scientific work from the start.

Mr. C. A. ("Doc") Willat, well known in the motion picture industry for many years, was the first motion picture man to realize the importance of the Technicolor development. Mr. Willat had always made it a business to keep in close touch with the various attempts at color in motion picture photography. He had studied all of the various embryonic processes. He is now the company's California manager.

In carrying out this long and difficult development the following members of the firm of Kalmus, Comstock & Westcott, Inc., have rendered invaluable service:

Leonard T. Troland, Ph. D., graduate of Massachusetts Institute of Technology and also of Harvard University. Dr. Troland, while being a very active member of the firm from the start, is also professor at Harvard and president of the Optical Society of America.

Eastman A. Weaver, graduate of the Institute of Technology. Mr. Weaver is one of the foremost color experts in this country.



View of the machine room showing switchboard and air equipment of Technicolor's new laboratory, Boston, Mass.

Joseph A. Ball, graduate of the Institute of Technology, has been active in Technicolor from the early days of the development. He is now director of photography.

J. M. Andrews came to the Technicolor company from the black and white industry. He has played an important part in the development and is now the Technicolor positive plant manager.

W. B. Wescott, mechanical engineer, was also one of the prominent workers at the beginning of the development, although he is not at present with the company.

At the beginning of the development prior

to 1914 it was realized by the engineers that perhaps the greatest single problem standing in the way of production of motion pictures in natural color was that of getting in the camera two images of the scene from accurately the same point of view at accurately the same time. At that time the only pictures which had been shown commercially were marred by the distressing "fringes" which always appeared on the screen whenever the objects photographed moved with any but the very slowest speeds. When a white horse wagged his tail the audience saw a red tail and near it a green tail. Such a process was therefore useless for taking ordinary photo plays which always include rapid motions.

It is necessary in taking all color pictures at the present time to take two component pictures of the scene, one through a red glass and one through a green glass, and these must be superimposed either on the screen or on the film itself. The principal trouble with early processes was that the red picture and green picture were taken one after the other in alternation and therefore the object photographed had a chance to move between the taking of the two pictures and consequently they could not be made to superimpose accurately on the screen. The engineers after long and persistent work discovered a method whereby light could be admitted through a single camera lens and then split up without distorting or blurring the images so that the two components could be simultaneously impressed on the film side by side. Under these circumstances the two pictures are taken through the same lens at accurately the same instant. The distressing "fringes" are therefore completely eliminated. It is claimed that prior to the invention of the Technicolor system the attainment of this result had been generally supposed to be impossible.

Having made this discovery, the engineers built a camera along these lines and attempted to take pictures with it, but very soon they ran into the second difficult problem, namely, that no film could be found on the market which was sensitive enough to give a good

(Continued on page 3092)

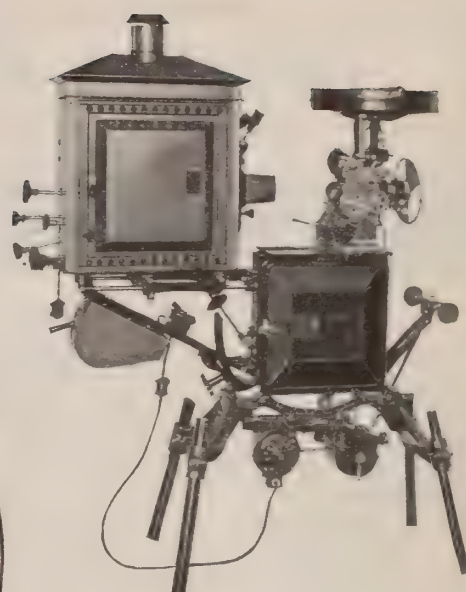
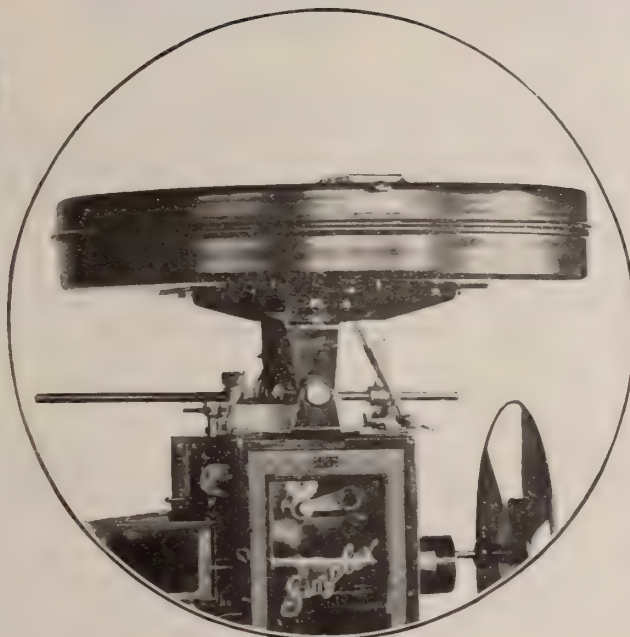


Photograph of the new Technicolor Motion Picture Corporation's Laboratory which has just been opened at Boston, Mass. This laboratory is equipped with the most up-to-date of apparatus.



Simplex projector equipped with Feaster Non-rewind Machines.

Feaster machines are readily adapted to all standard American projectors.



Power's projectors equipped with Feaster Non-rewind Machines.

New Perfected Model Feaster Non-rewind Machine

WE take great pride in presenting to the motion picture industry our new Perfected Model Feaster Non-rewind Machine—a result of years of study and practical experience by our engineering staff. This latest design is built in 1,200 and 2,400 foot sizes to accommodate the requirements of every theatre. Feaster Machines eliminate rewinding the film after each reel is run through the projector.

Furthermore, these machines are one of the surest safeguards against fire hazard to the theatre. It has been thoroughly demonstrated that no fire can reach the film in the Feaster Machine. This feature has secured the strongest endorsement by the Underwriters Laboratories of the National Board of Fire Underwriters, and also by the New York Board of Fire Underwriters.

The fire safeguard, along with the tremendous saving of time and care permitted the projectionist, and the elimination of

PLAIN FACTS

We guarantee the New Perfected Model Feaster Non-rewind Machine to give absolute satisfaction. Numerous installations of this latest design have been operating in theatres for a sufficient time to give conclusive proof of their entire perfection of mechanical design and practicability. The Feaster Manufacturing Company stands back of every claim made for its New Model.

wear and tear on the film itself, earns for the Feaster Machine the distinction of being among the greatest developments in theatre equipment in recent years. Hundreds of installations have proven our New Model a success in perfect mechanical design. The hearty reception and endorsement accorded by exhibitors and projectionists in whose theatres these installations have been made is conclusive evidence that the Feaster

Non-rewind Machine fulfills a decided need of the modern theatre.

It is to the advantage of each exhibitor and projectionist to investigate the advisability of installing Feaster Non-rewind Machines. No progressive theatre can afford to delay installation.

If your supply dealer does not handle Feaster Machines, write direct to our General Offices for detailed information.

FEASTER MANUFACTURING COMPANY

General Offices:

25 West 43rd Street

New York City

National Anti-Misframe League Forum

SIMPLIFIED ELECTRICITY for PROJECTIONISTS

Electric Power Distribution

Lesson X—Part 1

Definitions and Candlepower Relations



WITHIN comparatively recent years a new branch of science has been brought into existence which has to do chiefly with the practical application of incandescent light sources to our everyday needs.

So rapidly has the art of lighting progressed that the importance of one phase in particular has been recognized by legislators with the result that most of the leading industrial states make it a matter of compulsion for employers to provide safe lighting for the employees.

Needless to say, new quantities and definitions, peculiar to the art, have been rendered necessary to enable one person to express and convey his ideas to others. Before any understanding of the subject can be acquired it is necessary that these quantities and their definitions be learned.

Candlepower

Light, and its various properties, will be fully discussed in a subsequent series of articles dealing with optics. It is our purpose here to treat merely the effects of light and how they are compared.

It is a mystery to most people how anything so intangible as light can be measured and dealt with the same as other objects which can be felt, lifted and moved about. Light, after all, is nothing more than an effect—an effect made on our eyes by a wave motion in the ether (familiar to all radio fans), similar in some respects to the motion of waves created by dropping a stone in a puddle of water.

The strength of a light source in any particular direction is measured by the candlepower in that direction. If an ordinary tallow candle, such as that shown in Fig. 146, be lighted, the strength of the light in the directions shown will be approximately one candlepower. The word, approximately, is used because different conditions of burning will give different results. Standard lamps are maintained by the government which burn a certain kind of gas at a given rate and these lamps are used for reference purposes. However, a fair idea of what a candlepower is can be obtained by lighting a common wax candle



Figure 146

Season's Best Greetings

or even striking a wax match of type given away with each package of cigarettes.

Of course, if the intensity, or brilliancy, of the flame could be doubled the candlepower in any particular direction would also be doubled. Thus, the old carbon lamps, which were rated as being of so many candlepower (16, 32, etc.), were equal to the light given off by 16 or 32 candles, as the case may be.

It is said that at a reception given to George Washington in Independence Hall, Philadelphia, in colonial times, 2,000 tallow candles were placed around the room and the

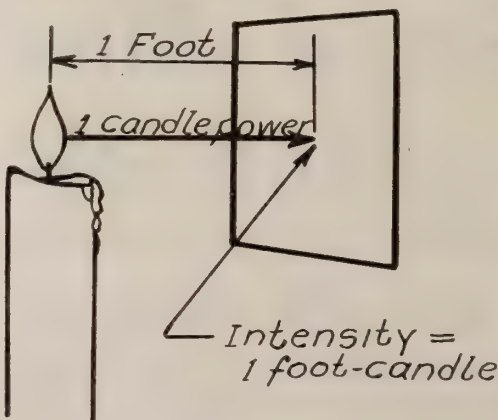


Figure 147

people marvelled at the bright light cast by this impressive array of light sources. All of the light in that room could have been equalled by a single 900-watt Mazda C lamp of the type now commonly used for the projection of motion pictures.

Foot Candle

The term *candlepower* is ordinarily used in connection with light sources to denote their strength in any particular direction. In other words, *direction* and *candlepower* are commonly used together. When speaking of the strength of light at any point removed from the source or lamp, supplying the light, a new term is used. This is *foot candle*. If a small object, such as a piece of paper, be held one foot away from a lighted candle (Fig. 147), the intensity of light on the paper at the particular point one foot from the flame will be one foot-candle. Remember, foot candle means intensity at a point. Indeed, the light does not have to fall on an object for this to be true. If the paper were removed the intensity at that point would still be one foot-candle.

Some idea of foot-candle values may be

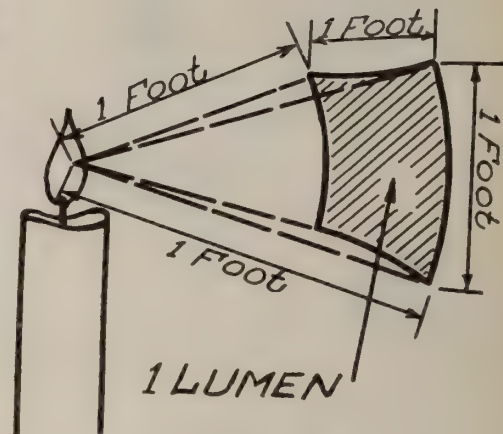


Figure 148

obtained when it is known that sunlight in an open field measures about 8,000 foot-candles on a summer day or a better idea may be grasped by stating that the intensity of light supplied to an 18-foot moving picture screen by a 50-ampere D. C. arc, when the shutter is open, is about 5 foot-candles.

The Lumen

The light given off by a lamp, at any instant, is usually referred to as the *flux* from that source. Flux, as we know from our previous study of magnetism, really means quantity. There is a relation between intensity (foot candles) and flux (quantity) which enables us to change from one to the other. Hence it is important to know what this relation is.

The unit of flux is the *lumen*.

A lumen (Fig. 148) is the quantity of light required to illuminate an object, one square foot in area, to an intensity of one foot-candle. In other words, when every point on that area of one square foot is lighted to an intensity of one foot-candle, the quantity of light on that area is one lumen. If the intensity on the square foot was raised to two foot-candles the result would be two lumens; if 3 foot-candles, 3 lumens, and so on. Again, if a plane surface two square feet in area were lighted to one foot-candle the flux present would be two lumens.

From this we see that the quantity of light present on any area is

$$\text{Flux (lumens)} = \text{Area (square feet)} \times \text{Intensity (foot-candles)}$$

Thus in the case of a motion picture screen measuring, roughly, 18x14 feet, lighted to an intensity of 5 foot-candles, the quantity of light on the screen (hence in the beam) would be

$$\begin{aligned} \text{Flux} &= (18 \times 14) \times 5 \\ \text{Flux} &= 1,260 \text{ lumens} \end{aligned}$$

Intensity Varies with Distance

The distance at which an object is placed with respect to the light source has an important bearing on the intensity. In Fig. 149 we see an object, one square foot in area, placed one foot away from a source, S, supplying one candlepower in all directions. This particular object subtends a certain solid angle, A-B-S-C-D, when looked at from the source. The intensity on every point of this surface, as we now know, is one foot-candle.

(Continued on page 3098)

REPEAT ORDERS

are Proof of Satisfaction

Many hundreds of theaters
have been using Columbia
Projector Carbons exclu-
sively for years because of
the steady dependable light
they yield

*— inquiries cheerfully answered
with full information*

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio San Francisco, Cal.

Interesting Details of Apparatus Employed in Photographing Human Voice

THERE have been described in previous issues of the News various methods and devices used in registering photographically the human voice. These developments are of such an interesting nature that we feel warranted in publishing the following description which has been submitted on Professor J. T. Tykociner's apparatus, now in the process of being perfected.

"The silver screen may be changed into a screen that gives forth the thousand varying emotions of the human voice, thanks to the invention perfected by a Polish scientist, Professor J. T. Tykociner, who is now conducting special research work at the University of Illinois. Silence the orchestra or disable the pipe organ and the present-day movie becomes a rather lifeless exhibition in which the performers do their best to portray the different emotions by means of pantomime. As a result tens of thousands of spectators merely guess at what the hero actually says when he laughs defiance at his adversaries, or else there is a break in the scene and the title is thrown on the screen. With this new invention, when the hero laughs with glee the audience hears the rollicking notes and responds immediately.

"To solve this difficult problem in a practical way, many inventors have attempted to couple the motion picture machine with photograph records, but no such combination has met with wide adoption. It was more than twenty years ago that Professor Tykociner conceived the idea of photographing sound on the same film used for taking motion pictures. His purpose was to reproduce the speech or song of artists at the same time that their acting is shown on the screen.

"After several years of experimenting he has perfected a working model of such apparatus. These models represent only a part of the invention developed during this period. The models that have been constructed show the following features:

"The production of talking motion pictures is accomplished by a camera, which in addition to the ordinary devices used for taking pictures on a film, carries another photographic objective for the purpose of photographing on a narrow portion of the same film the image of a slit illuminated by a mercury arc light. The electric current that feeds the arc is made to vary by connecting the arc to wires leading from amplifiers to the stage, where a telephone transmitter is actuated by sounds and voices accompanying the play of the artists.

"The amplification of the sounds to be photographed is accomplished by audio frequency or radio frequency methods. When no sounds are produced on the stage, the light

of the mercury arc is steady and therefore the place on the film designated for the photographic sound record and running along the pictures, shows, after the usual developing, a narrow band of uniform transparency. If, however, sound is accompanying the acting on the stage, the light of the arc is forced to fluctuate in accordance with the intensity of the sound coming from the telephone transmitter. Consequently, the image of the slit photographed on the moving picture film appears as a narrow band, shaded by lines more or less crowded and more or less transparent in agreement with the pitch and volume of the sound reproduced on the stage. This shaded band seen along the edge of the film is a true photographic record of the sound produced during the action on the stage. Every single photographed position of the actors has its fixed place on the film. Likewise, every sound produced has its fixed place on the edge of the same film near the corresponding picture. This part of the apparatus transforms the energy of sound waves into electric oscillations and produces changes of the amount of photographically active rays emitted by the mercury arc lamp so that the sensitized moving film is affected in accordance with the sound to be photographed.

"The name 'phonaction' has been chosen for this sound-recording apparatus, as this word expresses the manifold transformation of sound energy controlling actinic rays by means of a stream of ions.

"The 'phonaction' produces negatives which, after development, can be used for printing purposes. On the film can be seen a narrow band of shaded cross-lines which represent the photograph of the speech delivered at the time the picture was taken.

"The question may well be asked, 'How can the motion pictures and the sound be produced at the same time from such a film?' This is made possible through the use of another apparatus that Professor Tykociner has named an 'actophone.' In this model an ordinary motion picture projecting machine is used. To it are attached an additional light house and a second optical system. By means of the normal optical system, rays of light pass the part of the positive film occupied by the motion pictures, projecting them upon the screen. At the same time rays from the additional light house are directed upon that part of the positive film which carries the photographic sound record. The amount of light that passes through the shaded band varies according to the transparency of the particular places on the film, and illuminates the sensitive layer of the photo-electric tube placed behind the moving film. The photo-



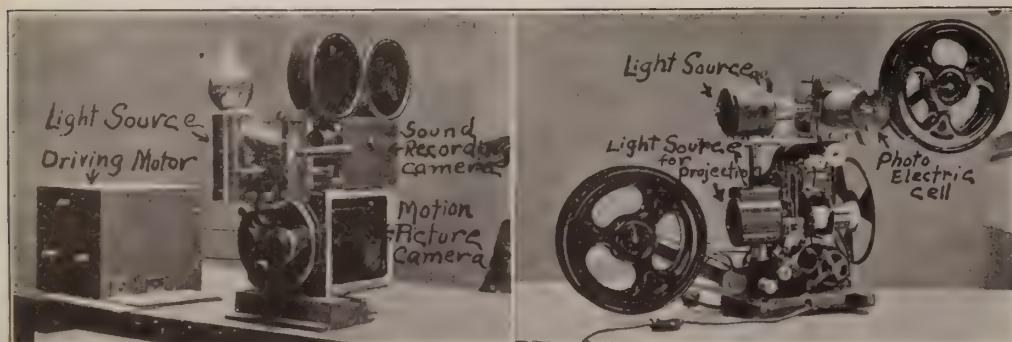
Speaking into the apparatus which records the voice photographically on the motion picture film.

electric cell was developed and made by Professor Jacob Kunz of the University of Illinois. This tube has the property of releasing electric charges in quantities strictly in agreement with amount of light entering the tube. In the actophone such a light, sensitive tube is connected with proper amplifiers, and as a result electric currents are excited, varying with the illumination. The currents thus obtained are strong enough to actuate a loud-speaking telephone located in a convenient place near the screen. While the motion pictures are projected on the screen, the loud-speaking telephone reproduces at the same time the voices and the sounds characteristic to the action occurring on the stage. In this way harmony of action and sound is achieved, creating a complete illusion for the ear as well as for the eye.

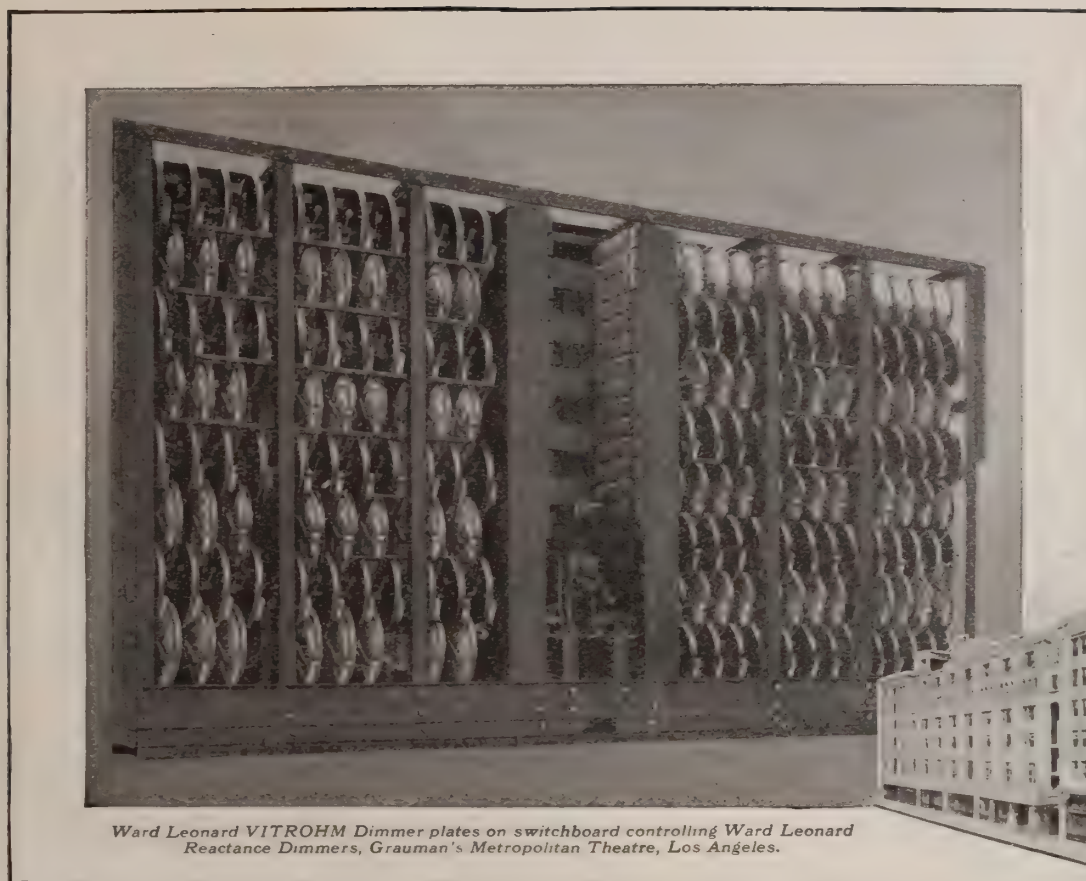
"Many simple experiments have been made at the university to test this invention. For instance, the sounds are distinctly recorded when the demonstrator knocks on the door and is told, 'Come in.' The sounds made on opening and closing the door are distinctly heard, as is the greeting, 'Good morning.' If at the same time a typewriter should happen to click in an adjoining room or a clap of thunder should peal forth, the sounds would be duly recorded. A fox terrier in action makes a good subject. The machine reproduces accurately the sharp, excited barks that the dog emits while leaping in the air to catch a swinging ball. Other tests have included whistling, counting numbers, the ringing of a bell and other experiments, all of which have proved highly gratifying.

"Professor Tykociner declares that his in-

(Continued on page 3100)



On the left is the recording instrument which photographs sound on motion picture film. On the right is the reproducing apparatus which takes the sound as recorded on the film and transverts it into sound.



Ward Leonard VITROHM Dimmer plates on switchboard controlling Ward Leonard Reactance Dimmers, Grauman's Metropolitan Theatre, Los Angeles.



Grauman's Metropolitan Theatre Building, Los Angeles

The largest theatre dimmer installation in the world

Continuous duty

The foundation of all WARD LEONARD Theatre Dimmers is a substantial iron plate to one side of which a layer of vitreous enamel is applied. In this the resistor is imbedded. The resistor, enclosed in this glass-hard, non-porous enamel, is impervious to moisture and gases. It completely and permanently protects the resistance from corrosion or oxidation, but dissipates heat with maximum efficiency. It is to this unique construction, more than any other factor, that WARD LEONARD Theatre Dimmers owe their ability to render superior service under continuous duty.

TO the theatre-going public the new Grauman's Metropolitan Theatre, Los Angeles, is sensational because of its size and magnificence and the beauty of its wonderful lighting effects. More electric energy is required to light the stage and auditorium of this theatre than is used by any other in the world. Naturally, the largest theatre dimmer installation in the world was needed to control this great

amount of energy—enough to light 6,000 sixty-watt lamps. And equally naturally, WARD LEONARD VITROHM DIMMER equipment was chosen—because Ward Leonard Dimmers eliminate fire risk, are designed for continuous duty, meet requirements with apparatus of minimum weight and bulk, are absolutely reliable, easy to operate, extremely durable, and economical in upkeep.

Write on your Company letterhead, for a copy of our book, Theatre Lighting, Past and Present.

Ward Leonard Electric Company

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Baltimore—J. E. Perkins
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Detroit—C. E. Wise
St. Louis—G. W. Pieksen
Cleveland—W. F. Ambros Co.
Dallas—W. A. Gibson

Chicago—Westburg Eng. Co.
Pittsburgh—W. A. Bittner Co.
Montreal—W. D. Bishop
London, Eng.—W. Geipel & Co.



The inner foyer of the new Quarter-Million dollar Lindo theatre at Freeport, Ill.

Lindo Theatre, Freeport, Ill., Among Finest in That State

THE Lindo theatre, Freeport, Ill., is claimed to be one of the finest houses in all Northern Illinois, and is owned by John F. Dittman who already owns and operates three other theatres in that city.

The quarter-million-dollar Lindo theatre, named in honor of Lincoln and Douglas (Lincoln from Lincoln's name and Do from that of Douglas), whose historic debates held in Freeport it commemorates, was more than a year in building and is the creation of the architectural firm of Rapp and Rapp of Chicago.

The Lindo is a structure of cut stone and ornamental brick—absolutely fireproof in construction. The entrance is through a lobby 64 feet in depth and 30 feet wide at the entrance, capable of protecting between 500 and 700 people in inclement weather while waiting their turn to pass within the portals of the theatre proper. Beyond the lobby stretches the foyer, carpeted like the aisles of the auditorium, with rich Axminster rugs or gray and black tone with blue figures. In the foyer one may pause to rest on richly upholstered day-bed settees, comfortable rockers or deep lounge chairs. Four exquisitely designed floor lamps cast a mellow radiance over the entire foyer, while overhead swing dainty bird cages with happy canaries trilling their sweet songs.

Entering the auditorium one is fairly staggered by its ornateness and luxury. Finished in a color scheme of burnt orange and old ivory it is a revelation with its soft silken curtains, beautiful ornamental plasterwork and mellow lights. The whole vast seating equipment is provided on one floor—there being no balcony, no basement, no stairways. Each of its more than 1,200 seats is 20 inches

wide and the soft deep upholstery permits one to sink back allowing a full 32 inches between your seatback and that of the seat just ahead. The standards supporting the seats are blue and the seatbacks gray. The upholstery of the seat itself is in Italian blue leather.

The ceiling of the auditorium is laid over expanded metal lath, hung from steel joists, making it strictly fireproof. Cement floors in both auditorium and foyer, and art marble floors in both inner and outer lobbies and toilets, assure patrons against any possibility of fire. Eight wide exits are so located as to empty the theatre in a few moments. The boiler-room and heating plant are located in a separate fireproof structure, outside the theatre building proper.

The theatre curtain and stage decorations are of satin of a burnt orange shade, with gold metal gauze drapes at the organ loft. 1078 yards of Baronet Satin were specially imported by Marshall Field & Co. of Chicago, and 189 yards of Gold gauze were used in the drapes and curtains. The drapes at the organ loft take the lighting effects in many different colors. The auditorium lighting is secured from six enormous pendants and when all the bulbs are glowing supply 4,500 watts of radiance from each of the several colors obtainable—red, amber and blue. 240,000 pounds of structural steel went into the Lindo's skeleton; 5,000 yards of plaster into the ceiling and over 400,000 individual brick into the walls. The theatre is marvelously heated and ventilated by the most modern devices the temperature being uniform in either summer or winter. A \$15,000 Bennett Grande Organ is used for organ solos, and a 15 piece symphony orchestra furnishes music.

Spahr Makes Prediction for Next Year

O. F. Spahr, general manager of the Enterprise Optical Manufacturing Company, as a result of his recent study of conditions throughout the country, is optimistic over the outlook for projector business during 1924 and states that the prospects for Motiograph sales are most satisfactory.

Exhibitors, according to Mr. Spahr, are demanding a high quality machine and find that the Motiograph De Luxe is built to meet this demand.

Among Motiograph dealers, who are doing especially large business and who have a large number of splendid prospects lined up for after the New Year, are Mr. Hosmer of Boston and Mr. Benson of the Amusement Supply Company of Chicago.

Mr. Spahr recently returned from a visit to Mr. Hosmer and within the past week visited Minneapolis headquarters and finds that business in the northwest is again on the up-grade.

Carteri Building in San Diego

B. J. Carteri of Normal Heights, a suburb of San Diego, Calif., has had plans prepared for a motion picture theatre which he will erect in Carteri Center, in that community. The house will front on Adams avenue, between 36th and 37th streets, and will be of fireproof brick and concrete, following the Spanish mission style of architecture, with tan and green coloring. The cost will approximate \$30,000.00. The house will be 50 by 100 feet, outside dimensions. The auditorium will have a seating capacity of 600 on the main floor and 100 in the gallery. In the front of the building, on either side of the lobby entrance, will be a store, 14 by 18 feet. Over the entrance will be an iron and glass marquis. Ground has been broken for the theatre, and it is expected to have it opened in about four months.—W.

NEW YORK

Brooklyn—Owner J. Parascordela, 693 Carroll St., is having plans drawn by Architects McCarthy & Kelly, 159 Remsen St., for a theatre building on 292-4 Court St., brick, 50 x 108, one story, cost \$25,000.

Long Island City—Queensboro Mutual Theatre Corp., N. Y. and Queens Light and Power Bldg., Bridge Plaza, president, Rinaldo Boeri, is having plans drawn by Architect Paul Ruehl, 840 11th Ave., for a one story, 75x100, brick and steel theatre building on the site near the Bridge Plaza, cost \$100,000.

New York City—100 3rd Ave. Theatre Company, Grant W. Anson, pres., 100 3rd Ave., N. Y. C., have plans drawn by Architect G. McCabe, 96 5th Ave., N. Y. C., for a five story theatre building alteration costing \$5,000, building of brick, 26 x 150.

Potsdam—James Papayanakos, owner of the Olympic Theatre, has plans prepared by Lansing & Greene, architects, for a modern theatre on the site of the Clark Furniture store. The lot is 50 x 139. Seating capacity will be 1,000. Exterior will be of tapestry brick trimmed with litholite stone.

Woodhaven—A. H. Schwartz, proprietor of the Merrick Theatre, Jamaica, is erecting a theatre on the corner of Jamaica Ave. and 96th St., to cost \$600,000 and seat 2,500.

Announcing The American Ace

The Premier of Portable Projectors
Ready for immediate delivery~



A projector that is portable, practical, convenient and gives projection to compare with a permanent installation—these are some of the reasons for the tremendous popularity of the new AMERICAN ACE.

No need to put up with poor projection—unhandy cases—unsatisfactory lighting—or flimsy construction.

The Ace is not only easily portable, but is practical in the strictest sense of the word.

It gives a steadier, more brilliant picture at all distances from ten to one hundred twenty feet than is possible with any other portable projector.

For churches, schools, industrial sales, advertising, production, welfare and all educational and entertainment purposes, it is ideal—for use in a small room or a large auditorium.

Write at once for full information about this really remarkable machine. Our facilities are ample, but not unlimited and orders are coming in fast.

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AMERICAN PROJECTING COMPANY

Samuel S. Hutchinson, Pres.

6231 Broadway

Chicago, Illinois

Makers of the American Projectoscope
the projecting machine without an apology

Why The Ace Wins!

Absolutely Safe

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Requires no experience to operate

Extremely simple and sturdy

No permanent case to obstruct operation

Straight through film feed—like professional installations

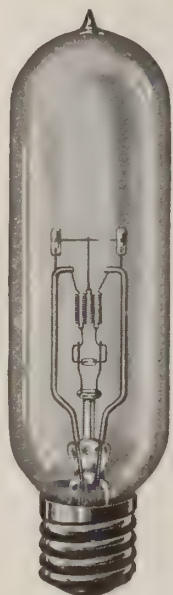
Operates from any electric light connection

Weights only 35 pounds

Throws a beautiful picture up to 120 feet

Equally suitable for use in offices, living room or large theatres

The price is wonderfully attractive



Of Interest to Your Pocketbook

To cut down your operating expenses, lessen your labor, get better results and increase the good will of your patrons—*this Mr. Exhibitor, is of interest to your pocketbook.*

The National MAZDA Motion Picture Lamp used in the G. E. Incandescent Lamp Projector gives these advantages:

1. Saves up to two-thirds in current consumption.
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3. Has no annoying flicker—light source is constant.
4. Gives off no obnoxious fumes or gas.
5. Operates equally well on A. C. or D. C.
6. No wandering light source to keep focused on the aperture.
7. Has a rated average life of 100 hours.
8. Projects a better picture—a picture with correct tones.
9. Quality of light given off is soft and pleasing to the eye.
10. Enables front seat patrons to really enjoy the picture.
11. Has won the endorsement of thousands of exhibitor users.

For more complete information and for recommendations for installations in *your* theatre, write to National Lamp Works of General Electric Co., Nela Park, Cleveland, Ohio.

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We maintain the highest quality and lowest price, a combination which can't be beat.

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Unbreakable Slide Announced

An unbreakable slide is the latest improvement in accessories announced by Alvin Mayer, president of the Photo Repro Company. Besides its indestructible qualities it is claimed this innovation is cheaper and, as it is but one-half the weight of the ordinary slide, may be mailed at less cost.

The elimination of extra weight and reduction of cost is obtained by using a single piece of glass instead of a double slide with mat between. The improved slide is protected by cardboard lying against both sides of the glass. This insures safety as well as cleanliness, as no dirt or dust can enter. The cardboard is readily removed by inserting the fingernail in a specially designed aperture intended for that purpose.

Increases Seating Capacity

Increasing its net seating capacity by several hundred and bringing the total up to about 1,200, the Liberty theatre is now equipped with new chairs throughout. The new seats represent an investment of \$22.50 each, according to Ray Grombacher, manager, and are said to be the most expensive in the West. The style is similar to that used by the Chicago theatre, the largest and most exclusive photoplay house in that city. Extra capacity has been accomplished through adding a row of chairs on each side of the house downstairs and eliminating the cross aisles in the center of the house at the sides. To facilitate emptying the house without confusion with crowds entering, the back rows at the sides have been eliminated, permitting patrons to leave by the side aisles and cross to the center at the back of the house.

MICHIGAN

Flint—Flint Bldg. Corp., Bradford Pengelly, pres., 415 Genesee Bank Bldg., Flint, is having sketches drawn by Architects C. W. and G. L. Rapp, 190 N. State St., Chicago, Ill., for a \$2,500,000 theatre, bank and office building of reinforced concrete and steel to be bounded by 2nd, 3rd, Harrison and Brugh Sts., Flint.

NEW JERSEY

Asbury Park—Owner, Reade Theatre Enterprises, pres., Walter Reade, Savoy Theatre, 34th St. and Broadway, N. Y. C., is having sketches drawn by Architect T. W. Lamb, 644 8th Ave., N. Y. C., for a theatre building on St. James and Lake Ave., Asbury Park.

Management and Ownership Changes

The interests of the H. B. Cagle in Amusement Enterprises at Decatur, Ala., have been sold to Sudekum Brothers, of Nashville, Tenn., it has been reported. The Cagle interests controlled the Star, Delite and the new Princess theatres, Decatur. The new firm will take charge at once.

O. P. Harvey, of Kansas City, Mo., who is connected with the Capitol Enterprises Corp., which operates the Crane and the Royal theatres, at Carthage, Mo., has taken charge of the Royal as manager. He will also have charge of the advertising of the two houses. Business is reported to be very pleasing with both houses.

James Alifer has taken over the management of the American theatre at Enid, Okla. Several new improvements will take place at an early date. The American is playing pictures and vaudeville at the present time. Was formerly managed by H. G. Manning

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—and all the quality that was secured in the negative will be seen on the screen. This means the kind of photographic reproduction that appeals to your audiences.

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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

State and Vernon Theatres, Columbus, Ohio, Bought from Receivers

WILLIAM M. JAMES, recently bought from the receivers of J. W. and W. J. Dusenbury, of Columbus, Ohio, the State and Vernon theatres. The entire transaction was in cash amounting to approximately a half million dollars, the largest cash real estate transaction made in the history of this city. Both houses were picture houses and the future policy, according to Mr. James will be pictures.

The State theatre, located opposite the Ohio State University, has a frontage of 100 feet and is 192 feet deep. Fifty thousand dollars will be spent in improvements and finishing of work on the building which was incomplete when the Dusenbury interests entered receivership, December 4, 1922.

The lobby redecorated, an electric sign and marquis will also be built to the theatre. The Vernon theatre has a frontage of 50½ feet and is 170 feet deep. Ground and building were bought outright by the Ohio State Theaters Co., organized for that purpose. The interests of the Ohio State Theatres Co. is the same as the James Building Co., of which Mr. James is president, owning and operating the James and Broadway theatres.

Included in the transaction was a 12-year lease on the Grand theatre. Approximately \$50,000 will be spent on improvements at this house. An organ to cost \$35,000 will be installed in January. The house is to be re-seated and many minor improvements made.

This purchase of two theatres and the leasing of the other, all three from the receivership, makes William M. James one of the largest independent theatre owners in this section of the country.

Theatres owned and operated by him are James, Broadway, Grand, Vernon, State theatres, Columbus, and the Ada Meade and New Kentucky theatre, at Lexington, Kentucky.

Joseph Wilson, assistant manager of the James theatre has been appointed manager of the State; Harry Doyle, treasurer of the

Broadway theatre, manager of the Vernon; Henry Eger, assistant manager of the James, and Earl Pepper, treasurer of the Broadway theatre.

The conveyance of this property by the Dusenbury interests to the Ohio State Theatres Co., leaves the brothers, who formerly owned an amusement park, Olentangy park, the Hilltop theatre, the State and Vernon theatres, with over \$350,000 and also the Grand theatre, and several other interests, which will net \$30,000 annually. This last deal now paves the way for the lifting of the receivership, which is said to be able to pay in full all debts.

At present William M. James is president of the National Amusement Managers' Association, Columbus Exhibitors' Luncheon Club, James Building Co., Ohio State Theatres Co., and of the Lafayette Amusement Co., Kentucky.—Z.

Kansas City "Osage" Boasts of Unusual Construction

THE Osage theatre, Kansas City, Kas., holds one distinction that no other theatre in that city can boast of—that of being the only house constructed entirely of concrete, steel and tile. The new house, located at Osage and Ferree avenues, seats 1,000 peroses and was erected at the economic cost of \$50,000, due mostly to the fact that a large portion of the designing and supervision of the work was done by Richard Biechele, the owner.

A 30-foot canopy, extending over the sidewalk and large, double doors opening into a spacious lobby provide exterior features. Soft velvet draperies hang on each side of the screen, one of Mr. Biechele's "own make," giving the interior of the house a conservative, rich appearance. The aisles are illuminated by miniature lights attached to the sides



Central theatre, exclusive for Negroes, Tampa, Florida.

New House Will Open at Wilson, Pa.

A new house, costing \$125,000, will be opened shortly in Wilson, Pa. It was built by J. J. Schultz, a newcomer in the industry, and will be managed by Mike Searlatti.

of the seats, while the curtain is one of the best in the city. Ample stage equipment, furnished by the Kansas City Scenic Company, is available for extensive prologues.

In no other theatre in the city is there a more completely equipped projection room which is Simplex equipped, with the exception of the arc controls, which are Stanford. The two Simplex projection machines have a distance of throw of 102 feet.

All of the woodwork on the interior is finished in mahogany, the seats being furnished by Heywood and Wakefield, and the color scheme being red, green and gray, the latter color pertaining to the walls. With the exception of the decorating, which was done by Arthur Chapman, Kansas City, Mr. Biechele supervised the architectural and contracting end of the work.

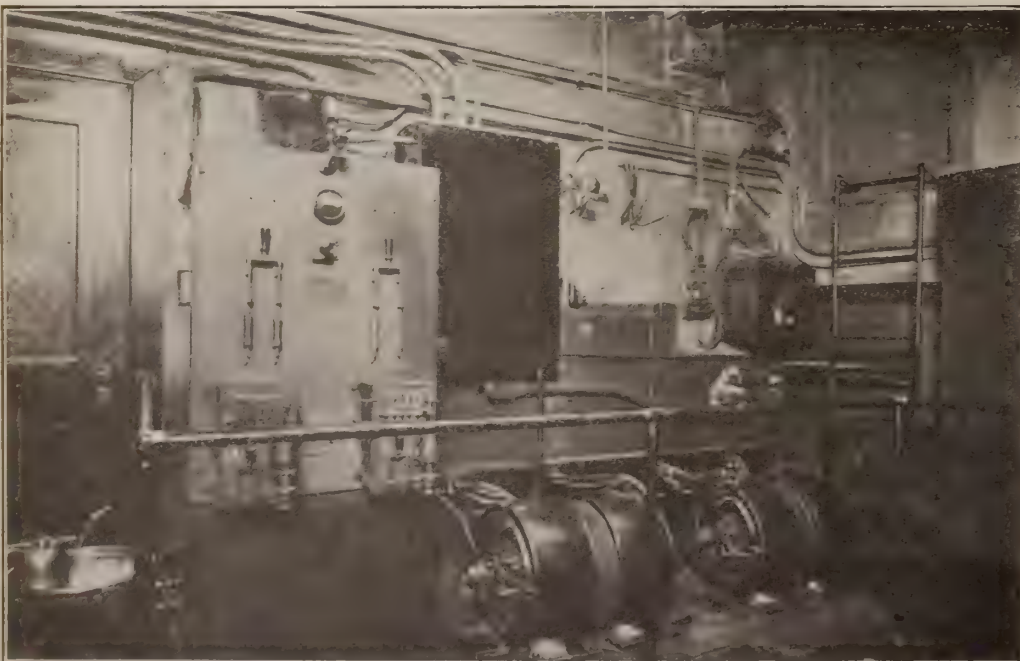
Starting with a four-piece orchestra, Mr. Biechele plans to gradually enlarge the musical end of the program. A large space in the balcony will be made over into a nursery later on, while a portion of the space will be utilized by Mr. Biechele as a private office. At the rear, arched windows open on either side of the projection room.

A large boiler room, equipped with American Ideal boilers, is one of the most complete in the city.

OHIO

Steubenville—Owner C. Shafer, Victoria Theatre, Wheeling, is having plans drawn by Architect T. F. Faris, 1117 Chapline St., Wheeling, W. Va., for a \$300,000, 6 story and basement brick theatre and office building 75 x 100.

Youngstown—Syndicate, c/o J. R. Elliott, c/o Keith Theatre, Cleveland, Ohio, is having plans drawn by Architect Thos. Lamb, 644 8th Ave., N. Y. C., for a \$1,500,000 12-story and basement theatre and office building, of brick, steel frame, fireproof construction; site Ppblc Square, Youngstown.



General Electric Compensarc installation which is now in operation at the Victoria theatre, Philadelphia, Pa.

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Season's Best Greetings

The fact that

RAVEN "HAFTONE" SCREENS

are used in the leading theatres and for the presentation of these recent feature pictures indicates the success attained by the RAVEN "HAFTONE" SCREEN.

Here are a few of them:

Capitol Theatre	Broadway, N. Y. C.
Astor Theatre	Broadway, N. Y. C.
Cosmopolitan	Broadway, N. Y. C.
Geo. Cohan Theatre	Broadway, N. Y. C.
44th Street Theatre	Broadway, N. Y. C.
Loew's New York	Broadway, N. Y. C.
The Ambassador	Washington, D. C.
The White House	Washington, D. C.
The New National	Richmond, Va.
The Strand	Pasadena, Cal.
The Miami	Miami, Florida
Gordon's Capitol	Boston, Mass.
The New Kenyon	Pittsburgh, Pa.
Fay's Theatre	Providence, R. I.

The Hunchback of Notre Dame; The Four Horsemen of the Apocalypse; Douglas Fairbanks in Robin Hood; Mary Pickford in Rosita; The Ten Commandments; Under the Red Robe; Unseeing Eyes; Little Old New York; The Green Goddess; A Woman of Paris; Scaramouche and The Covered Wagon.

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When COMFORT Means PROFIT

INSTALLING comfortable, attractive furniture in your theatre is a profitable investment—it helps to establish your house as the favorite.

Comfort and structural strength are built into Heywood-Wakefield chairs, which come in a wide variety of up-to-date models. They are made by master craftsmen, backed by a company with 97 years of manufacturing experience. Most of the largest baseball parks are equipped with Heywood-Wakefield chairs. Among the many fine theatres so furnished are:

Blackstone Theatre.....	Chicago, Ill.
Capitol Theatre.....	Providence, R. I.
Garden Theatre.....	Milwaukee, Wis.
Pantages Theatre.....	Los Angeles, Calif.
Delmonte Theatre.....	St. Louis, Mo.
Castle Theatre.....	Eugene, Ore.
Adams Theatre.....	Detroit, Mich.
Cameo Theatre.....	Pittsburgh, Pa.
The Playhouse.....	Montpelier, Vt.
Bedford Theatre.....	Brooklyn, N. Y.

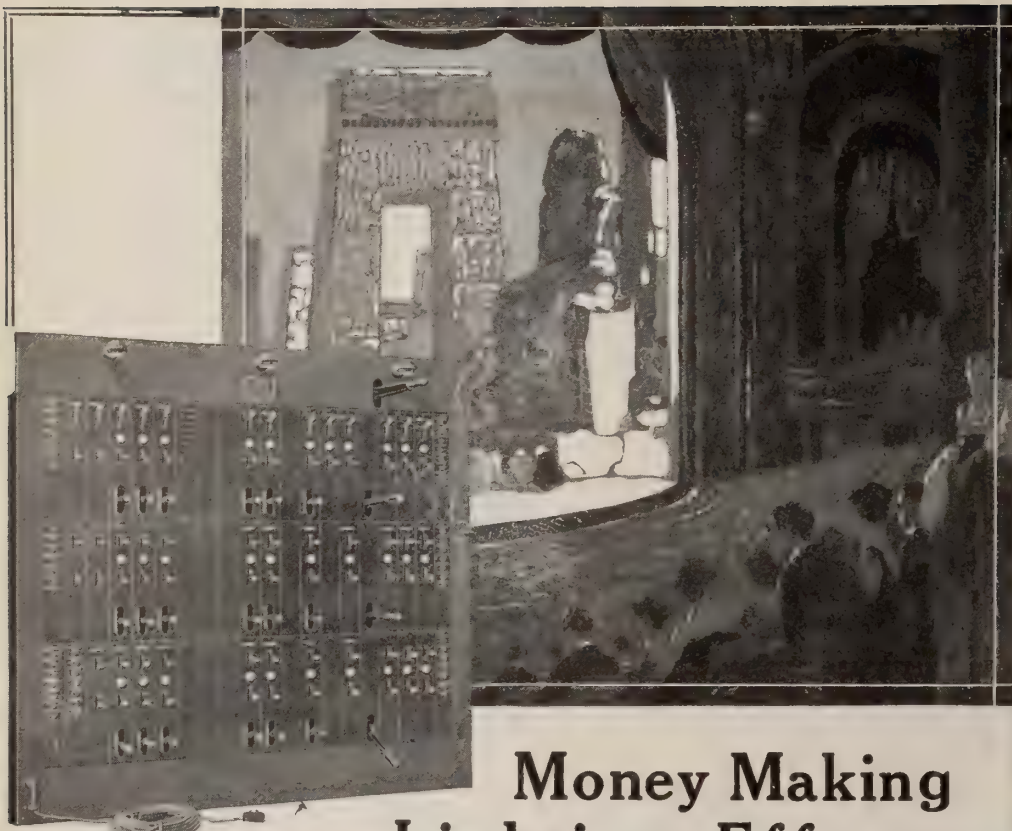
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Chicago, Ill.	Portland, Ore.
Kansas City, Mo.	San Francisco, Cal.
Los Angeles, Cal.	St. Louis, Mo.
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Money Making Lighting Effects



MAJOR SYSTEM ADVANTAGES:

- Remote Control
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- Cumulative Control
- Pre-selection
- Flashless, noiseless switch operation
- Minimum stage space
- Unit construction
- Experienced design
- Perfect workmanship
- Highest grade materials

A good effect on the audience is the most profitable lighting effect. You know, from your own experience, and the experience of other successful exhibitors, that a theater with poor lighting effects does not satisfy its patrons. And the reverse is true; adequate lighting control is a magnet that draws them back again and again.

For lighting control, there is nothing to compare with the Major System, from any standpoint.

It is built of standardized units and is adapted to any size of theater, large or small. Such palaces as the CHICAGO and the TIVOLI, in Chicago, Illinois, use it; but it serves the small theater also, and just as well.

You can sum it up this way: a list of owners of Major installations would be a list of successful exhibitors throughout the country.

Write now for your copy of "The Control of Lighting in Theaters," a book which you will find interesting and informative.

Frank Adam

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Consultations and advice on all classes of theatre projects, from inception to completion. Financial assistance.

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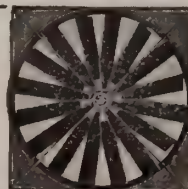
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James M. Seymour

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Est. 1886



Technicolor Opens New Laboratory

(Continued from page 3080)

picture except in the brightest sunlight. For example, if a girl wore a sun bonnet, the bonnet itself would appear clearly and perfectly on the screen but her face in the shadow was entirely unrecorded and the audience saw in its place a black area without detail. It then became apparent that a research would have to be undertaken to work out a new film of tremendously greater sensitiveness. The problem was undertaken in the face of widespread expert opinion both in this country and Europe that such a film was impossible to make. The engineers, however, were not discouraged and at the end of many months of work they finally succeeded in developing an entirely new principle in the preparing of film. They started with ordinary black and white film and put it through a newly discovered chemical process, which resulted in a film many times more sensitive than any procurable on the market. By the use of this film the girl's face under the sun bonnet came out clearly and had the same appearance as when viewed directly by the eye.

Another extremely difficult problem which Technicolor had to meet before perfect color motion pictures could be produced was the problem of superimposing with the necessary accuracy the two component pictures in a way which could be commercially carried out by machines handling thousands of feet of film. The only practical substance which can be used for motion picture film is celluloid with a gelatine emulsion coated on it. This film is extremely flexible and changes its length continually, usually getting shorter as time goes on; also it changes its length with temperature and with the humidity of the atmosphere. The difficulty is to get accurate registration of the two component pictures when using such a variable product as motion picture film, a problem which does not arise in ordinary black and white production. Good registration was early obtained by hand-operated machines, but to do the thing commercially and automatically is a far more difficult problem. The Technicolor engineers finally succeeded in developing a new method for obtaining registration, which is automatic.

In the meantime a special projector had been developed which would project on the screen the two component pictures in register and it was decided to take a photoplay to try out the process at this stage of its development. At this time there were doubts in the minds of many people whether natural color motion pictures would be pleasing to the public even if they were very good and the desire to settle this question was partly the reason for taking the play. It was recognized that any play taken at this time would have to be shown through the special projector and could not, therefore, be shipped around the country in cans to be projected anywhere like ordinary black and white film. The play chosen was called "The Gulf Between" and was taken in Florida under the supervision of Mr. C. A. Willat.

The play was shown at Aeolian Hall, Forty-second street, New York, and caused a tremendous amount of favorable comment. Subsequently, it was run as a road show in a number of different cities, including Buffalo, Syracuse, Rochester and Baltimore.

(Continued on page 3094)

AMERICA'S FINEST CONCERT ORGAN



John S. Hammond, well known organist, playing
MARR & COLTON CONCERT ORGAN

The Exhibitors' verdict on the Marr & Colton Organ
"The Finest Music I have ever heard, my best investment."

Leading Exhibitors in the Motion Picture Industry select The Marr & Colton Concert Organ.

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WILMER & VINCENT.....ALLENTOWN, PA.
FRED NIXON-NIRDLINGER.....PHILADELPHIA, PA.
OLSON & MARKS.....INDIANAPOLIS, IND.
A. C. HAYMAN.....NIAGARA FALLS, N. Y.
MARSDEN & NOBLE.....MARSHFIELD, OREGON
I. GELLER.....PORTLAND, OREGON
HERMAN MAYER.....BROOKLYN, N. Y.
M. FITZER.....SYRACUSE, N. Y.
JAS. CARDINA.....BUFFALO, N. Y.

Many others too numerous to mention

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Detroit, Mich.

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Technicolor Opens New Laboratory

(Continued from page 3092)

The experience which the company got from studying the results of this road show proved conclusively that the Technicolor process was capable of taking pictures of exceeding beauty in lifelike, natural colors and that the public was strong in its appreciation of them. This was in 1917 and the necessity of elimination of the special projector was soon recognized.

In the meantime the engineers had developed an idea for eliminating the special projector from the Technicolor process; that is, of changing the last step in the process so that the colors could be put directly on the film and the film could be shipped in cans

and shown anywhere, just as in the case of black and white film.

At about this stage the United States entered the war, in connection with which the engineers were all engaged. After the armistice the Technicolor work was resumed.

In the latter part of 1921 the process was completed after overcoming still other difficult problems. Sample pictures were shown in New York to a number of prominent observers and they were all high in their praise of the appearance on the screen. The flesh tints, particularly, were admired and it was pointed out what an extraordinary realism was given to the faces of the actors and actresses because of this natural appearance.

The present Technicolor process may be briefly outlined as consisting of the following steps:

1. Preparation of a new, uniquely, high-speed color negative for use in the camera.

2. Taking of two component pictures in the camera, one through a red-orange-yellow screen and the other through a green-blue screen. These pictures are taken at exactly the same time from exactly the same point of view.

3. The preparation of a positive film having one of these pictures on one side and the other picture on the other side in accurate automatic register.

4. The coloring of this positive film with a red-orange-yellow dye on one side and a green-blue dye on the other side in such a way that the dyes are taken up by the film in proportion to density of the two images.

It will be noticed that the colors, red-orange-yellow, include one whole half of the spectrum and the colors, green-blue, include practically all of the remainder.

In January, 1922, Mr. Jerome and Mr. Comstock, together with several other engineers, went to Hollywood for the purpose of arranging to take the first Technicolor picture by its present process. Mr. Joseph M. Schenck, the well-known producer, who was very much interested in the process, was of the greatest assistance and it was decided to take the photoplay, which was later called "Toll of the Sea." This play was photographed under the general supervision of Mr. Schenck in Hollywood, with Chester Franklin as director and the first showing was given at the Rialto theatre in New York the week of November 26, 1922. Since that time it has been shown in over 4,000 theatres throughout the country and it has been an extraordinarily successful commercial test of the Technicolor process.

It was feared that color film in general might not have the wearing qualities of ordinary black and white film. To obviate any possible difficulties in this respect a special treatment was devised for the film which renders it extremely durable. Recent reports coming to the company from the Metro, who are distributing "Toll of the Sea," state that Technicolor film has a markedly greater resistance to wear than ordinary black and white film, which has been run in the same number of theatres.

The prints of "Toll of the Sea" were manufactured in the company's original small plant which is housed in the laboratory of Kalmus, Comstock & Wescott, Inc., Brookline avenue, Boston. After "Toll of the Sea" was released it was immediately obvious that the company was justified in building a much larger plant of its own and the engineers were instructed to design and construct such a plant. This plant has recently been completed. It is the last word in motion picture laboratories and contains all the machinery required to manufacture Technicolor positive film on a large scale.

The company has a large volume of important orders on hand from some of the largest producers which from now on will be handled in the new building. It is located at 120 Brookline avenue, Boston, Mass. Some views of the plant are shown in the photographs.

Indications are that Technicolor natural color film will soon be shown in every theatre.

The day of the natural color motion picture has arrived.

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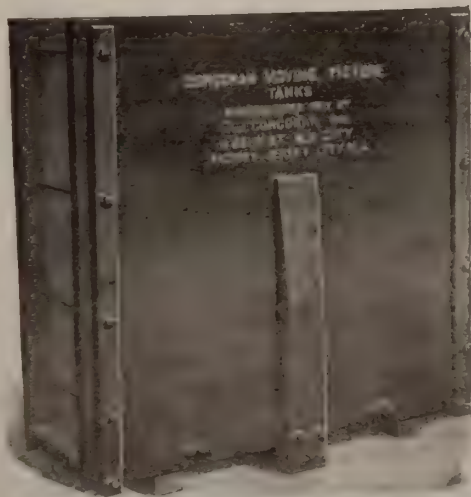
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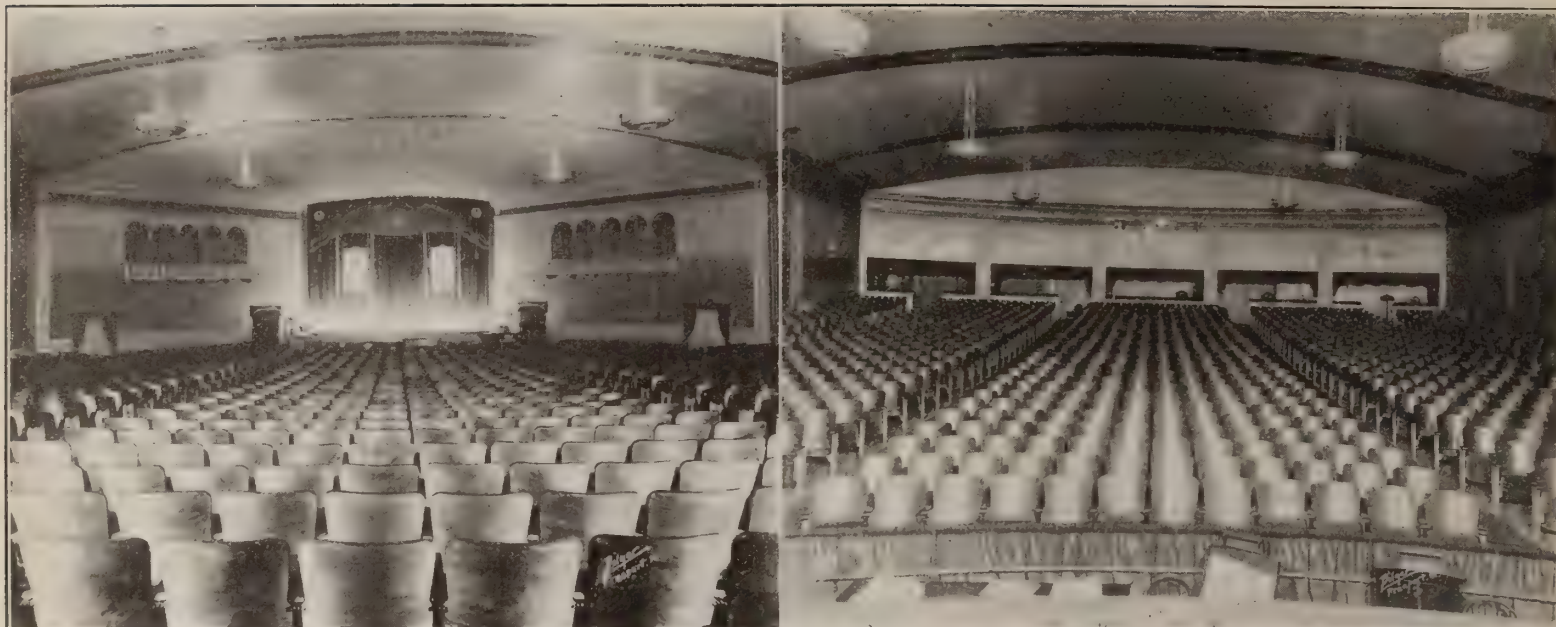
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Telephone, Montgomery 238



Freeports, Ill., new \$250,000 Lindo theatre, boasts of over 1,200 seats on one floor, no basement, no balcony, and no stairways.

More Facts on Eastman Theatre

That the distance from the projecting room to the screen at the Eastman theatre in Rochester is so great that the operators must use binoculars to focus pictures on it properly was one of the interesting facts brought out by Clarence Livingston, general superintendent of buildings at the University of Rochester, in his talk last week before the Rochester Engineering Society. Mr. Livingston used

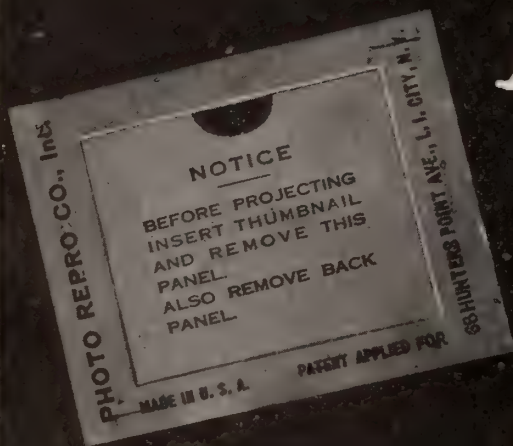
eighty slides to illustrate his talk. He said that the immense chandelier, which weighs two and one-half tons, is lowered from the ceiling every month by a hand-operated windlass for cleaning and for replacing any of the 560 lamps in it which are defective. There are more than 200 telephone stations in the theatre and school of music, he said. The panels in the main wall of the theatre were made in France from the original wood blocks of the pictures, which were made for Napoleon. There are more than 1,500 blocks for all the pictures.

Edi-Swan Base Adapter

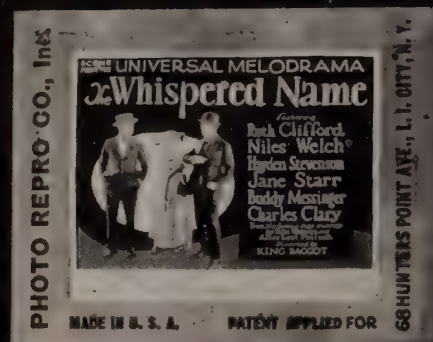
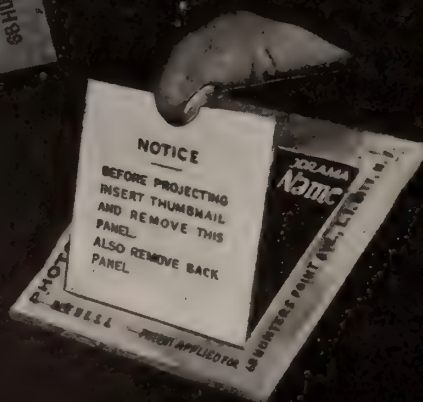
For use where vibration and jars are likely to loosen the resistor from a standard screw socket. The Ward Leonard Electric Company have developed a Vitrohm resistor unit with Edi-Swan (bayonet lock) base. This unit, like other standard Vitrohm resistor units, is made for reducing regular line voltage to meet the requirements of so-called "low voltage" devices, motor-generator sets, etc.

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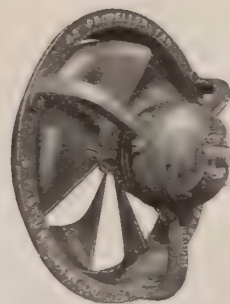
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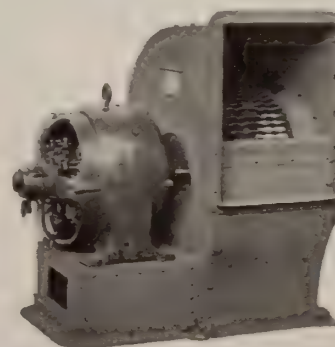


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(Continued from page 3082)

This being so, the flux present on the surface must be *one lumen*. Furthermore, all of this light must lie within the four lines forming the *solid angle*, A-B-S-C-D.

If the object is now moved to position E-F-G-H, two feet away from source, S, and the new solid angle, E-F-S-G-F, so formed is now measured, it will be found to be only *one-fourth* the size of solid angle, A-B-S-C-D. If the object be moved 3 feet away from the source the angle subtended will be only *one-ninth* as large, if 4 feet away, only *one-sixteenth*, etc. Of course, what happens to the solid angle also happens to the light, so that when the angle is reduced to one-fourth its original size the flux is also reduced to one-fourth lumen and when the angle is reduced to one-ninth size the flux is one-ninth lumen.

Since the flux on the object is constantly being reduced, the intensity must also suffer in proportion, since the area, which has not changed, is receiving a smaller amount of light. Thus, the intensity on the object when it is two feet away from the source is only one-fourth that when it is one foot away.

From this we see that as the object is moved away from the light source the intensity on the object varies inversely (oppositely) as the *square* of the distance separating them. Ex.: The intensity on an object placed 10 feet away from a lamp is 8 foot-candles. What is the intensity when the object is moved to a point 15 feet away?

$$I = I_1 \frac{d_1^2}{d_2^2}$$

$$\begin{aligned} \text{Intensity} &= 8 \frac{(10 \times 10)}{(15 \times 15)} \\ &= 8 \frac{100}{225} \\ &= 3.6 \text{ foot-candles} \end{aligned}$$

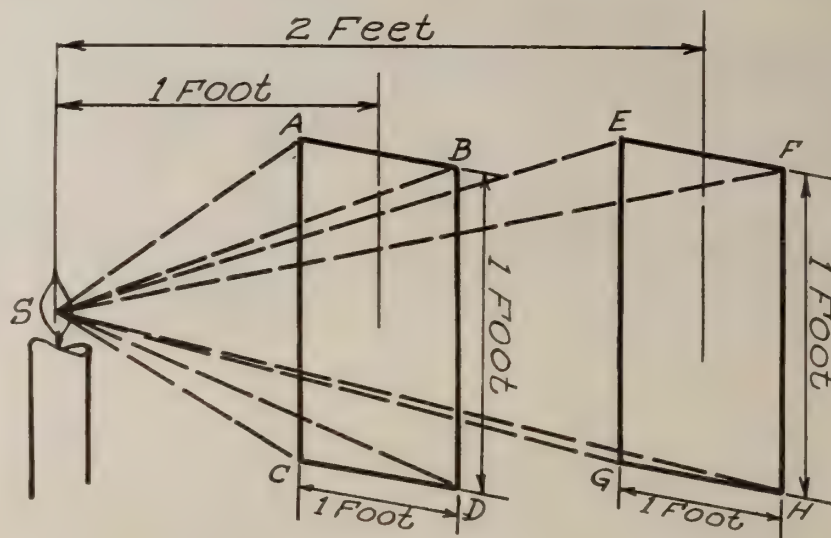
Source-Condenser Distance

From what has been said above it can be seen that, in the case of a motion picture projector, the distance between the light source

and the nearest surface of the condenser should be kept as small as possible, since as the light falling on the condenser varies inversely (oppositely) as the ratio of the two distances squared $\left(\frac{d_1^2}{d_2^2}\right)$. Hence, the light picked up by the condenser decreases very rapidly as the distance is increased.

Suppose that when the light source is

(Continued on page 3100)



Angle AB-S-CD = 1

FLUX = 1 lumen

Intensity = 1 ft-cdle

Angle EF-S-GH = 1/4

FLUX = 1/4 lumen

Intensity = 1/4 ft-cdle

Figure 149

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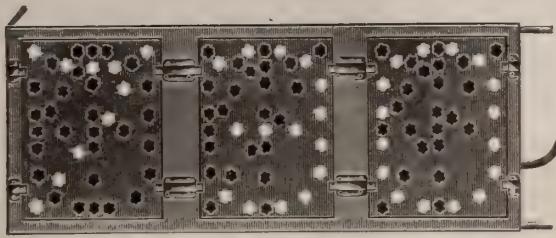
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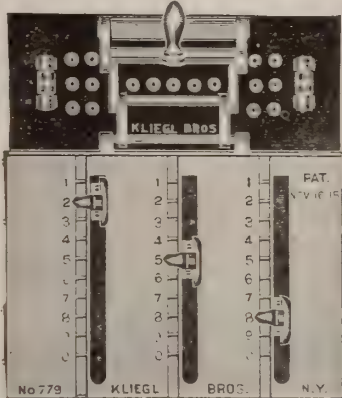
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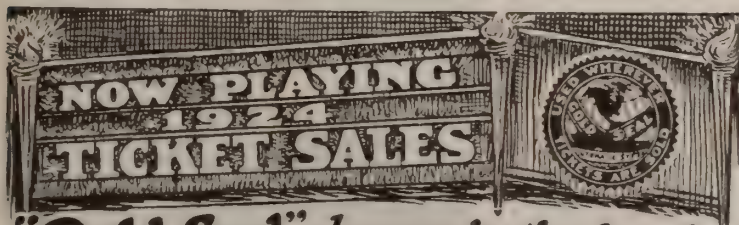
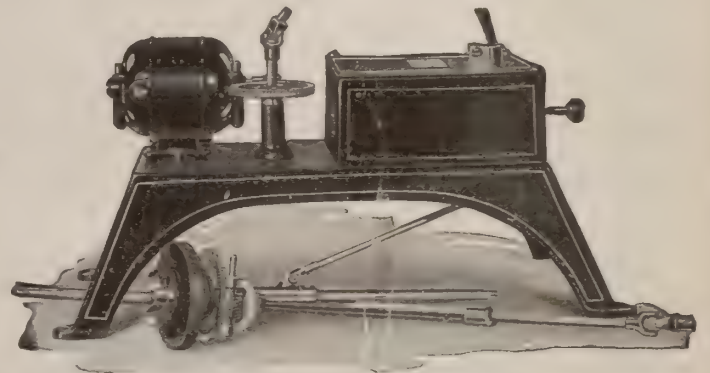
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(Continued from page 3098)

3 inches away from the first surface of the collector lens the light picked up is 100%. If the source is now moved 4 inches away the light picked up will be

$$F=100 \frac{(3 \times 3)}{(4 \times 4)} \\ =60\%$$

Moving the source $33\frac{1}{3}$ of the original distance causes a 40% loss in light.

New Supply House Opens

A new theatre supply house has been opened up in Enid, Oklahoma, under the name of Truoco Theatre Supply Co., Masonic Temple Building, Enid, which will handle a complete line of machines, new and used, and other equipment for the moving picture theatre.

Valley Theatre Opened in El Centro

Residents of El Centro, a little city in Imperial Valley, California, recently witnessed the magnificent opening of the Valley theatre, owned by James A. Cook and managed by Georges Valderes. A good picture in addition to a magnificent prologue, make the opening a historic one for the theatre and for El Centro.

Details of Apparatus for Photographing

(Continued from page 3084)

vention can readily be adapted to moving picture machines of the types now in common use. This means that the invention may come into wide commercial use. The inventor feels that his work has passed far beyond the experimental stage, and that the actual results obtained so far warrant him in making the assertion that the simultaneous reproduction of sound and action is now definitely assured."

WISCONSIN

Fond du Lac—Architects Levine & Rupert, 822 West 70th St., Chicago, have plans for a 2,000 seat theatre, store, apartment and bowling alley building to cost \$600,000, three-stories, 140x240, to be of reinforced concrete, brick and terra cotta. Owner, c/o architect.

Milwaukee—State Theatre, Rice & Cohen, props., 2612 State St., have plans drawn by Architects Lindl & Lesser & Schutte, 82 Wisconsin St., for a theatre building, one story, 55 x 45, brick and tile on 28th and State St.

ILLINOIS

Chicago—Owners John Mangel and John Conger, 17 E. Monroe St., are having plans drawn by Architects Oldefest & Williams, 605 N. Michigan Ave., for a 2,200 seat, \$150,000, one story and basement theatre building, 100x150, on the S. E. corner of Howard and Ridge Sts.



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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Age of Desire.....	Special Cast	First National	5 reels	
Barefoot Boy, The.....	Special Cast	C. B. C-S. R.	6 reels	Sept. 29
Blinky.....	Hoot Gibson	Universal	6 reels	Sept. 1
Blueboard's Eighth Wife.....	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The.....	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Broke.....	E. Hammerstein	Truett Film	7 reels	July 7
Broadway Broke.....	Mary Carr	Selznick	6 reels	Nov. 3
Call of the Wild.....	Buck (dog)	Pathe	8 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North.....		Lee-Bradford	5 reels	
Cause for Divorce.....	Special Cast	Selznick	7 reels	
Cheat, The.....	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The.....	H. Rawlinson	Universal	5 reels	Sept. 22
Daring Years.....	Special Cast	Equity	7 reels	Aug. 11
David Copperfield.....	Special Cast	Asso. Exhib.	6 reels	Nov. 17
Daytime Wives.....	Derelys Perdue	Film Book. Offices	6 reels	Sept. 8
Defying Destiny.....	Monte-Blue-Irene			
Drivin' Fool, The.....	Wally Van	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The.....	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women.....	L. Barrymore			
Eternal Three, The.....	Special Cast	Goldwyn-Cosmo	10 reels	Apr. 14
Fair Cheat, The.....	Dorothy Mackall	Film Book. Offices	6 reels	Oct. 13
Fighting Blade, The.....	Rich. Barthelmess	First National	9 reels	Sept. 29
French Doll, The.....	Mae Murray	Metro	7 reels	Oct. 6
Going Up.....	Douglas MacLean	Asso. Exhib.	6 reels	July 28
Gold Diggers, The.....	Hope Hampton	Warner Bros.	8 reels	Oct. 20
Green Goddess, The.....	George Arias	Goldwyn-Cosmo	9 reels	Sept. 22
Gun Fighter, The.....	William Farnum	Fox	5 reels	Aug. 25
Haldane of Secret Service.....	Houdini	Film Book. Offices	6 reels	Sept. 15
Hell's Hole.....	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation.....	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?.....	Special Cast	Lee-Bradford	6 reels	Sept. 22
Lawful Larceny.....	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The.....	Tom Mix	Fox	5 reels	Sept. 22
Modern Matrimony.....	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna.....	Lee Parry	Fox	9 reels	Aug. 4
Merry-Go-Round.....	Philbin-Kerry	Universal	10 reels	July 14
Mothers-in-Law.....	Special Cast	Preferred Pict.	7 reels	Aug. 18
Potash and Perlmutter.....	Barnard-Carr			
Red Lights.....	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 15
Rosita.....	Mary Pickford	United Artists	9 reels	Aug. 18
Roughed Lips.....	Viola Dana	Metro	5 reels	Sept. 8
Scarred Hands.....	Smith-E. Sedgwick	Madoc-S. R.	5 reels	Sept. 8
Shattered Reputations.....	Walker-Saunders	Lee-Bradford	5 reels	Sept. 15
Silent Command, The.....	Special Cast	Fox	9 reels	Sept. 15
Silent Partner, The.....	Special Cast	Paramount	6 reels	Sept. 1
Six Days.....	C. Griffith-F. Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
Souls in Bondage.....	Special Cast	Sanford Prod.	6 reels	Sept. 1
St. Elmo.....	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night.....	Special Cast	Metro	3 reels	Sept. 15
Tango Cavalier, The.....	Geo. Larkia	Aywon	5 reels	Sept. 15
Three Ages.....	Buster Keaton	Metro	5 reels	July 21
To the Last Man.....	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The.....	Walthall-Lake	Truett Film	7 reels	Sept. 8
Untamable, The.....	Gladys Walton	Universal	5 reels	Sept. 8
Virginian, The.....	Special Cast	Preferred Pictures	8 reels	Nov. 24
Vow of Vengeance.....	Jack Livingston	Independent Pict.	5 reels	Sept. 22
Where Is This West?.....	Jack Hoxie	Universal	5 reels	Sept. 22
Why Worry?.....	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
April Showers.....	Harlan C. Moore	Preferred Pict.	6 reels	Nov. 17
Ashes of Vengeance.....	Norma Talmadge	First National	10 reels	Aug. 13
Bad Man, The.....	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan.....	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society.....	Bull Montana	Film Book. Offices	5 reels	Nov. 10
Cameo Kirby.....	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile, The.....	Special Cast	Film Book. Offices	6 reels	Nov. 17
Day of Faith, The.....	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire.....	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?.....	Hope Hampton	Fox	7 reels	Sept. 8
Drifting.....	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The.....	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The.....	Special Cast	Metro	8 reels	Sept. 22
Exiles, The.....	John Gilbert	Fox	6 reels	
Foolish Parents.....		Asso. Exhib.	6 reels	
Governor's Lady, The.....	Special Cast	Fox	5 reels	Sept. 29
Grail, The.....	Dustin Farnum	Fox	5 reels	Sept. 29
Held to Answer.....	Special Cast	Metro	6 reels	Nov. 3
In the Palace of King.....	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out.....	Ruth Stonehouse	Film Book. Offices	6 reels	Sept. 22
Lone Fighter, The.....	J. B. Warner	Sunset-S. R.	5 reels	
Long Live the King.....	Jackie Coogan	Metro	10 reels	Nov. 10
Marriage Maker, The.....	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World.....	Special Cast	First National	5 reels	Sept. 29
Men in the Raw.....	Jack Hoxie	Universal	5 reels	Nov. 10
Mill-A-Minute Romeo.....	Tom Mix	Fox	5 reels	
Miracle Makers, The.....		Asso. Exhib.	6 reels	
No Mother to Guide Her.....	Genevieve Tobin	Fox	7 reels	
Ponjola.....	Special Cast	First National	7 reels	Oct. 27
Prince of a King, A.....	Dinky	Selznick	6 reels	Oct. 27
Printer's Devil, The.....	Wesley Barry	Warner Bros.	8 reels	Sept. 15
Puritan Passions.....	Special Cast	Hodkinson	8 reels	Sept. 15
Rambler Kid, The.....	Hoot Gibson	Universal	6 reels	Oct. 20

Feature	Star	Distributed By	Length	Reviewed
Richard the Lion-Hearted.....	Wallace Beery	Allied Prod. & Dist.	7 reels	Nov. 3
Ruggles of Red Gap.....	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith.....	Special Cast	Independent Pict.	6 reels	
Six-Fifty, The.....	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire.....	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Steadfast Heart, The.....	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion.....	Edmund Cobb	Arrow	5 reels	
Thundergate.....	Special Cast	First National	7 reels	Nov. 17
Times Have Changed.....	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor.....	Special Cast	Independent Pict.	5 reels	
What Love Will Do.....	Kenneth McDonald	Sunset-S. R.	5 reels	
Wild Party, The.....	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A.....	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof.....	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza.....	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
At Devils Gorge.....	Edmund Cobb	Arrow	5 reels	Oct. 20
Blow Your Own Horn.....	Lewis-Perdue	Film Book. Offices	6 reels	Oct. 20
Courtship of Myles.....				
Standish.....	Charles Ray	Asso. Exhib.	9 reels	Nov. 3
Crooked Alley.....	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The.....	C. Talmadge	First National	8 reels	Nov. 24
Drums of Jeopardy.....		Truett		
Extra Girl, The.....	Mabel Normand	Asso. Exhib.	7 reels	Dec. 1
Flaming Youth.....	Colleen Moore	First National	9 reels	Nov. 17
His Children's Children.....	Special Cast	Paramount	8 reels	Nov. 24
Hospitality.....	Buster Keaton	Metro	5 reels	Nov. 3
Human Mill, The.....	Special Cast	Metro		
Is Love for Sale?.....	Special Cast	Aywon		
Jealous Husbands.....	Special Cast	First National		
Light That Failed, The.....	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York.....	Marion Davies	Goldwyn-Cosmo		
Living Lies.....	Brent-Blue	Allied Prod. & Dist.	7 reels	
Love Pirate, The.....	Carmel Myers	Film Book. Offices	5 reels	
Man, Woman and Temp-tation.....	Special Cast	Universal	5 reels	Nov. 3
Million to Burn, A.....	Herbert Rawlinson	Universal	5 reels	Nov. 3
On Banks of the Wabash.....	Special Cast	Vitagraph	6 reels	Nov. 3
Pioneer Trails.....	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad.....	Special Cast	Metro	8 reels	Dec. 1
Prince of a King, A.....	Dinky Dean	Selznick	6 reels	Oct. 27
Scars of Hate.....	Jack Livingston	Independent Pict.	5 reels	
Seventh Sheriff, The.....	Dick Hatton	Arrow	5 reels	
Shifting Sands.....	Special Cast	Hodkinson	6 reels	Oct. 27
Social Code, The.....	Viola Dana	Metro	6 reels	Sept. 29
South Sea Love.....	Shirley Mason	Fox		
Spanish Dancer, The.....	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out.....	Doug. Fairbank, Jr.	Paramount	9 reels	Dec. 1
Thrill Chaser, The.....	Hoot Gibson	Universal	6 reels	Dec. 1
Thundering Dawn.....	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes.....	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 3
Virginian, The.....	Harlan-Vidor	Preferred	8 reels	Nov. 24
Wanders, The.....	Special Cast	First National		
When Odds Are Even.....	William Russell	Fox	5 reels	Dec. 1

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Christie.....	Blanche Sweet-Wm. Russell	First National	8 reels	Dec. 1
Beaten.....	Jack Livingston	Independent Pict.	5 reels	
Big Brother.....	Special Cast	Paramount		
Border Musketeers.....	Jack Livingston	Independent Pict.	5 reels	
Call of the Canyon.....	Special Cast	Paramount		
Chastity.....	Kath. McDonald	First National	6 reels	
Darling of New York.....	Baby Peggy	Universal	6 reels	Nov. 10
Don't Call it Love.....	Special Cast	Paramount		
Eternal City, The.....	Special Cast	First National	8 reels	
Fashionable Fakers.....	Johnnie Walker	Film Book. Offices	5 reels	
Her Temporary Husband.....	Special Cast	First National		
Kentucky Days.....	Dustin Farnum	Fox		
Mailman, The.....	Ralph Lewis	Film Book. Offices	7 reels	Nov. 24
Maytime.....	Shannon-Ford	Preferred Pict.	8 reels	Dec. 8
Name the Man.....	Special Cast	Goldwyn-Cosmo		
Near Lady, The.....	Gladys Walton	Universal	5 reels	
No More Women.....	Madge Bellamy			
Red Warning, The.....	Jack Hoxie	Allied Prod. & Dist.	7 reels	
Rendezvous, The.....	Special Cast	Universal	5 reels	
Reno.....	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Second Youth.....	A. Lunt-M. Palmeri	Goldwyn-Cosmo		
White Tiger.....	Priscilla Dean	Universal	7 reels	Nov. 24
Wild Bill Hickok.....	Wm. Hart	Paramount	6 reels	Dec. 1

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Aged in the Wood.....	Aesops Fables	Pathe	2 1/2 reels	Oct. 20
Aggravatin' Mama.....	Tincher-Murphy	Universal	2 reels	
Almost Married.....	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late.....	Monty Banks	Grand-Asher	2 reels	
Asleep at the Switch.....	Ben Turpin	Pathe	2 reels	Oct. 13
Back to Earth.....	Earle Engle	Universal	2 reels	Sept. 13

Sarnyard Rodeo, A.	Aesops Fables	Pathe	1 reel	
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	2/3 reel	Dec. 8
Be Yourself	Billy West	Arrow	2 reels	
Big Game	Sid Smith	Grand-Asher	2 reels	
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Boys and Rivals	Buddy Messenger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messenger	Universal	2 reels	
Bucking the Line	Buddy Messenger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messenger	Universal	2 reels	
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	Sept. 1
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Corn Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 13
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	
Darkest Hour, The		Pathe	2 reels	
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	
Derby Day	Aesops Fables	Pathe	1 reel	Sept. 22
Derby Day	Children	Pathe	3 reels	
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down to Sea in Shoes	Pal (dog)	Pathe	2 reels	Oct. 13
Down to Ship to See	Pal (dog)	Universal	5 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	
Explorers, The		Fox	2 reels	
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	
Fashion Follies	Gorham Follies			
	Girls	Universal	2 reels	
Fearless Flannigan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S. R.	1 reel	May 17
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Five Fifteen, The	Aesops Fables	Pathe	2/3 reel	
Flip Flops		Pathe	2 reels	
Fly Time		Arrow	1 reel	
Forward Pass	Buddy Messenger	Universal	2 reels	
Fool Proof	Neal Burns	Educational	2 reels	Oct. 10
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	
Gasoline Trail		Arrow	1 reel	
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	
Go West	Animals	Pathe	1 reel	
Gown Shop, The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	1 reel	Aug. 4
Hang On	Cliff Bowes	Educational	1 reel	Nov. 17
Happy Go-Luckies	Aesops Fables	Pathe	1 reel	
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up		Educational	1 reel	
Heavy Seas		Pathe	2 reels	
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
High Fliers	Aesops Fables	Pathe	2 reels	
High Life	Lige Conley	Educational	2 reels	Sept. 29
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold Everything	Vernon-Steadman	Educational	2 reels	Sept. 1
Horseshoes	Larry Semon	Vitagraph	2 reels	
Hot Sparks	Cliff Bowes	Educational	1 reel	Nov. 24
Hustlin' Hank	Will Rogers	Pathe	2 reels	
Idea Man, The		Universal	1 reel	
Inbad the Sailor		Pathe	2 reels	
It's a Boy	Snub Pollard	Pathe	1 reel	
It's a Gift	Snub Pollard	Pathe	1 reel	
Join the Circus	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Kidding Capt. Kidd		Lee-Bradford	1 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	Dec. 1
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Knockout, The	Animals	Pathe	1 reel	Oct. 27
Laughing Gas	Joe Rock	Grand-Asher	2 reels	
Let's Build		Pathe	2 reels	Sept. 15
Life of Riley, The		Hodkinson	2 reels	Oct. 27
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Lobbygow, The	Jimmy Aubrey	Selznick	2 reels	
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	1 reel	Sept. 29
Lovely Dovey	Animals and Geese	Pathe	1 reel	
Lucky Rubie, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 18
Mark It Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Matter of Policy	Neely Edwards	Universal	1 reel	
Miles of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reels	
Mother's Joy	Stan Laurel	Pathe	2 reels	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Nobody's Darling	Baby Peggy	Universal	2 reels	
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Allowed	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
Oh What a Day	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Bobby Dunn	Arrow	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 3
One Dark Knight	Joe Rock	Grand-Asher	2 reels	
One Exciting Day	Earle-Engle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 18
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Perfect 36, A		Educational	2 reels	
Pinhead, The	Clyde Cook	Vitagraph	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Pop Tuttle's Russian Rumor		Dan Mason	2 reels	June 3
Regular Boy, A	Buddy Messenger	Universal	2 reels	
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rip Without a Wink		Lee-Bradford	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 18
Roughest Africa	Stan Laurel	Pathe	1 reel	Sept. 29
Roughing It		Pathe	2 reels	Nov. 3
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Lige Conley	Educational	2 reels	Oct. 13
Save the Ship	Stan Laurel	Pathe	1 reel	
Scorching Sands	Stan Laurel	Pathe	1 reel	Dec. 8
She's a He	Buddy Messenger	Universal	2 reels	
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Simple Sadie	Special Cast	Educational	1 reel	Oct. 10
Skylarking		Pathe	2 reels	Sept. 8
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Soilers, The	Stan Laurel	Pathe	2 reels	
So Long Sultan	Chuck Reisner	Universal	1 reel	
Somebody Lied		Fox	2 reels	
Son of Ananias, A	Geo. Arthur	Universal	2 reels	
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stepping Out	Animals	Pathe	1 reel	
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Taxi Please	Monty Banks	Grand-Asher	2 reels	
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tom's First Fliver		Arrow	1 reel	
Two Johns, The		Fox	2 reels	
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 8
Uncle Sam		Educational	2 reels	
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
What Next?		Universal	1 reel	
Whole Truth, The	Stan Laurel	Pathe	2 reels	Nov. 3
Why Pay Rent?		Fox	2 reels	
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 20
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Pajamas		Universal	2 reels	

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Ant, The (Secrets of Life)		Educational	1 reel	Nov. 17
Babes in the Hollywood (Fighting Blood)		Film Book. Offices	2 reels	
Beasts of Paradise (Serial)		Universal	15 episodes	
Beauty and the Feast (Fighting Blood)		Film Book. Offices	2 reels	
Bill Brenon's Claim		Universal	2 reels	
Bottom of the Sea (Hodge-Podge)		Educational	2 reels	Dec. 8
Broad Highway, The (Bray Romance)		Hodkinson	1 reel	
Christopher of Columbus (Fighting Blood)		Film Book. Offices	2 reels	
Cloisters in the Clouds (Educational)		Fox	1 reel	
Code of the Mounted, The		Universal	2 reels	
Columbus (Chronicles of America)		Pathe	4 reels	
Comedy of Terrors, A (Fighting Blood)		Film Book. Offices	2 reels	
Companions (Sing Them Again Series)		Educational	1 reel	
Daniel Boone (Chron. of America)		Pathe	3 reels	
Discontent (Wilderness Tales)		Educational	1 reel	
Dropped From the Clouds, Eileen Sedgwick		Universal	2 reels	
Face to Face, Edmund Cobb		Universal	2 reels	Sept. 15
Gentlemen of the West, Pete Manson		Universal	2 reels	
Ghost City, The (Serial)		Universal	15 episodes	
Golden Gems (Sing Them Again Series)		Educational	1 reel	
Hard Luck Jack, Pete Morrison		Universal	2 reels	
Indian's Lament, The, Marie Walcamp		Universal	2 reels	
Ireland Today (Educational)		Fox	1 reel	
Is Conan Doyle Right?		Pathe	2 reels	Sept. 15
Jamestown (Chron. of America)		Pathe	4 reels	
Long Live the Ring (Fighting Blood)		Film Book. Offices	2 reels	
Memories (Sing Them Again Series)		Educational	1 reel	
Merchant of Menace (Fighting Blood)		Film Book. Offices	2 reels	
Midsummer Night's Dream (Fighting Blood)		Film Book. Offices	2 reels	
Mysteries of Yucatan (Educational)		Fox	1 reel	
No Tenderfoot, Edmund Cobb		Universal	2 reels	
Papyrus vs. Zev (International Race)		Pathe	2 reels	Nov. 3
Payroll Thief, The, Jack Mower		Universal	2 reels	Nov. 24
Perilous Leap, The, Helen Gibson		Universal	2 reels	
Rustlin' Buster, Jack Mower		Universal	2 reels	
Ruth of the Range (Serial)		Pathe	10 episodes	
Some Sense and Some Nonsense (Hodge-Podge)		Educational	1 reel	
Speedville (Hodge-Podge)		Educational	1 reel	
Stolen Gold, Jack Mower		Universal	2 reels	
Sunshine and Ice (Educational)		Fox	1 reel	Oct. 20
Taming of the Shrewd (Fighting Blood)		Film Book. Offices	2 reels	
Three Orphans, The (Fighting Blood)		Film Book. Offices	2 reels	
Through Yellowstone Nat'l Park with Late Pres. Harding		Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)		Fox	1 reel	
Twilight Trail, Bob Reeves-Marg. Morris		Century Girls	2 reels	
Why the Globe Trotter Trots (Hodge-Podge)		Educational	1 reel	

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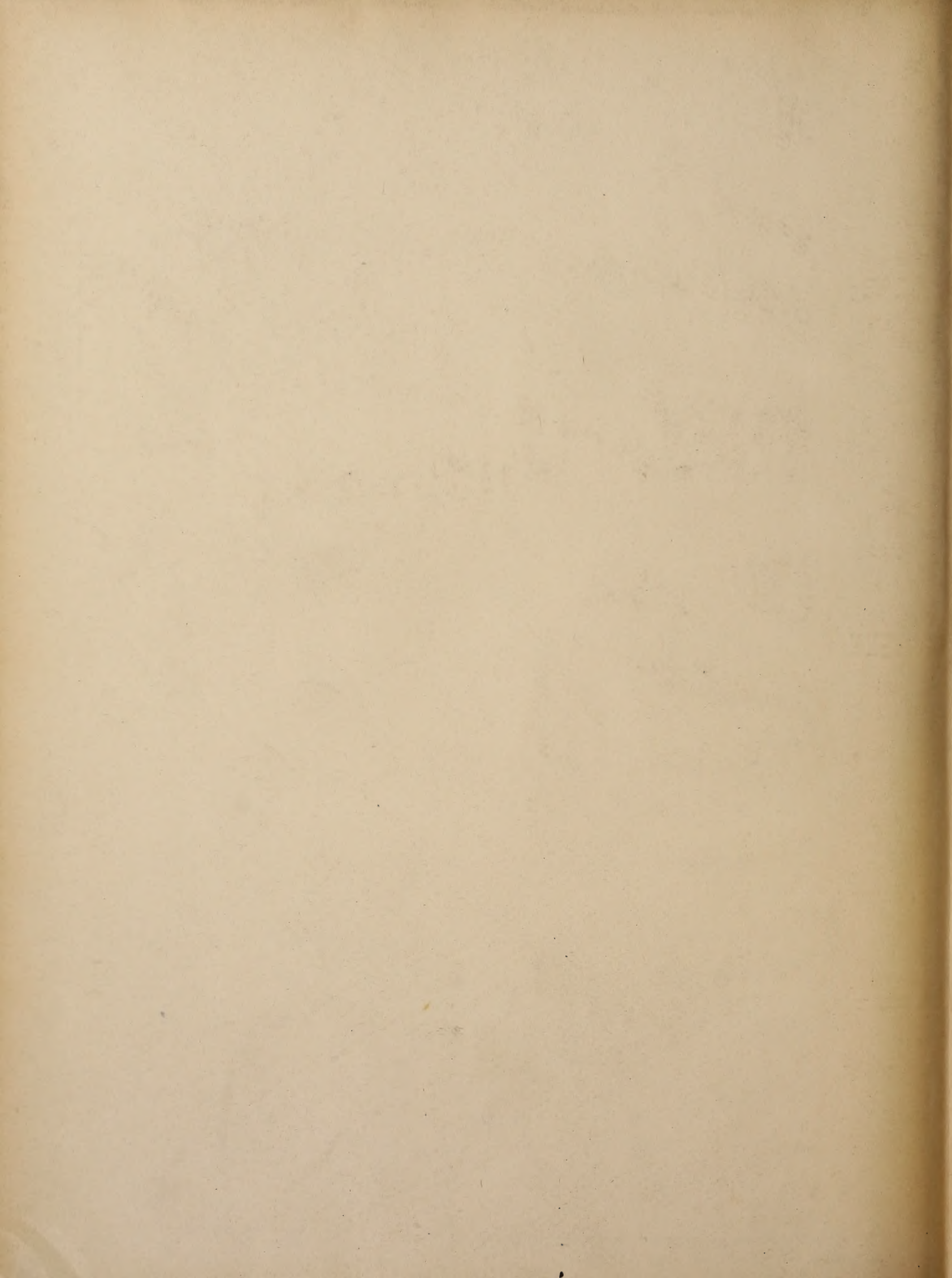
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